4232

ROYAL COLLEGE OF MUSIC

PRINCE CONSORT ROAD, SOUTH KENSINGTON, LONDON SW7 2BS

Telegrams Initiative London S W 7 Telephone 01-589 3643

4232

Die Wallfahrt nach Canterbury

The Canterbury Pilgrims

Oper

an Opera

in drei Acten

in three Acts

Text von

written by

Gilbert à Beckett

übersetzt von Ernst Frank

Composed by

Musik von

C. Villiers Stanford

Full Score

N.B. This Score is the property of the Composer.

The Canterbury Pilgrims

Die Wallfahrt nach Canterbury

Characters.

Sir Christofer Ein Ritter aus der Grafschaft Kent
Sir Christopher Synge (a knight of the shire). — Baritone
~~Hal o' the Chepe~~ Heinz, sein Schreiber — Baritone
Geoffrey ~~Alcorn (Host of the Tabard)~~ Wirth zum „Waffenrock" — Bass
Hubert ~~Doyle (a London Apprentice)~~ Student, sein Mündel — Tenor
Wat ~~Arridge~~ } ~~Two members of his guild~~ Zwei Studenten — Tenor
Will ~~Boyle~~ } — Bass
Frau Margaret ~~The Dame~~ Margery (Sir Christopher's wife) — Contralto
Cicely ~~(Geoffrey's daughter)~~ Sir Christofer's ~~Frau~~ Tochter des Geoffrey — Soprano

Chorus of Pilgrims, Apprentices, Townsfolk &c
Chor von Pilgern, Studenten, Dorfbewohnern.

The Action takes place during the latter part of the reign of Edward III.

Twelve hours are supposed to elapse between Acts 1 & 2, and two days between Acts 2 & 3. Zeit: Ende des 14. Jahrhunderts

Index

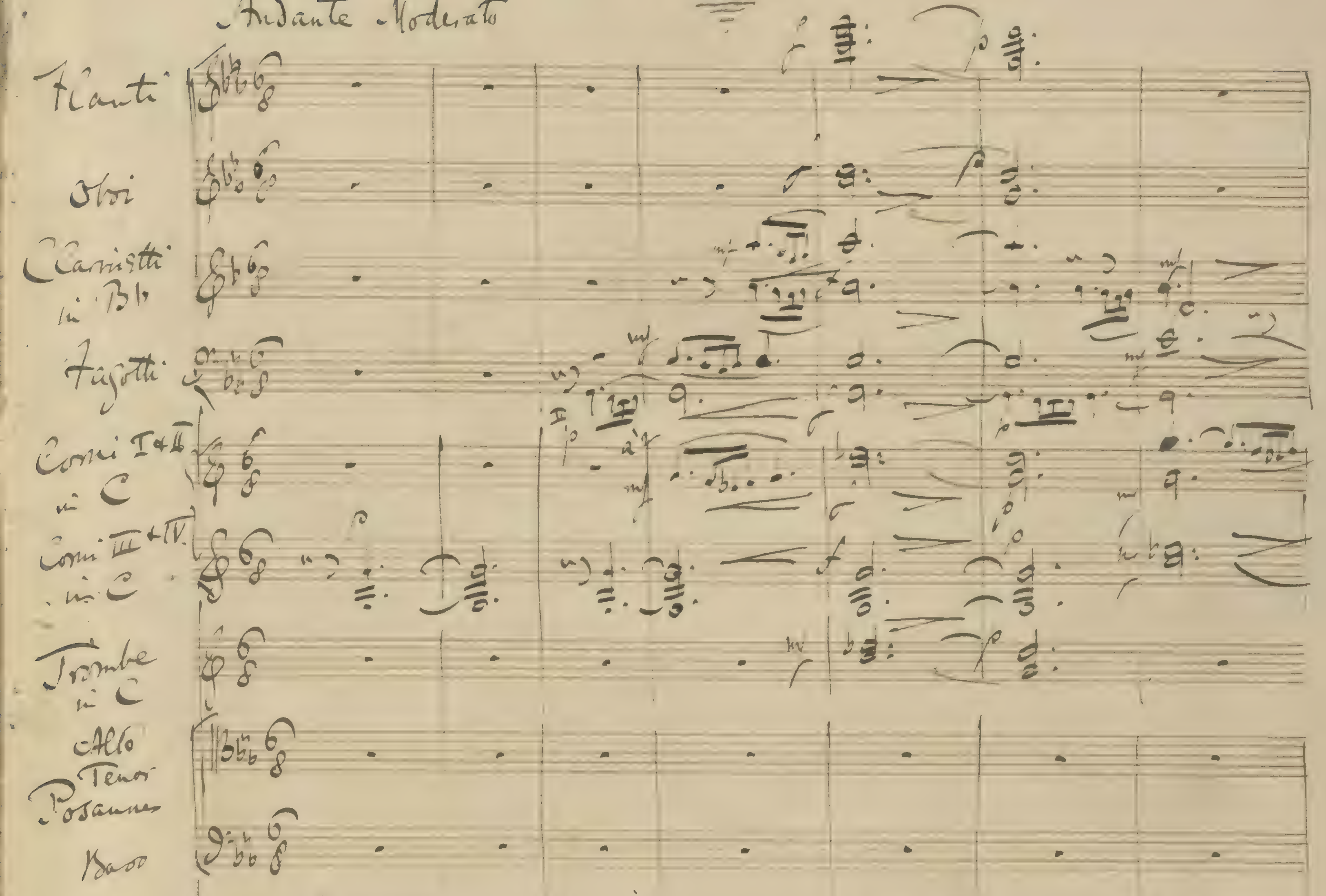
Act I	Page Seite
Overture Ouverture	1×
	1
Scene I. Hubert. Wat. Will. Chorus of Prentices. afterwards Geoffrey	32
Scene II Cicely. Hubert. Geoffrey.	62
Scene III Chorus of Pilgrims. Geoffrey.	100
Scene IV Sir Christopher. Hal. Hubert	139
Scene V Hal. Hubert.	
Scene VI Dame Margery. afterwards Hubert. Cicely. Sir C. Hal. Geoffrey & Chorus	182
Act 2	
Entracte Zwischenact	237
Scene I. Chorus of Pilgrims & Villagers. Cicely. Dame M. Hubert. Sir C. Hal.	240
Scene II Hal	272
Scene III Geoffrey	279
Scene IV Hubert afterwards Geoffrey.	291
Scene V Hubert. Cicely.	348
Scene VI Hubert. Cicely. Dame Margery.	392
Scene VII Cicely.	428
Scene VIII Cicely. Dame Margery. Hubert. Sir C. Hal Geoffrey. Chorus	439
Act 3	
Entracte Zwischenact.	503
Scene 1 Dame Margery.	512
Scene 2 Dame Margery. Cicely	533
Scene 3. Chorus. afterwards Geoffrey Hubert. Sir C. Hal.	562
Scene 4 the same. Cicely. Dame Margery. Prentices	657

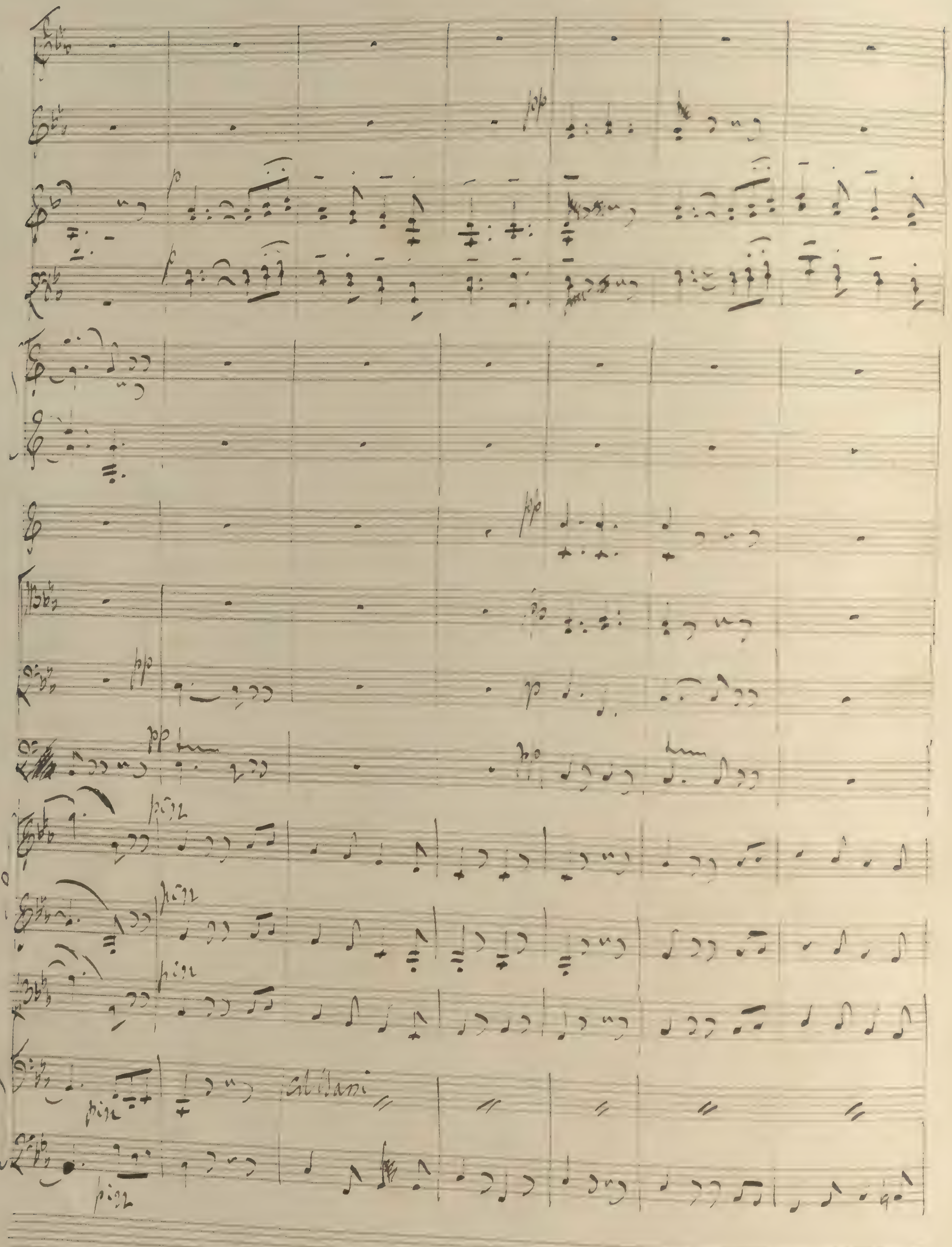
533

The Canterbury Pilgrims.

Die Wallfahrt nach Canterbury

Overture Ouverture

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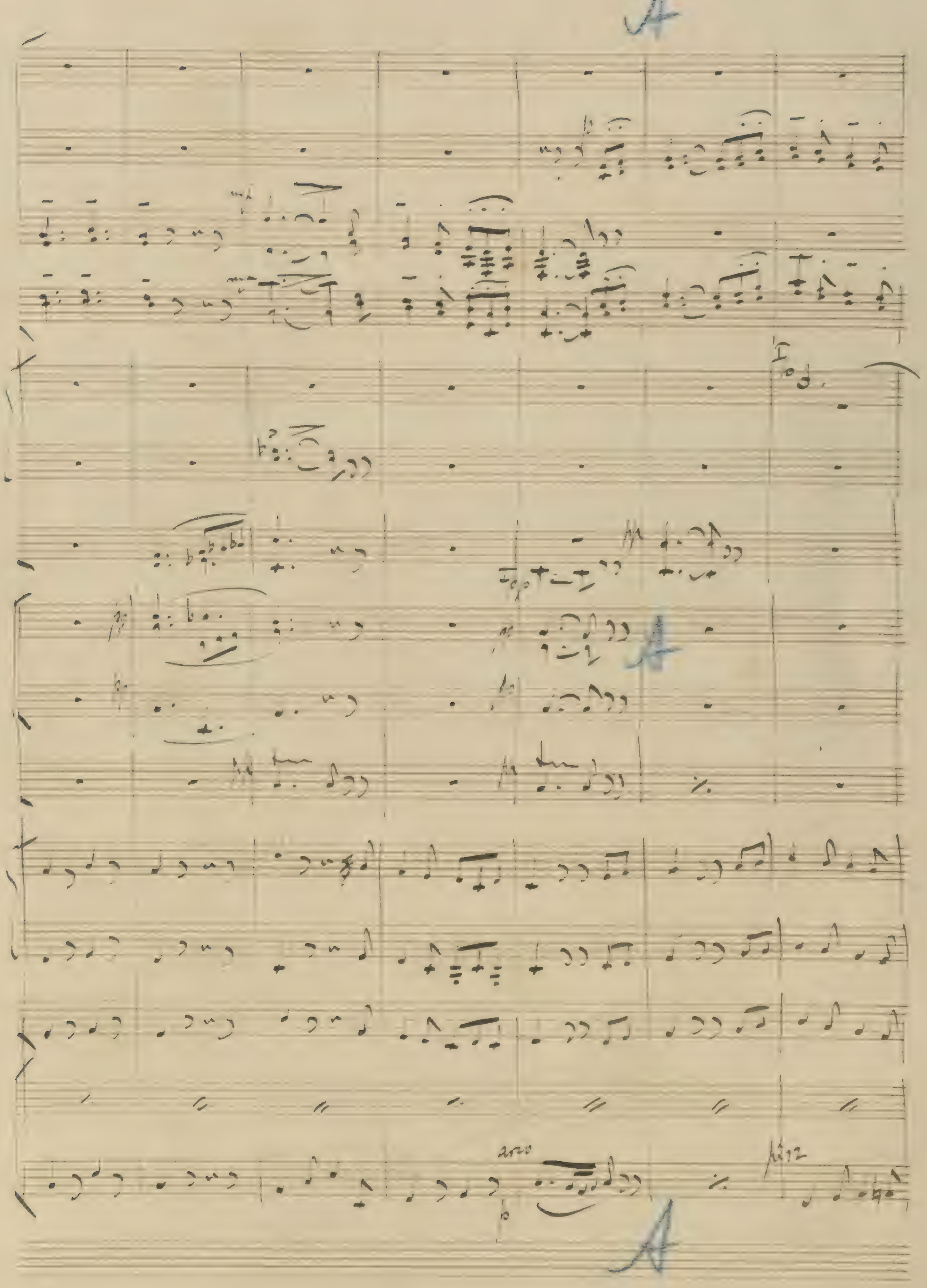
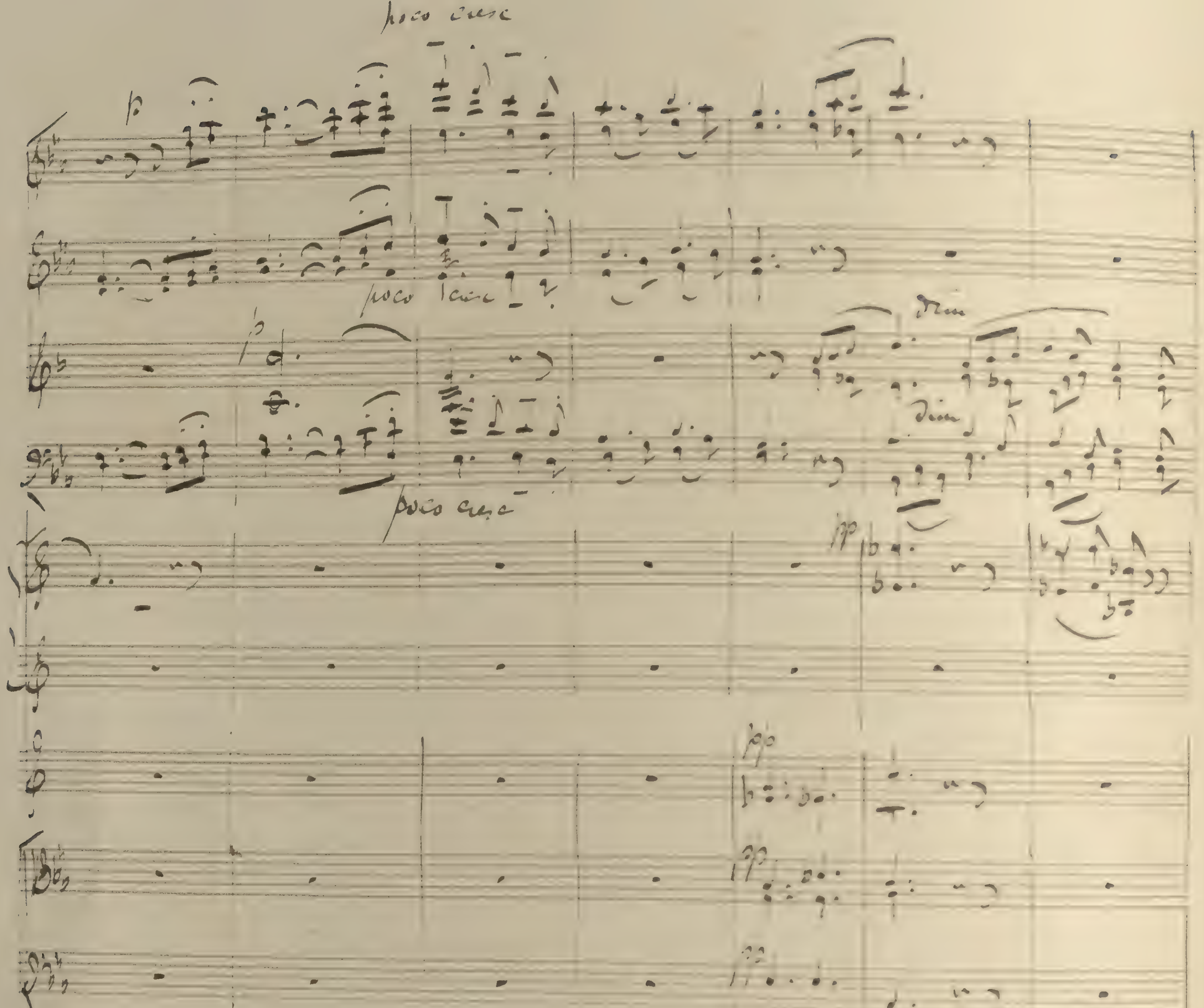
pp
pp
pizz
pizz
pizz
pizz
pizz


A
arco
pizz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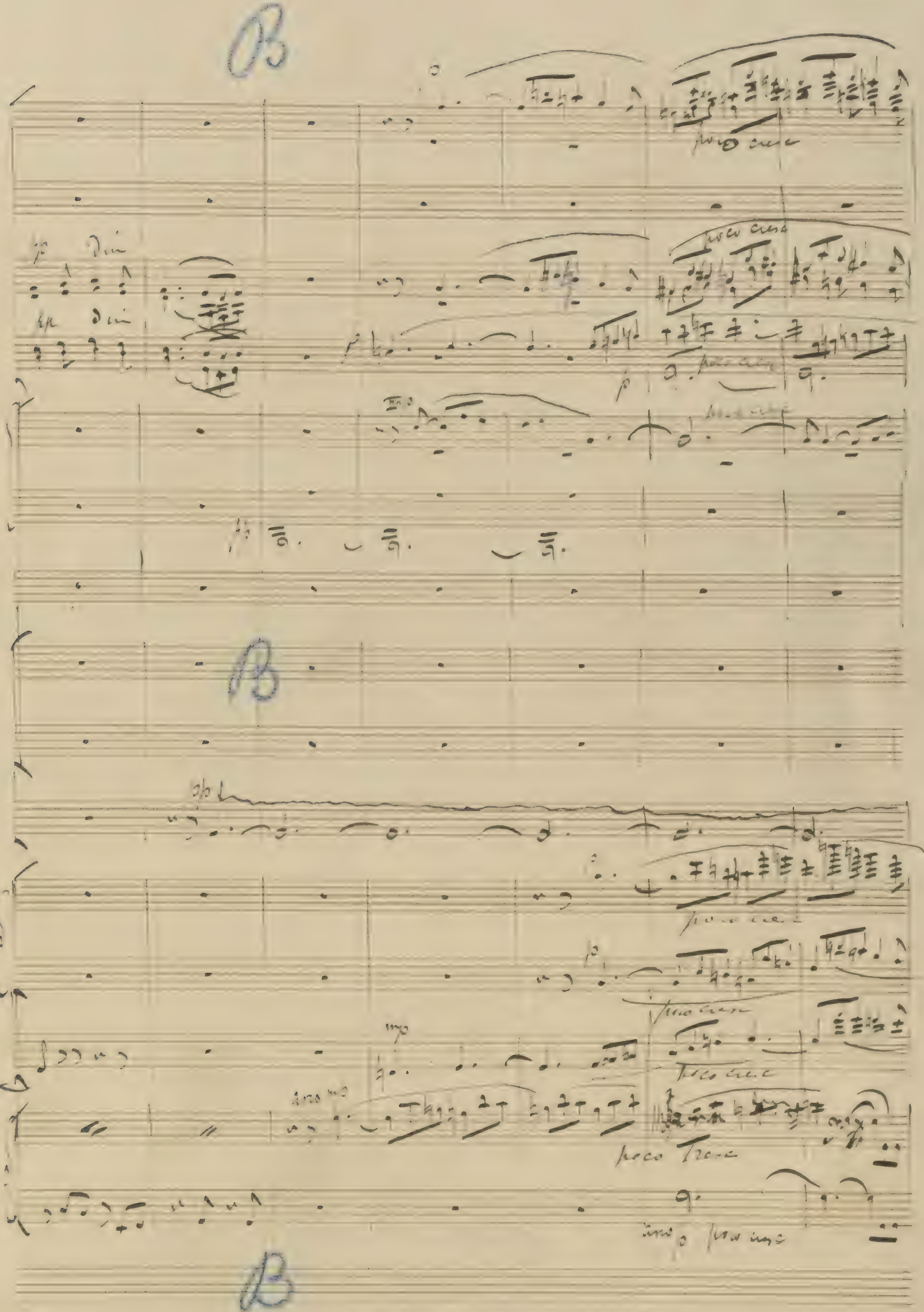
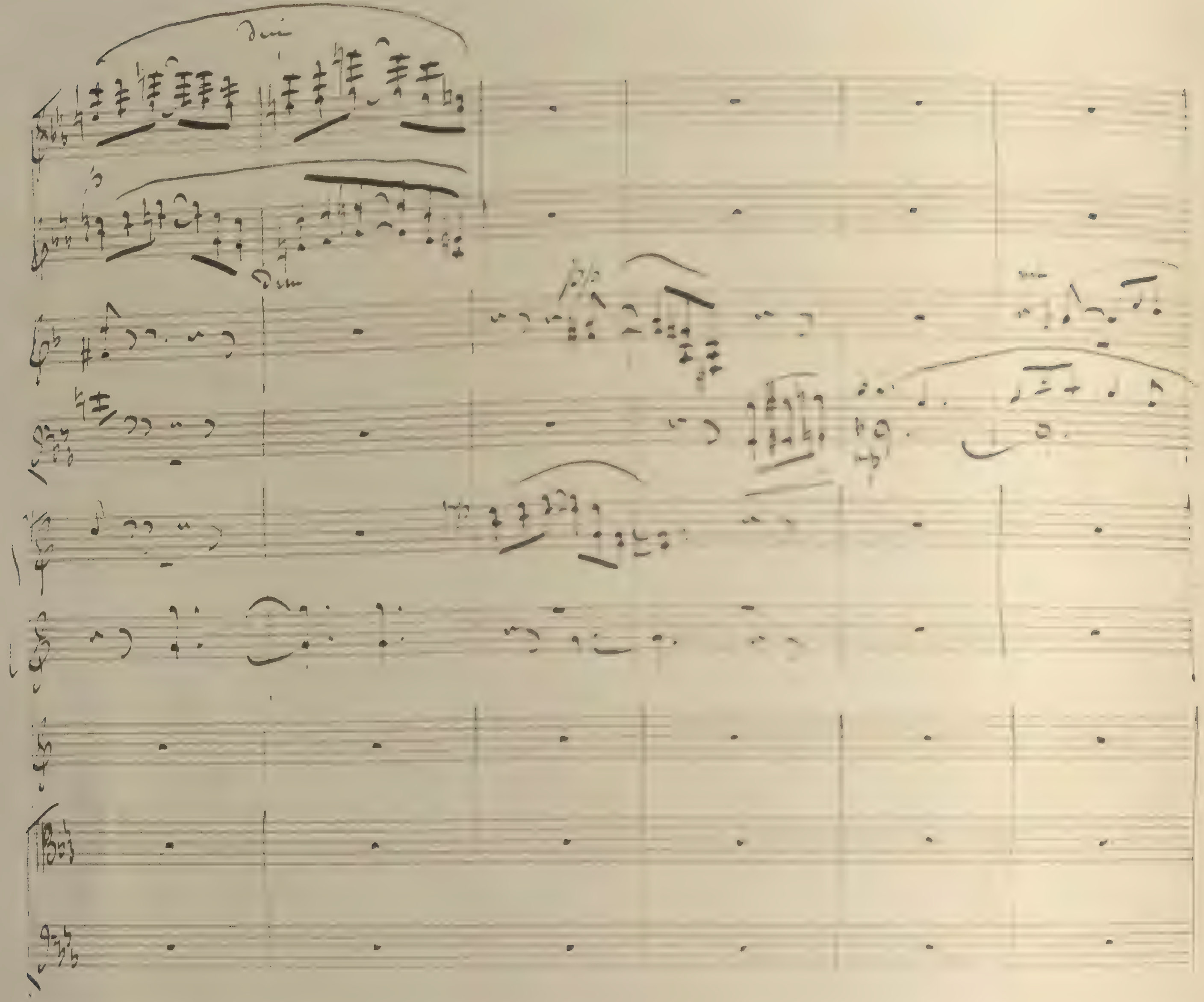
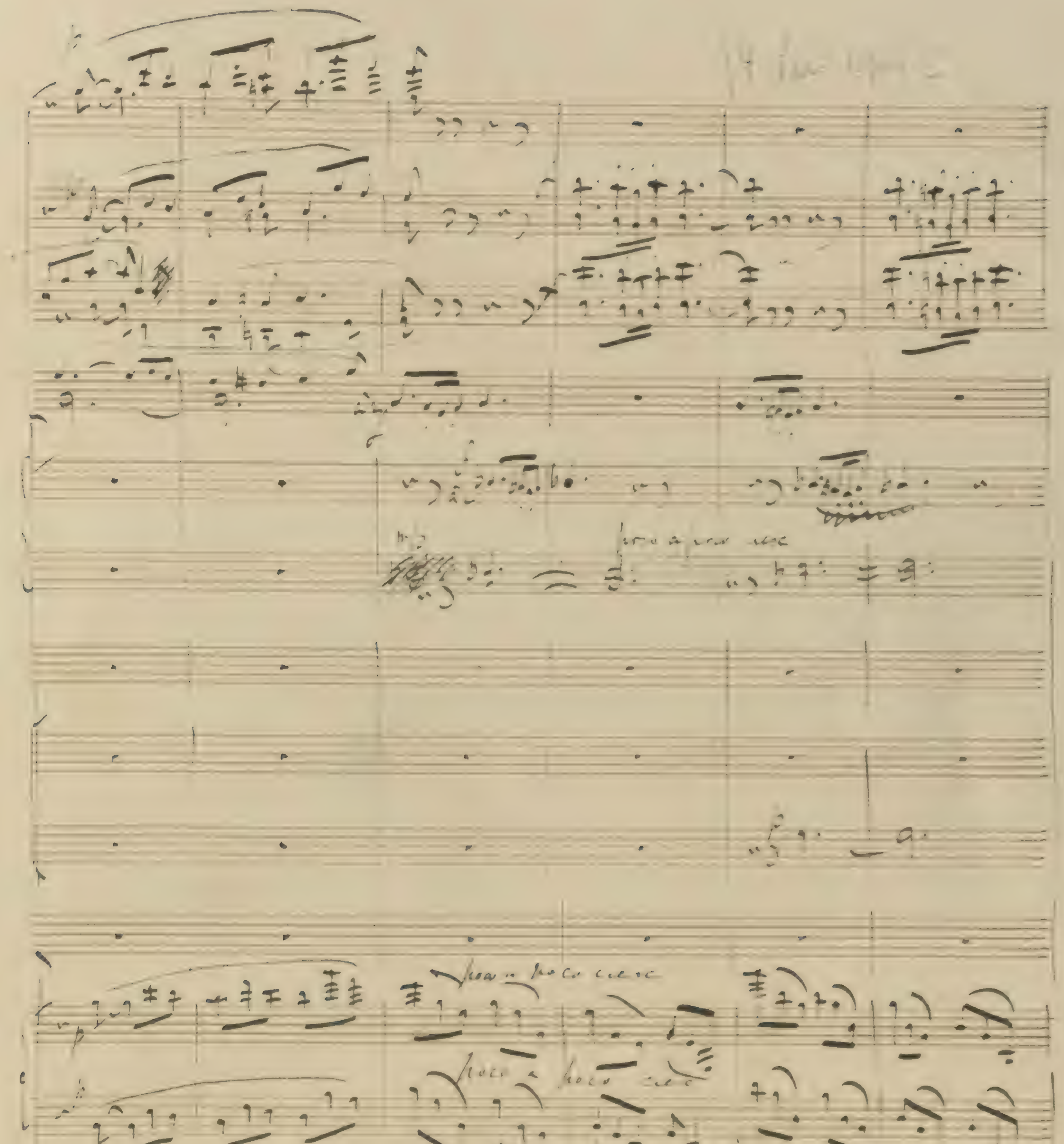
poco cresc
dim
dim
poco cresc
pp
pp
pp
pp
dim
poco cresc
arco
poco cresc
arco
poco cresc
arco
pp
arco
poco cresc
dim


B
poco cresc
B
poco cresc
B

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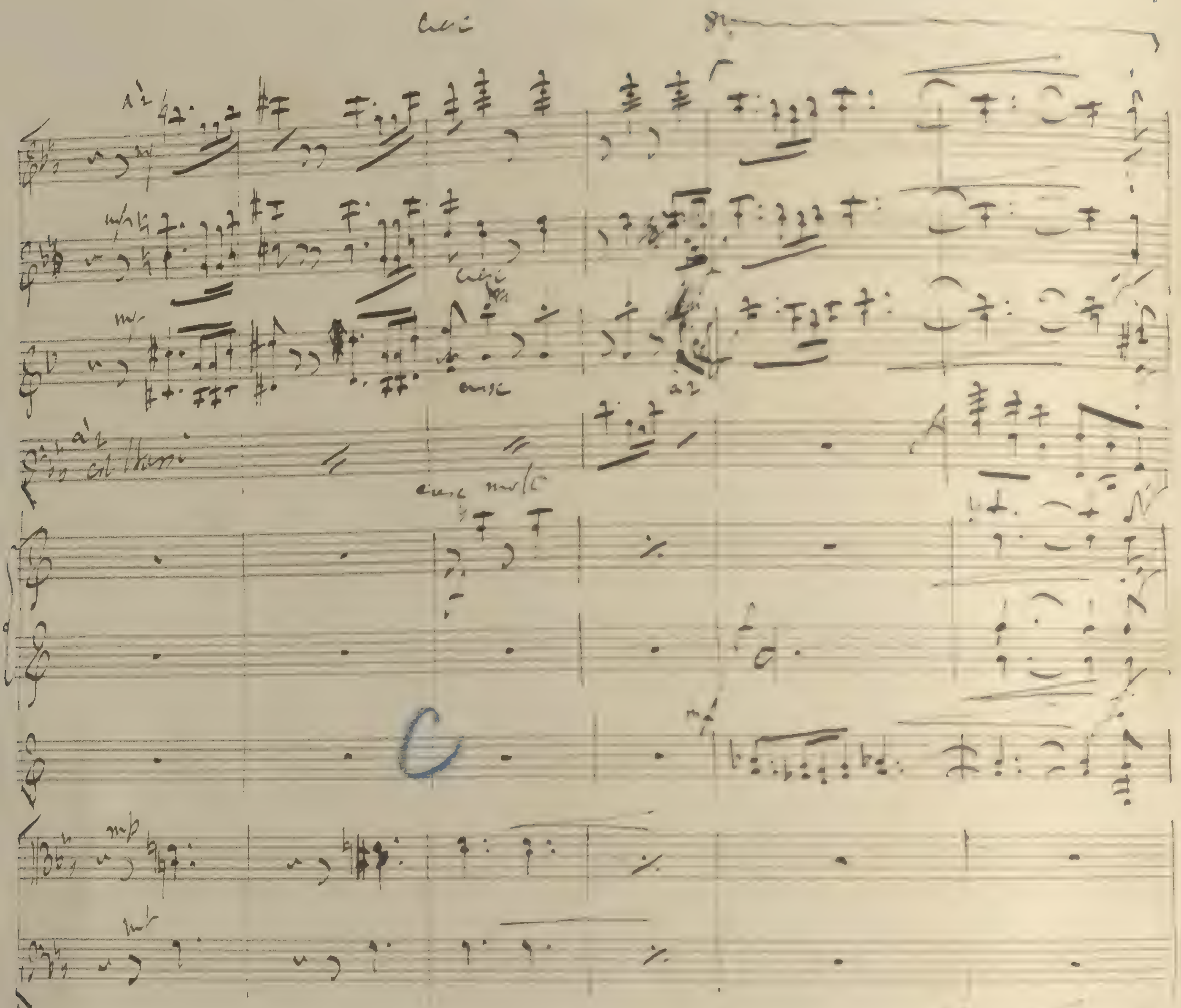
poco a poco cresc
poco a poco cresc
poco a poco cresc

C



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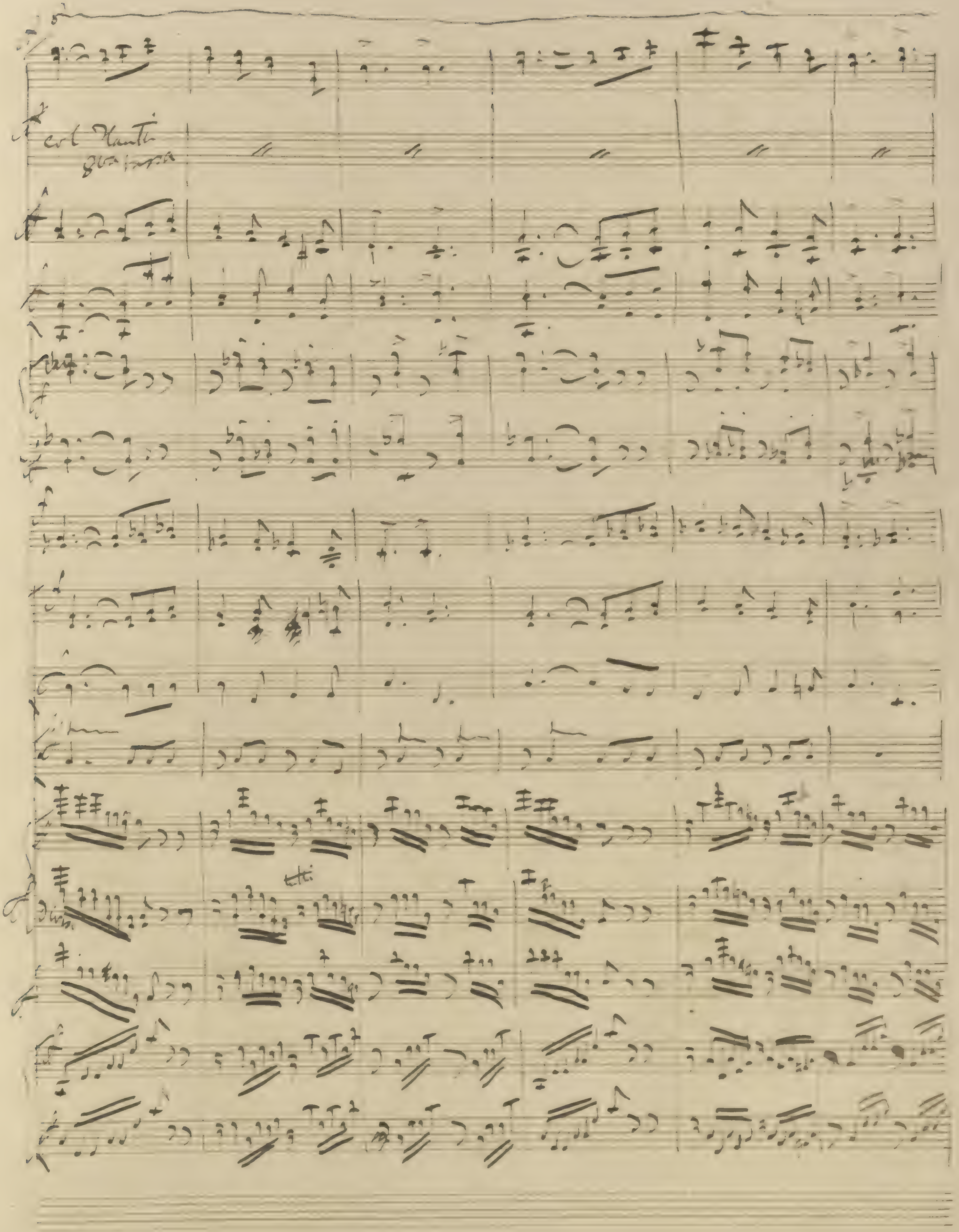
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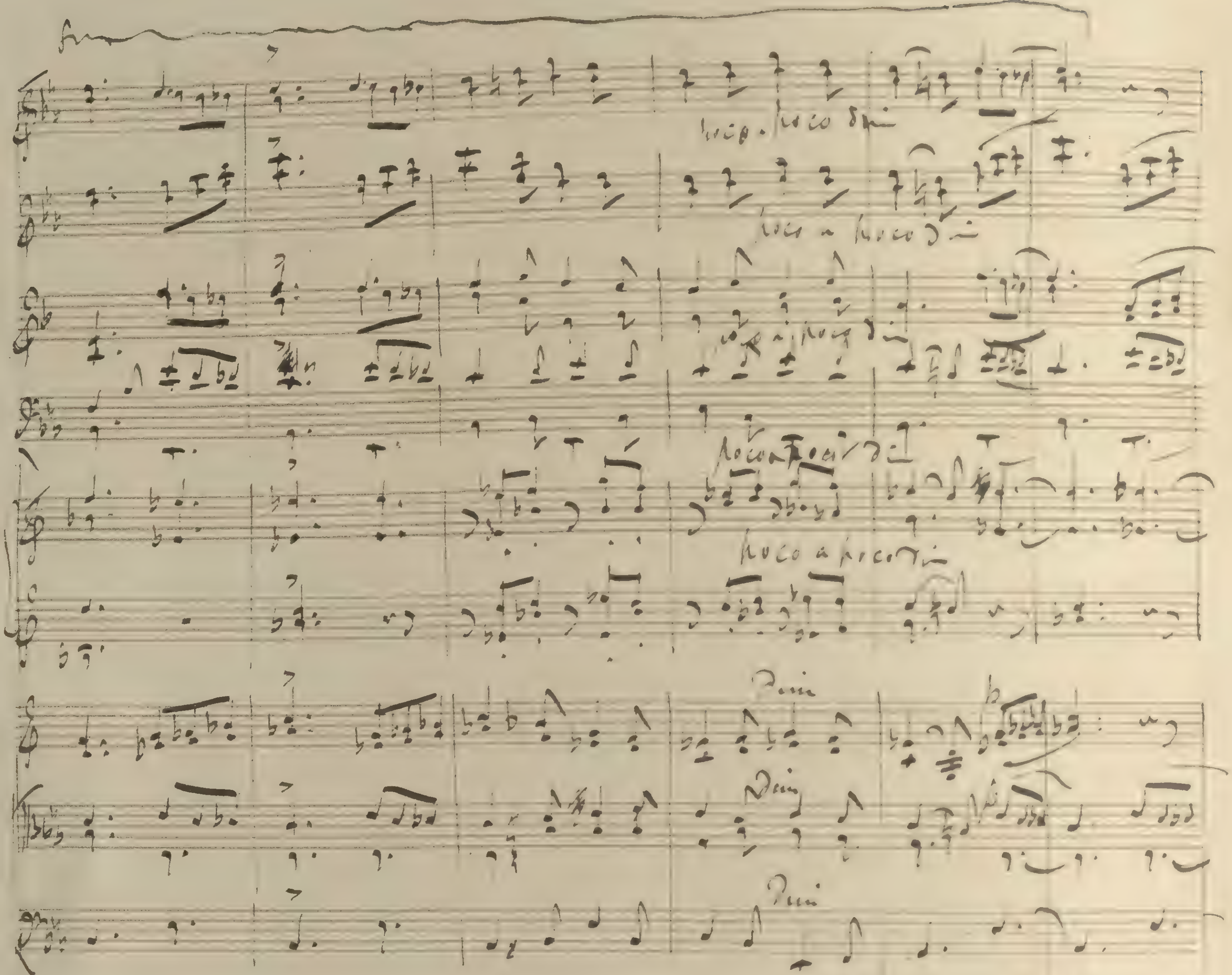
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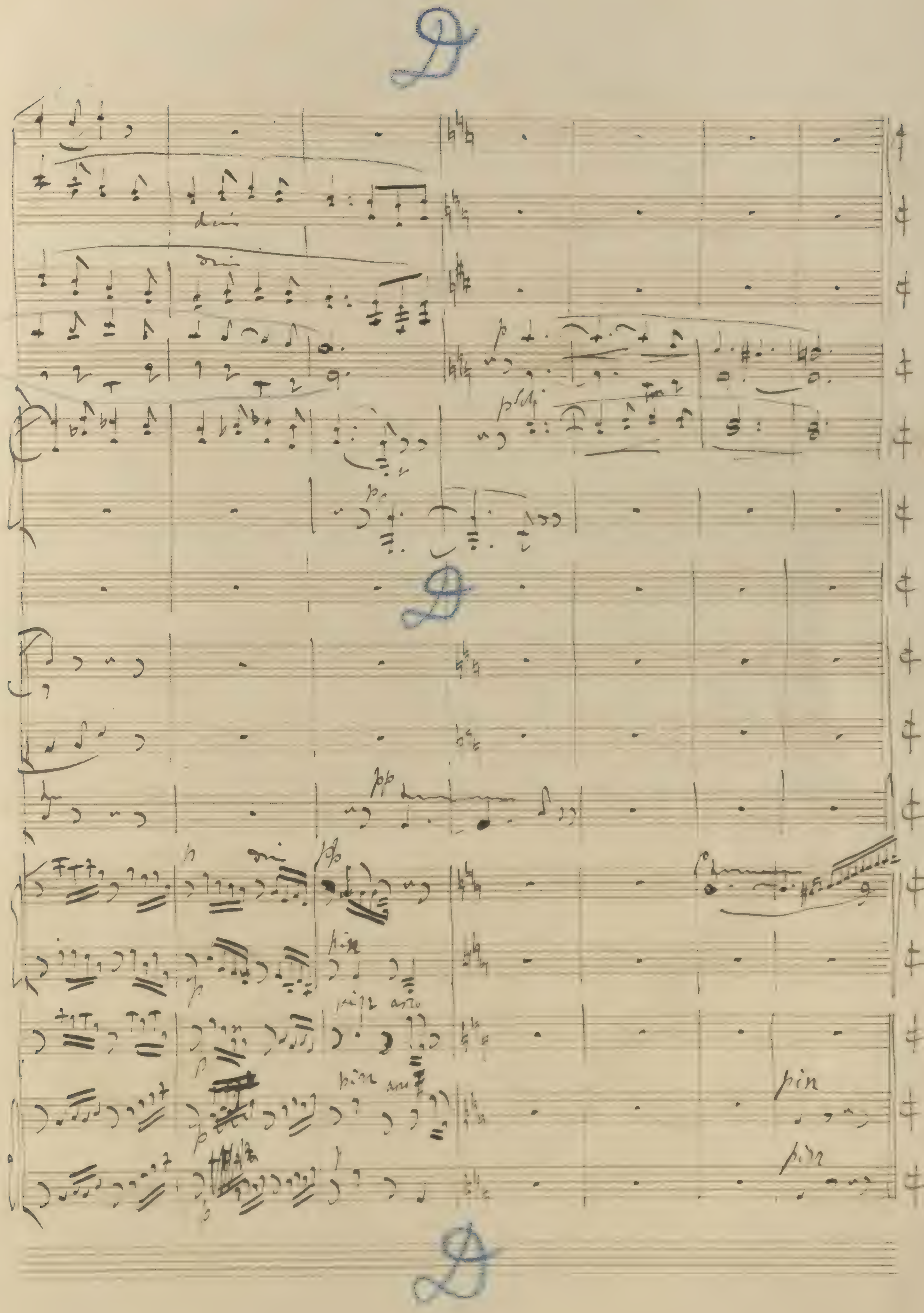
poco a poco dim
poco a poco dim
Dim
Dim
Dim
poco a poco dim
poco a poco dim
poco a poco dim
poco a poco dim
poco a poco dim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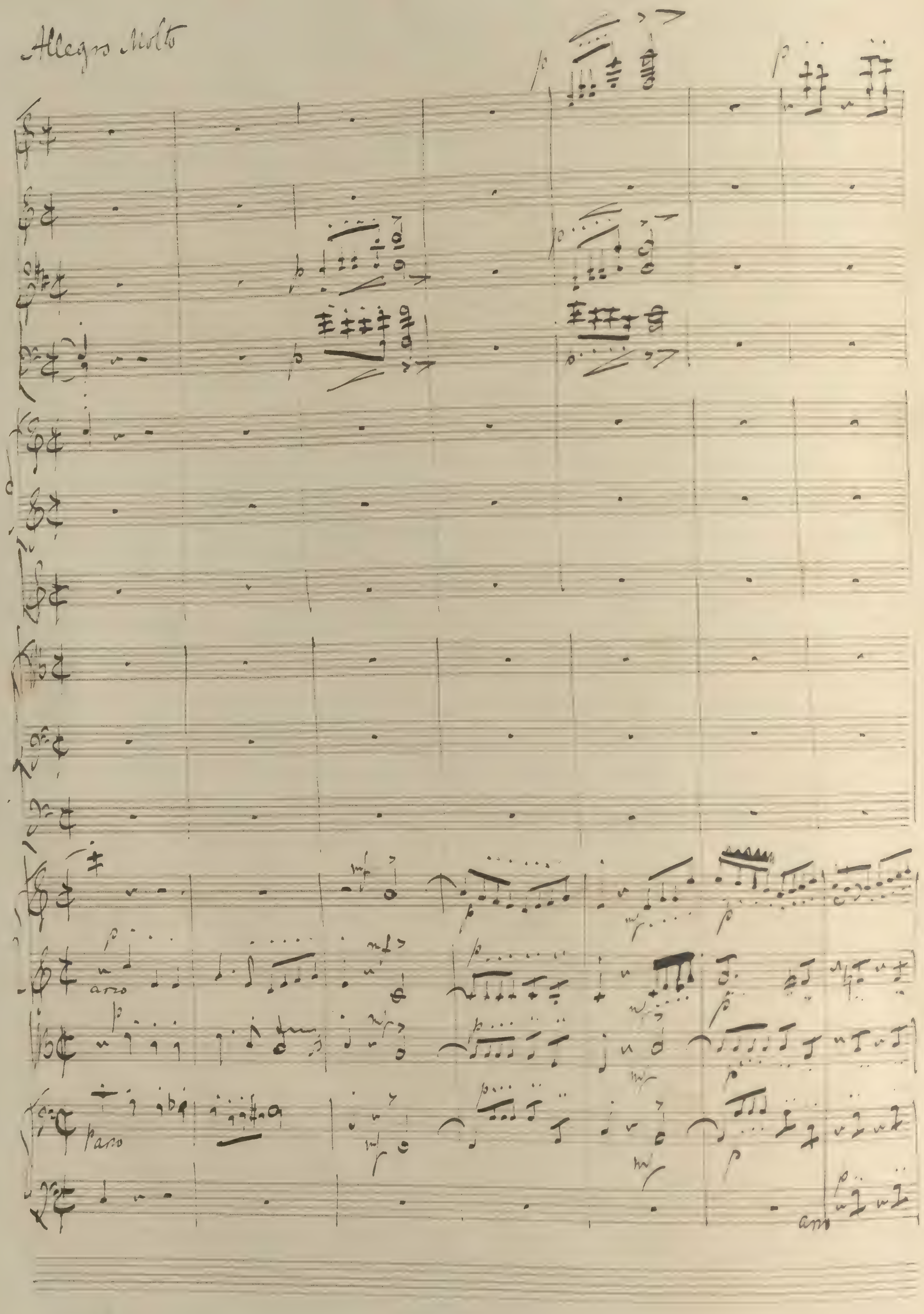
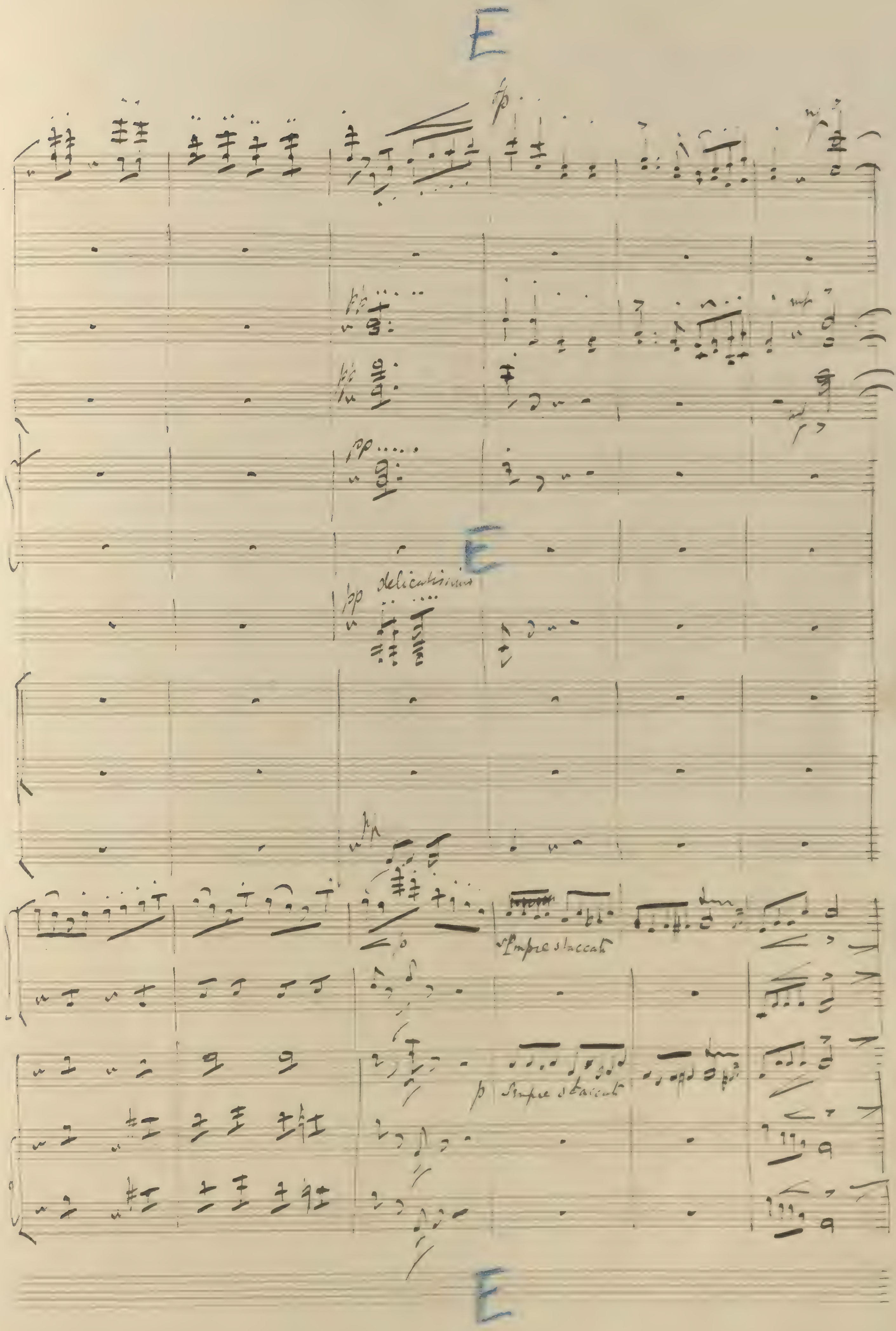
D
D


Allegro Molto
arco
arco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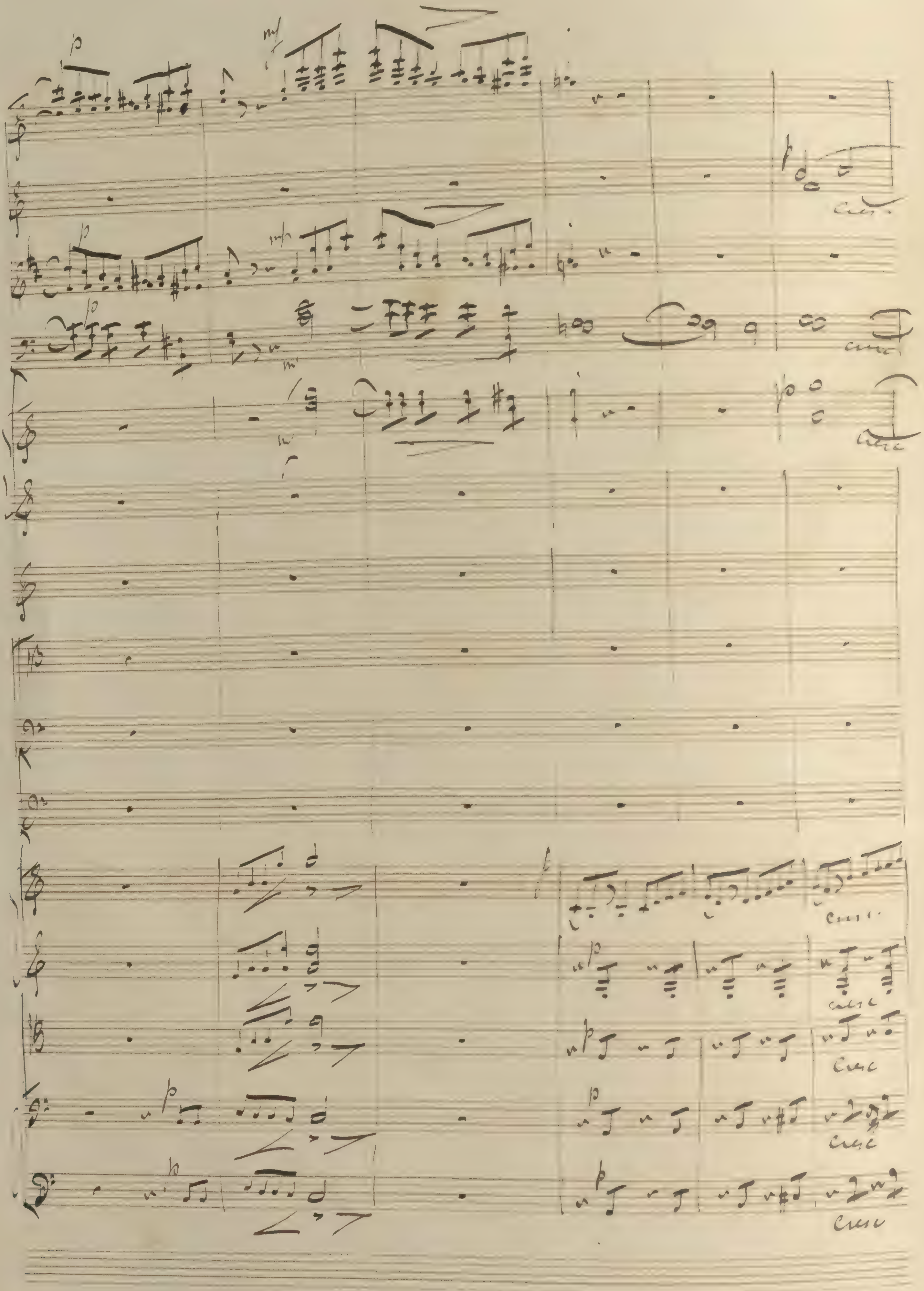
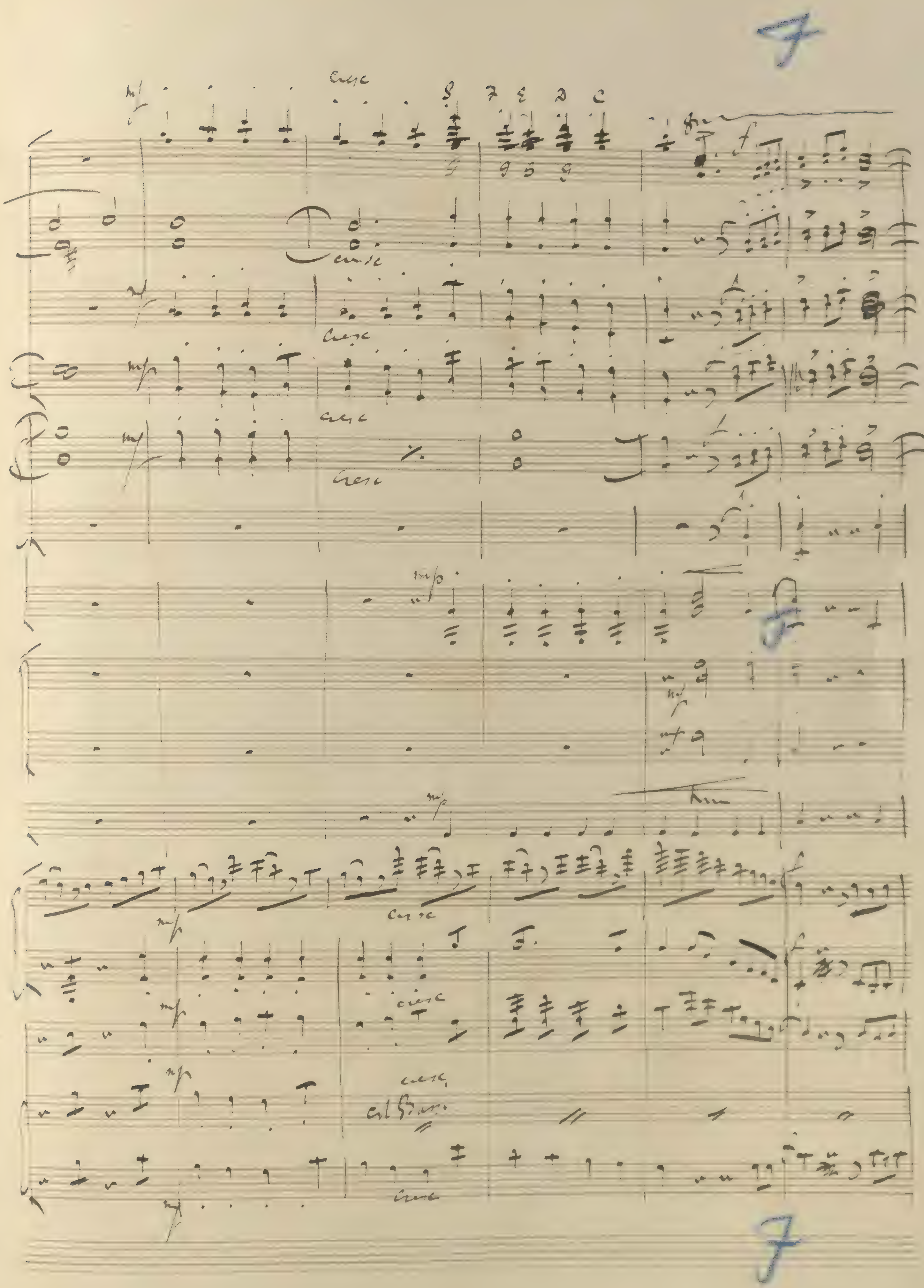
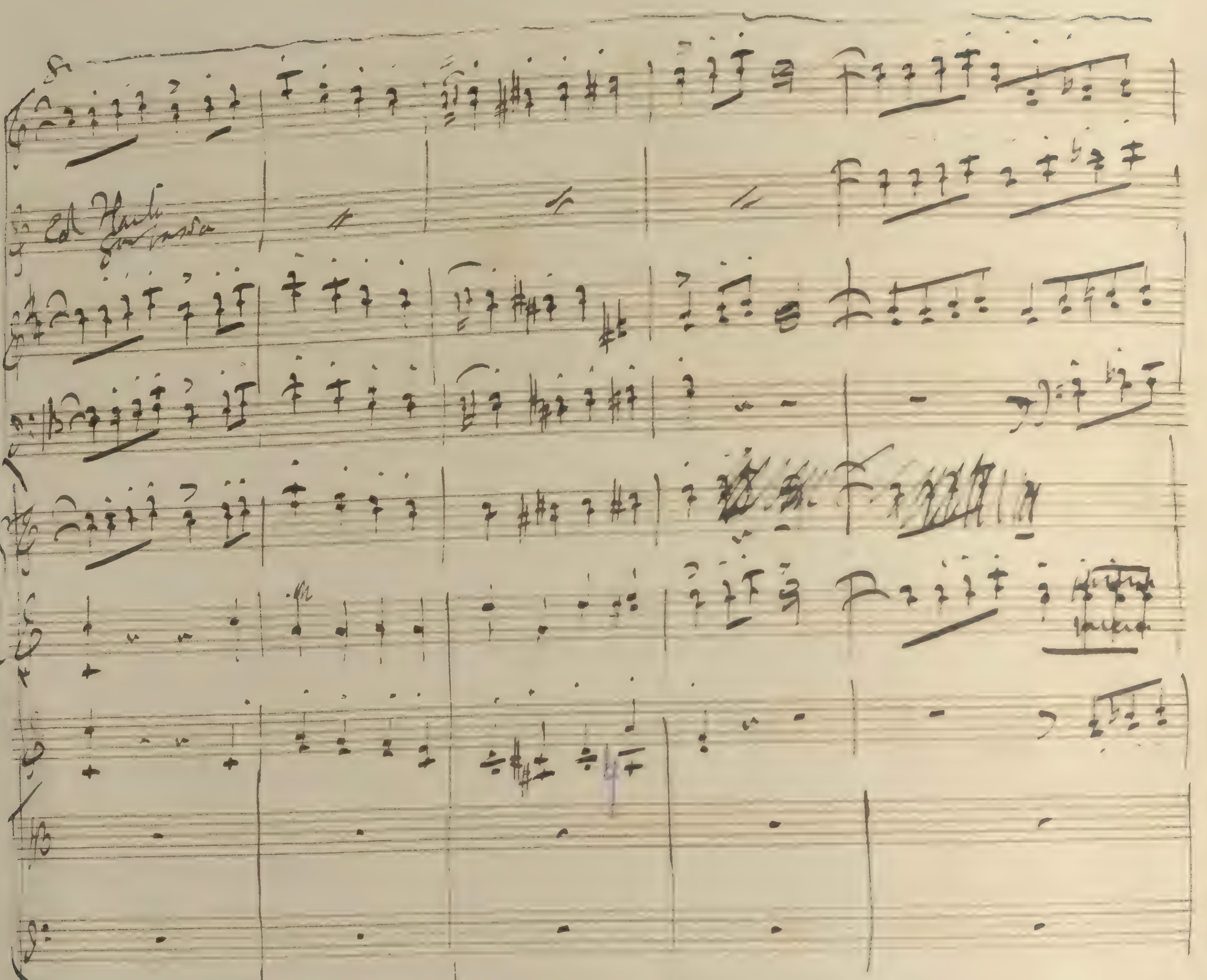
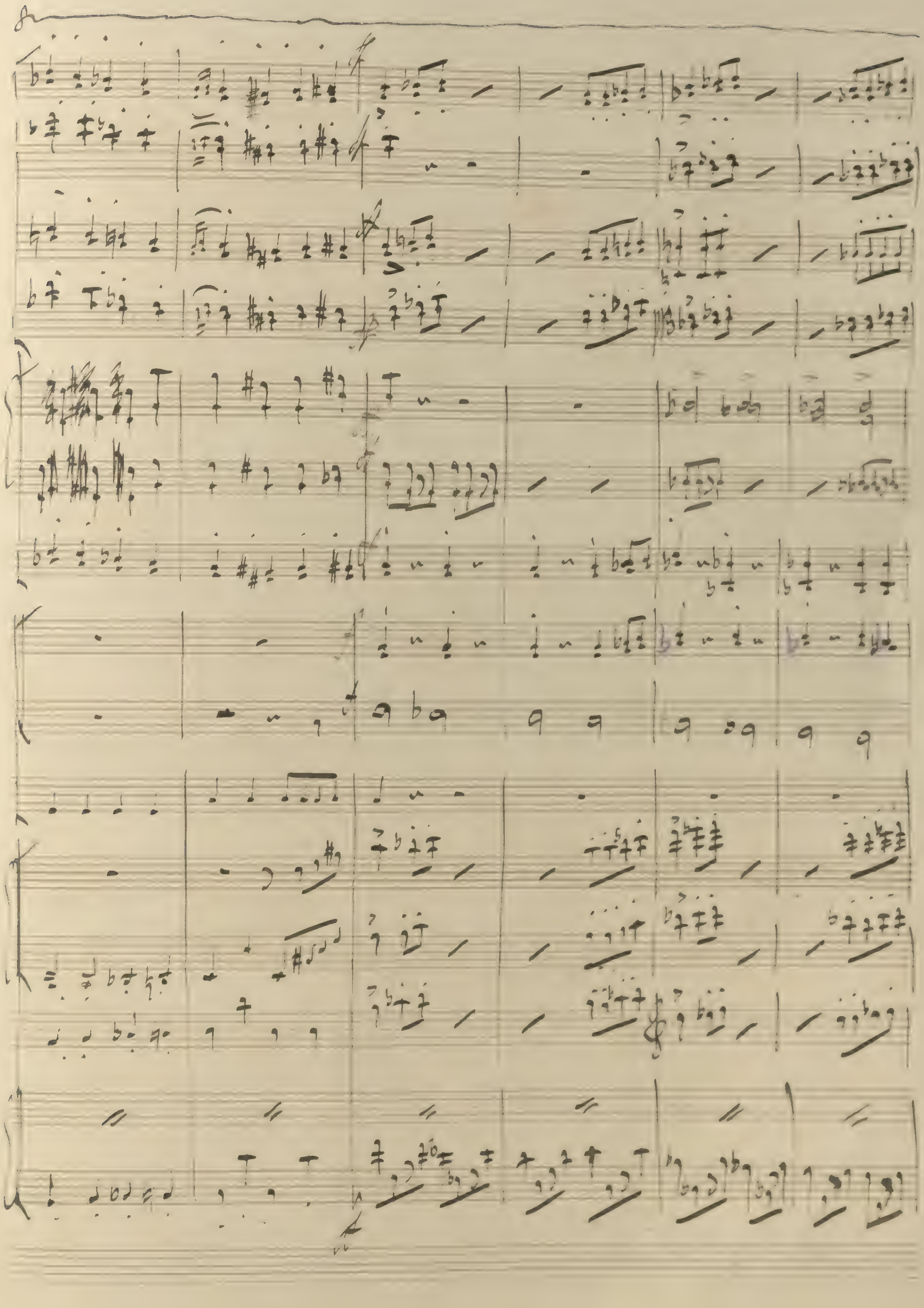
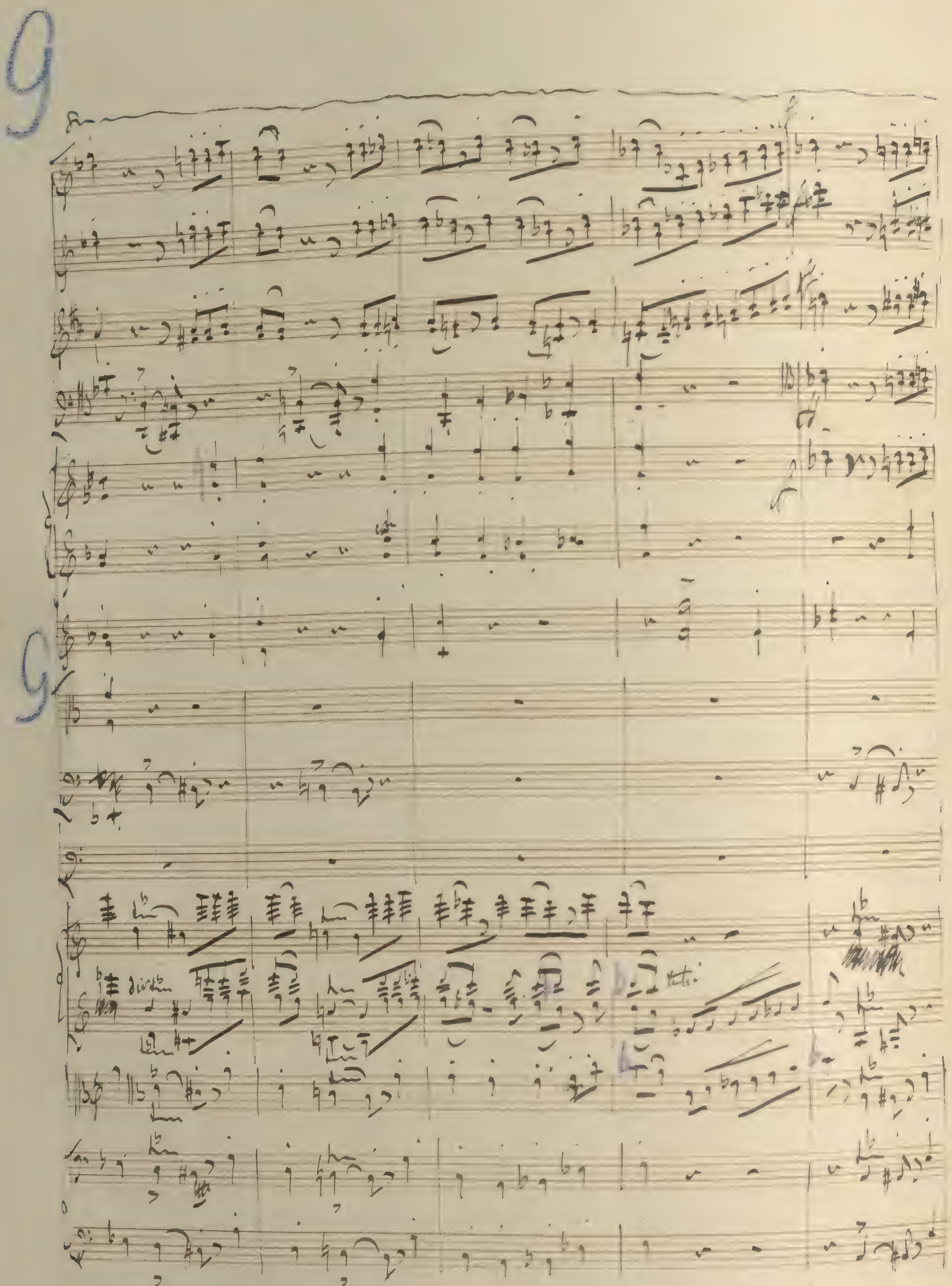
fp
pp
E
pp
delicatissimo
sempre staccato
p
sempre staccato
E

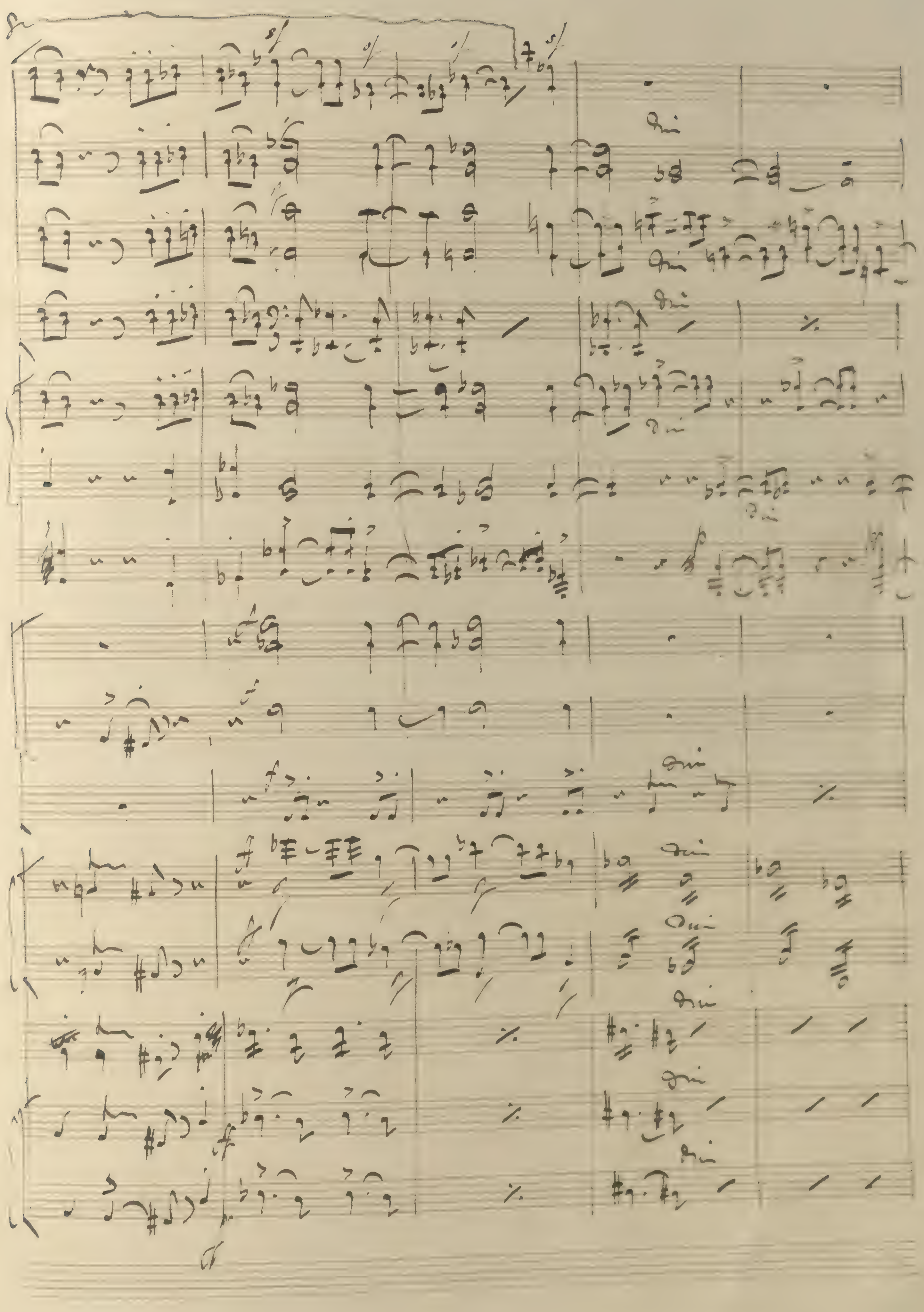

p
mf
cresc

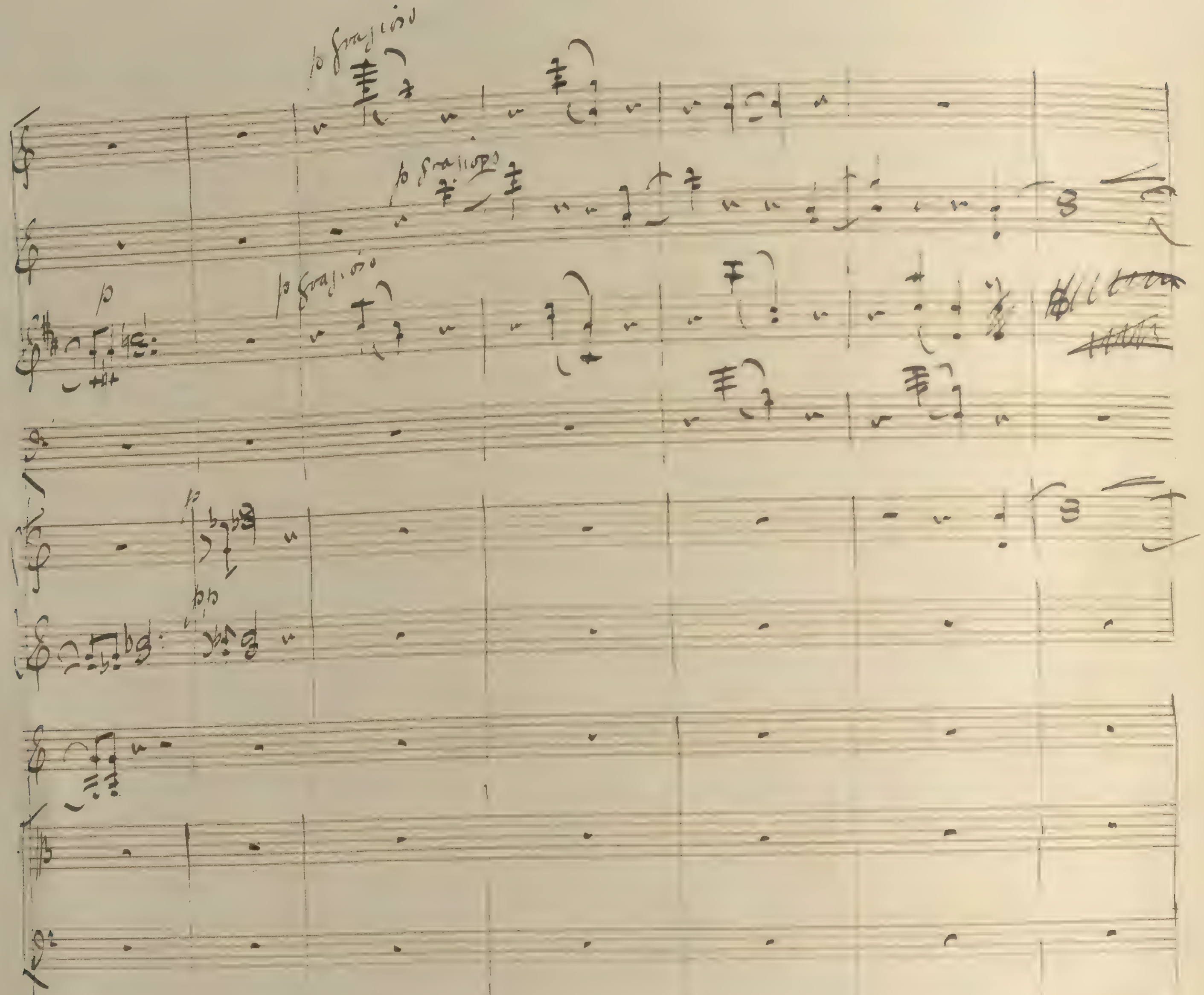

7
cresc
col Bassi
7







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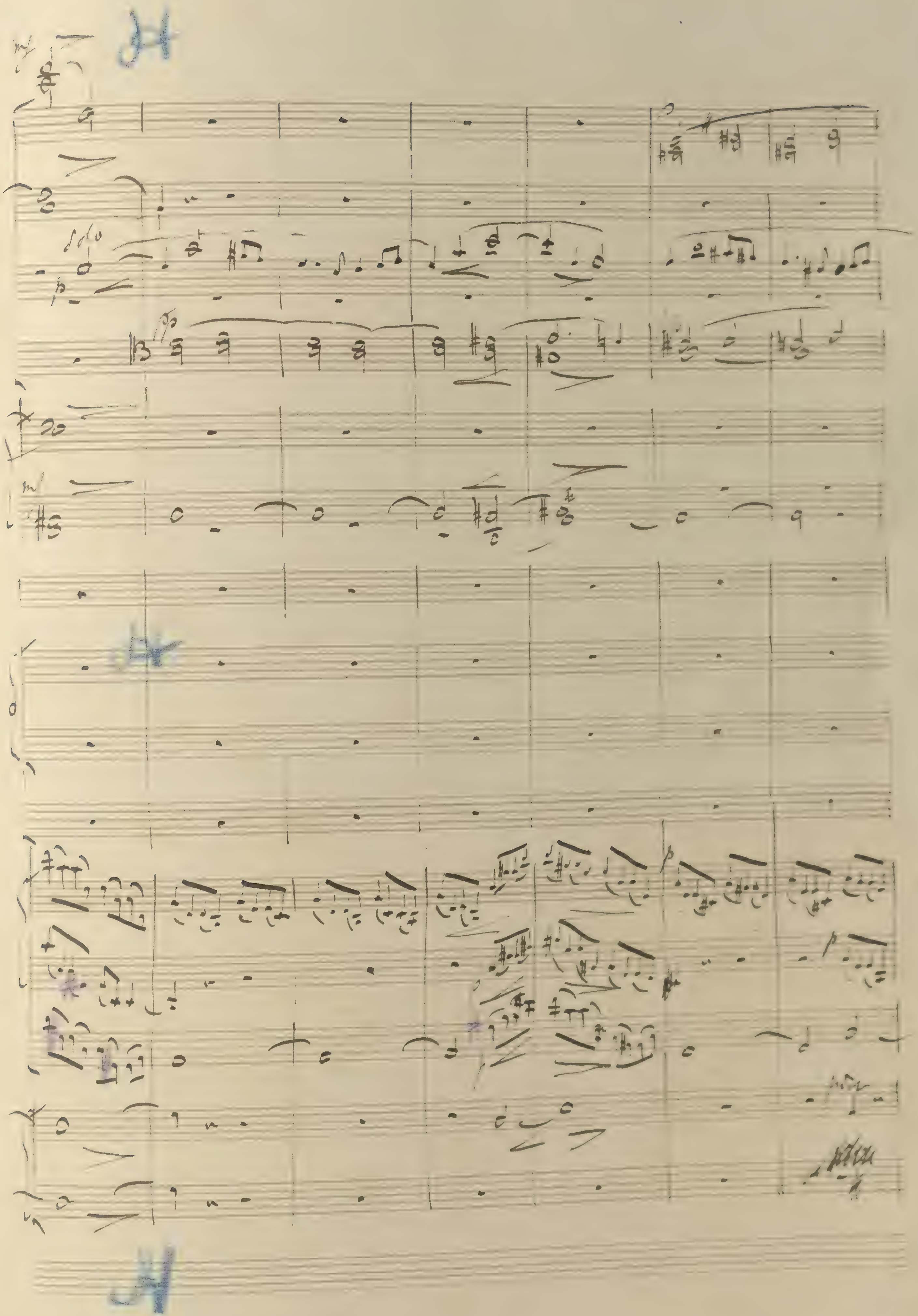
p grazioso
p grazioso
p grazioso
p grazioso
p grazioso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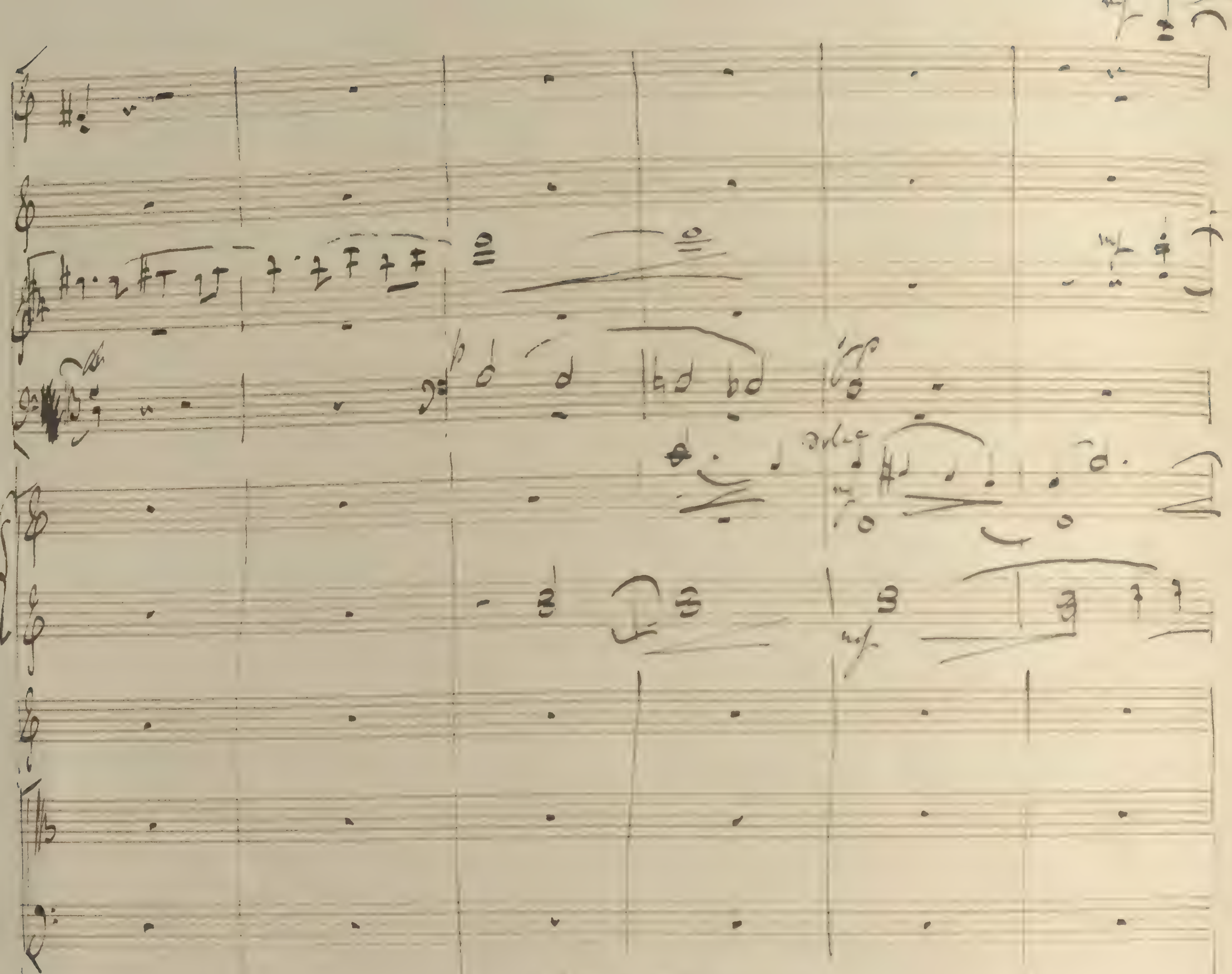
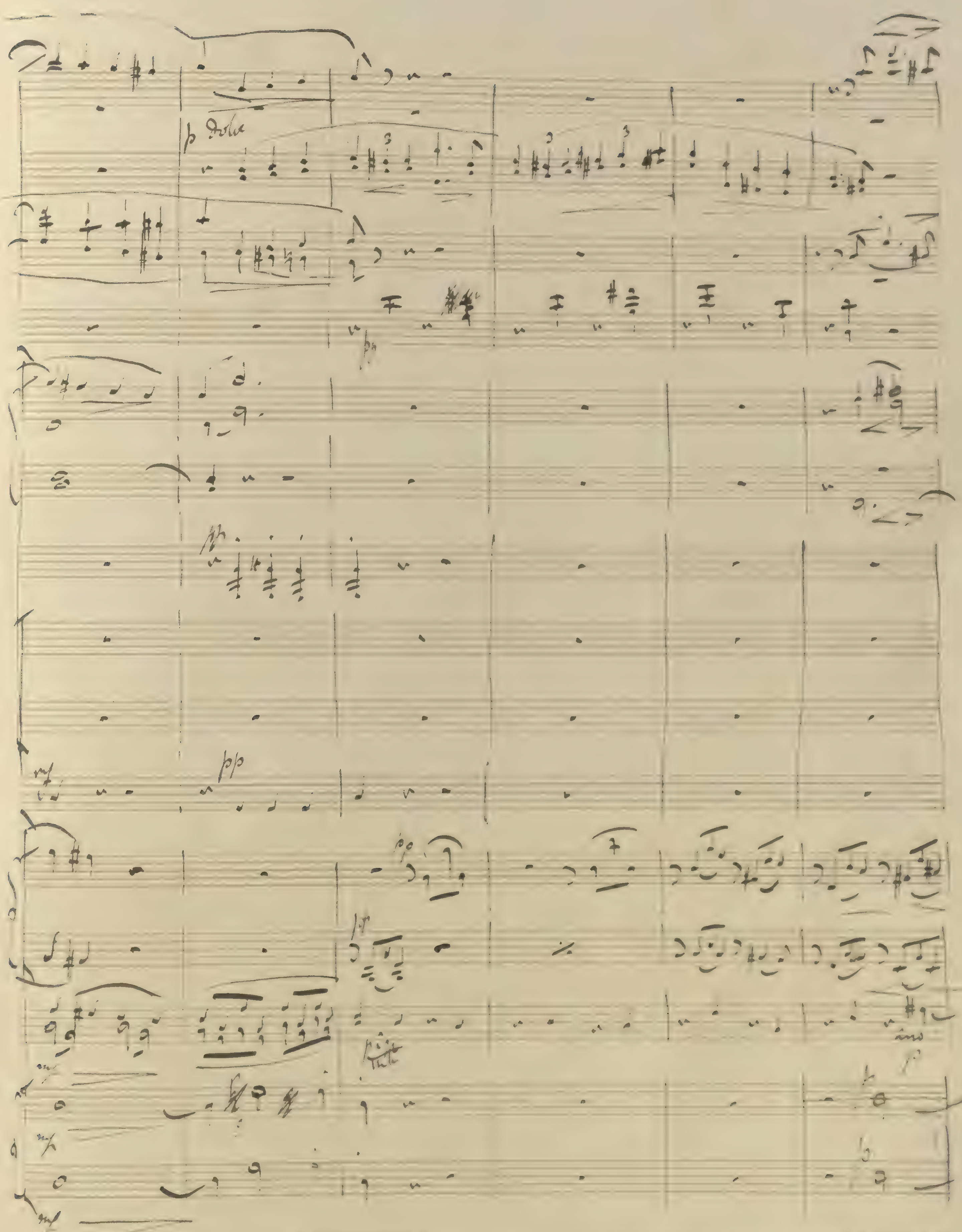
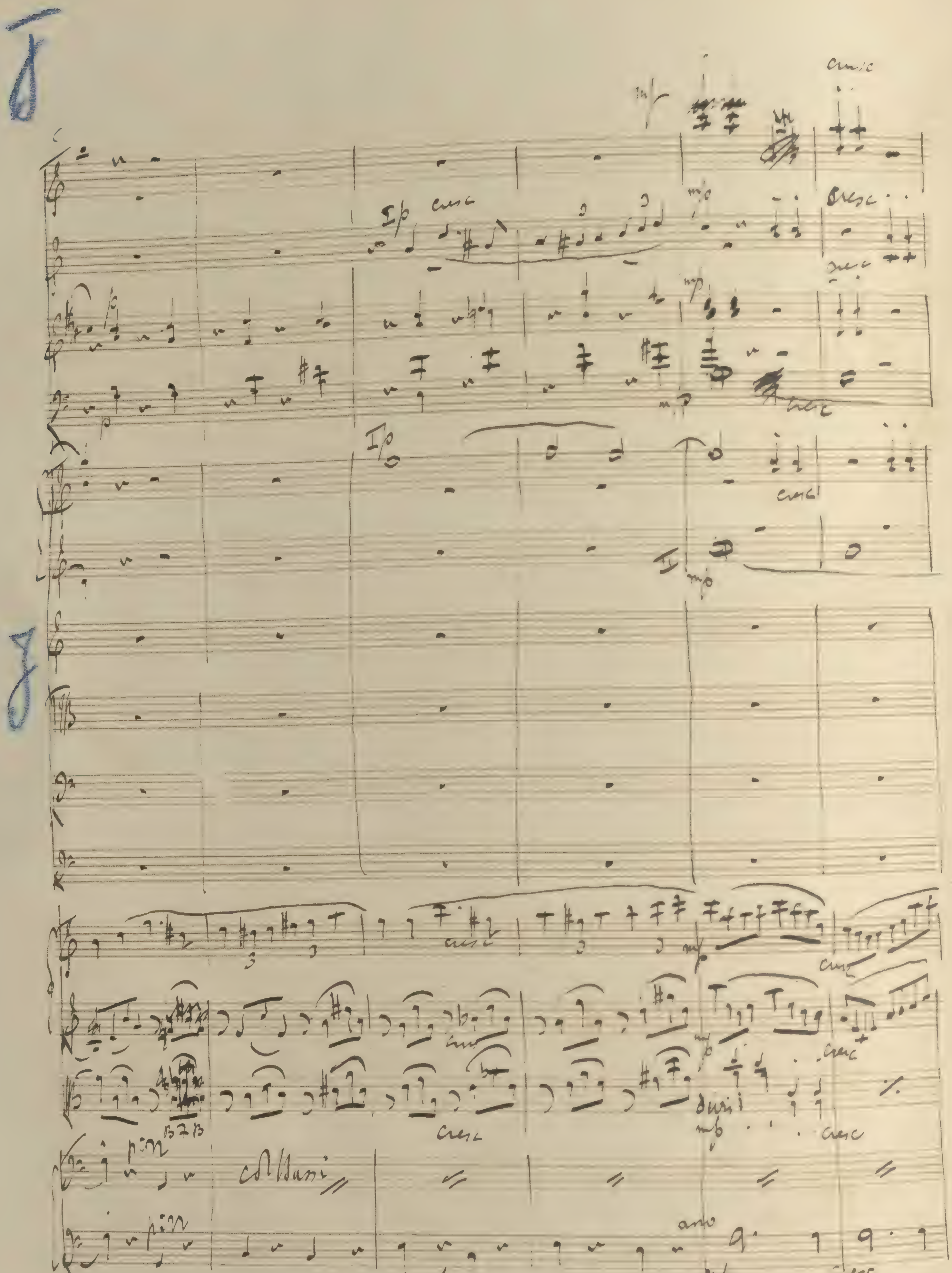
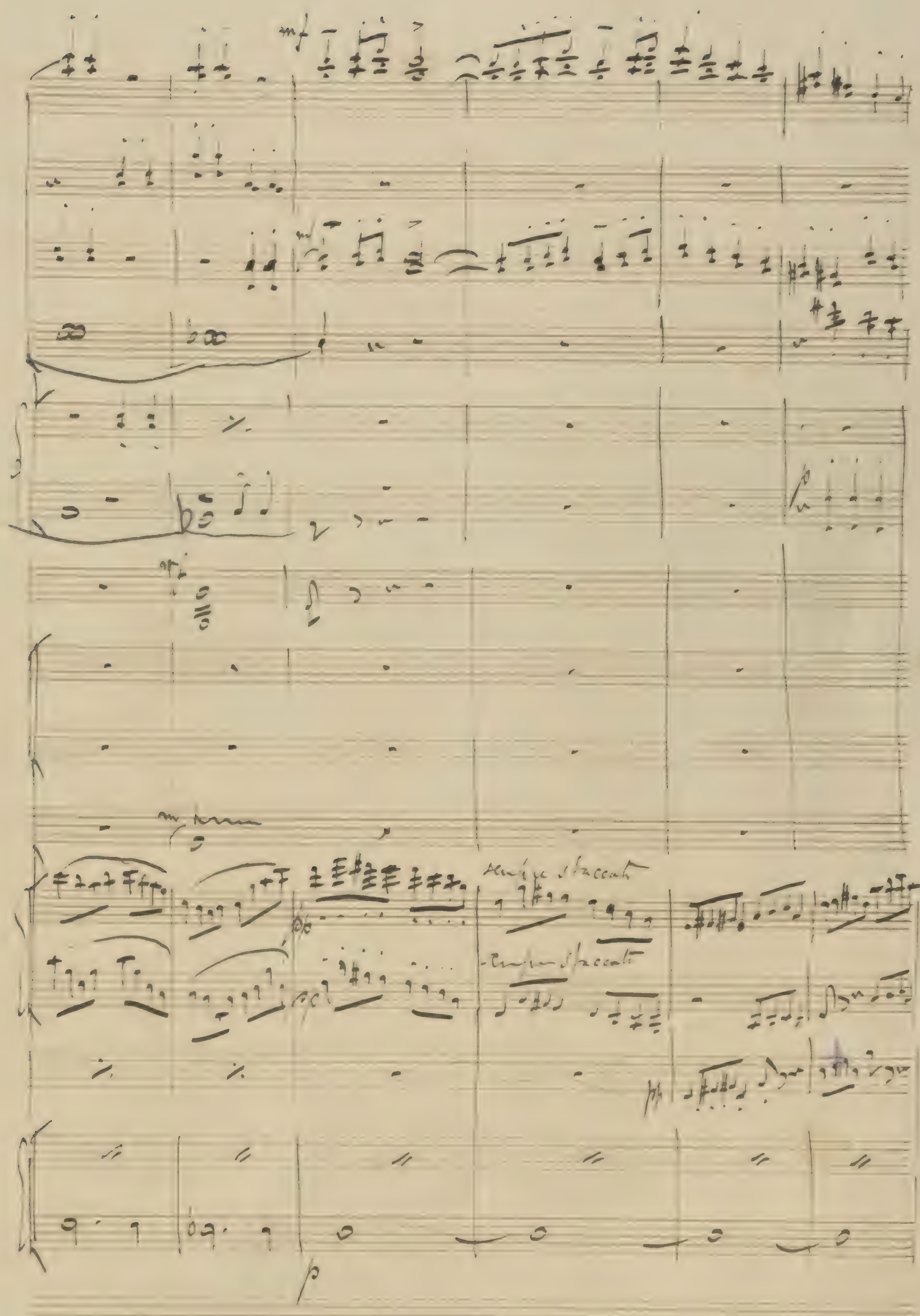
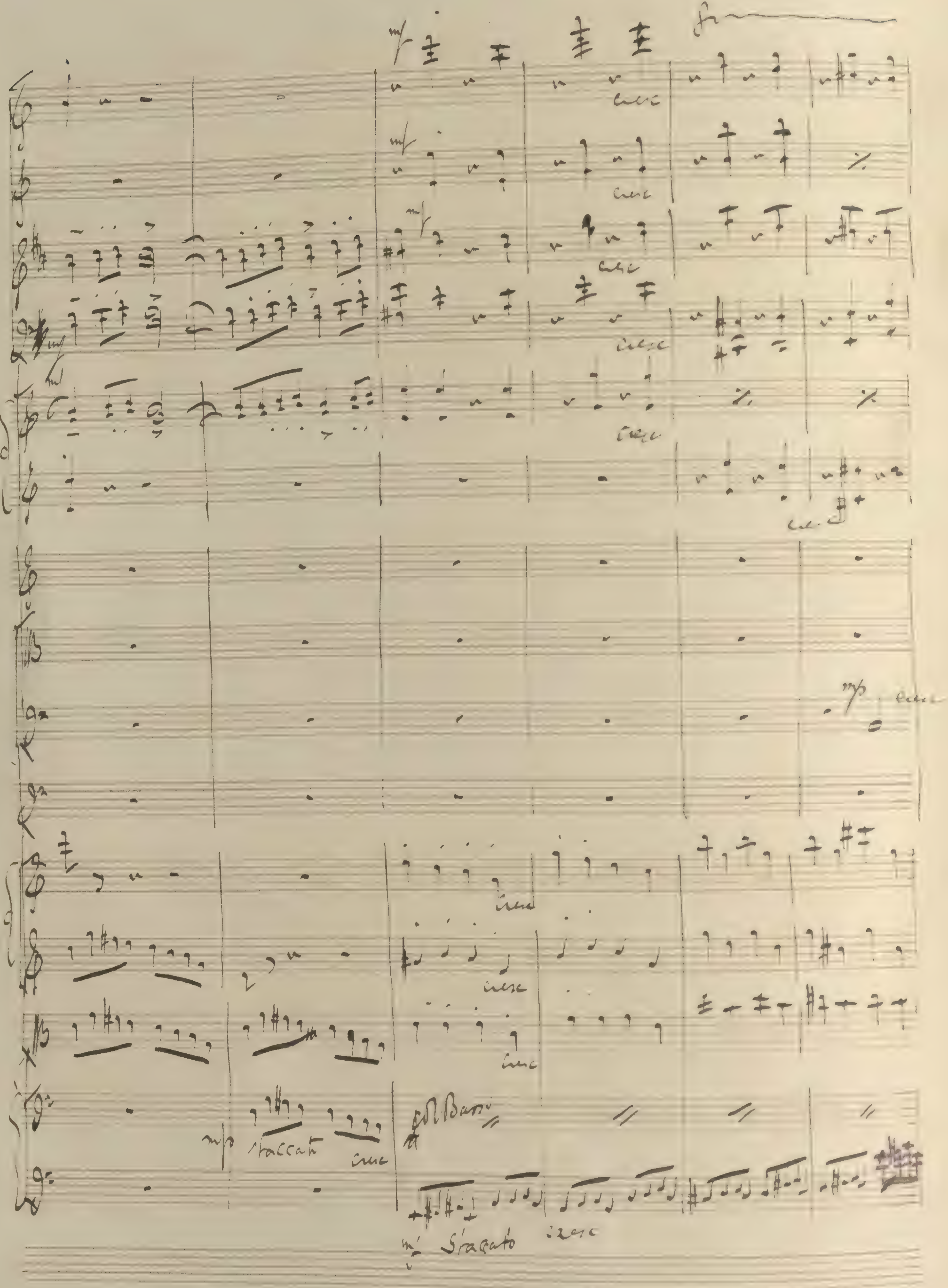
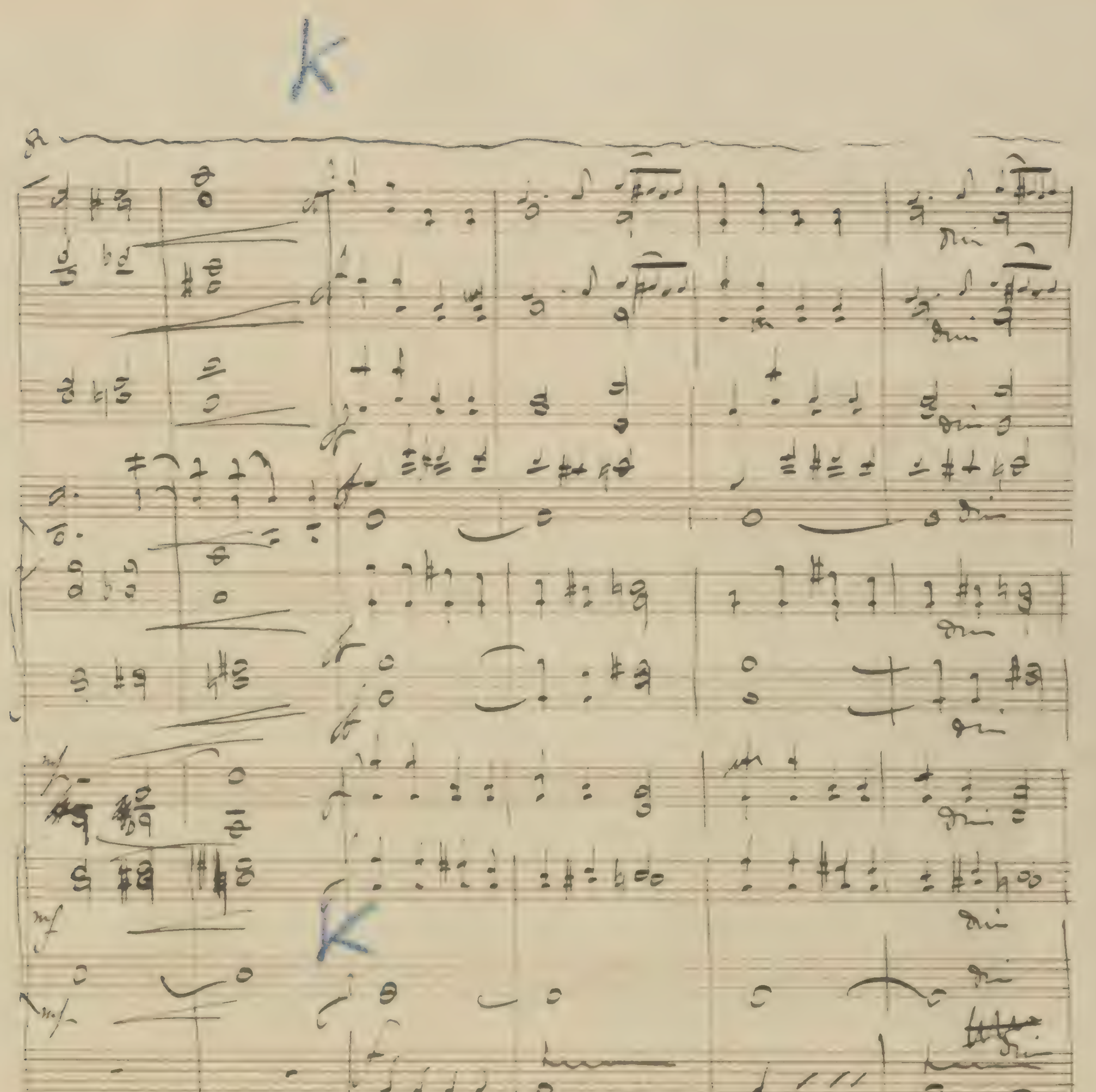





cresc
col Bassi
divisi
arco
mp


sempre staccato
sempre staccato


mf
cresc
mp
staccato
col Bassi
Staccato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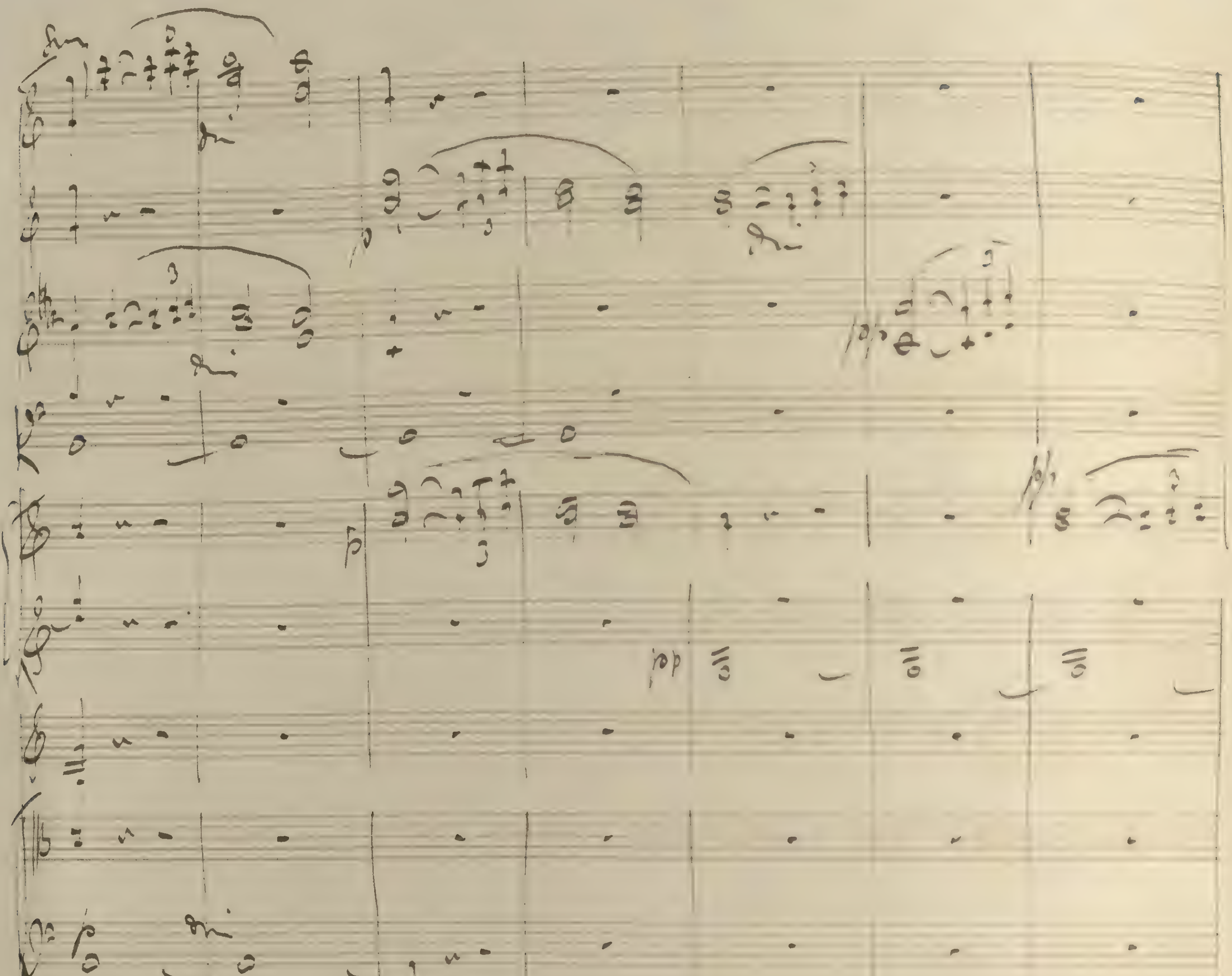
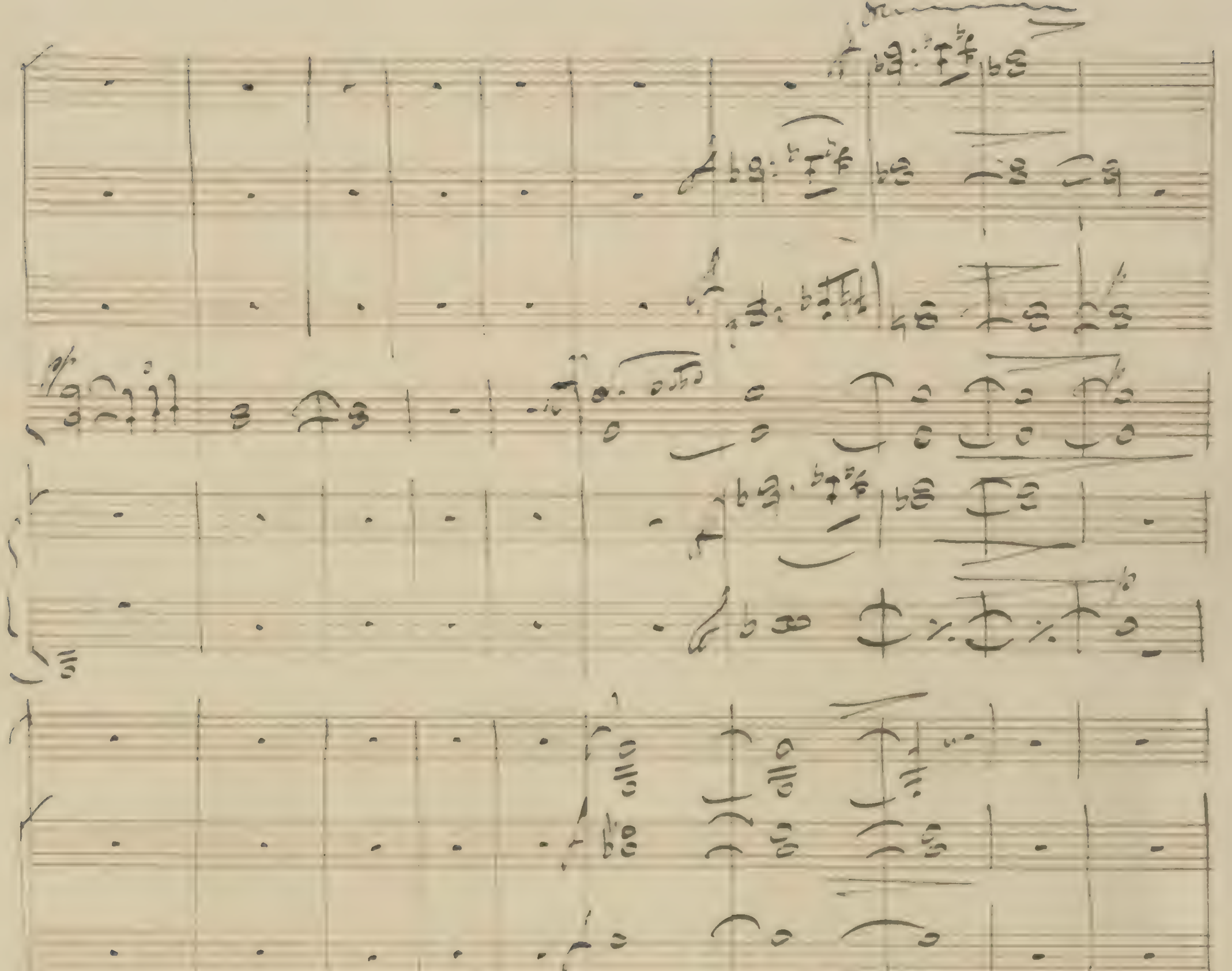
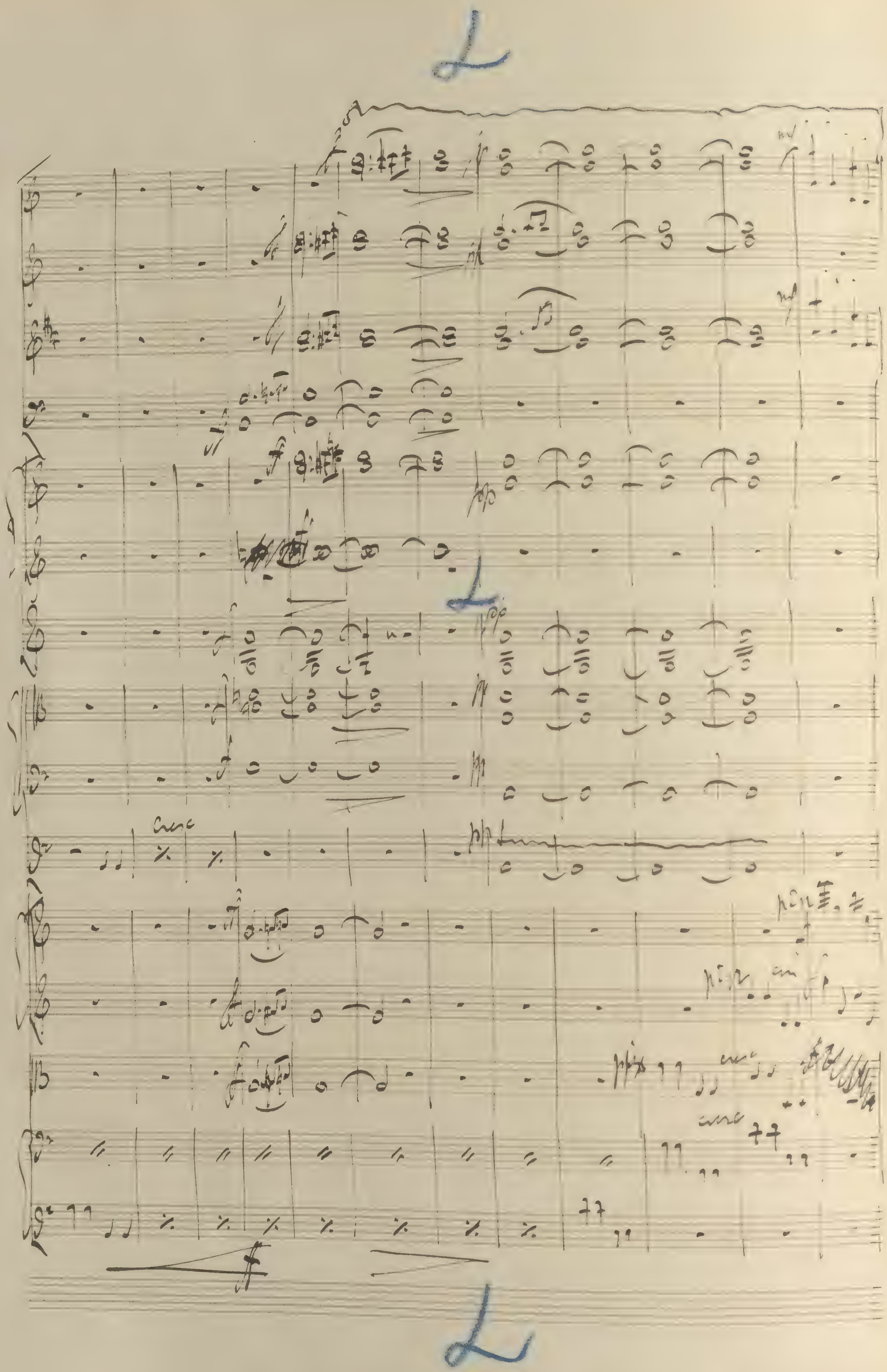
dim
K
K



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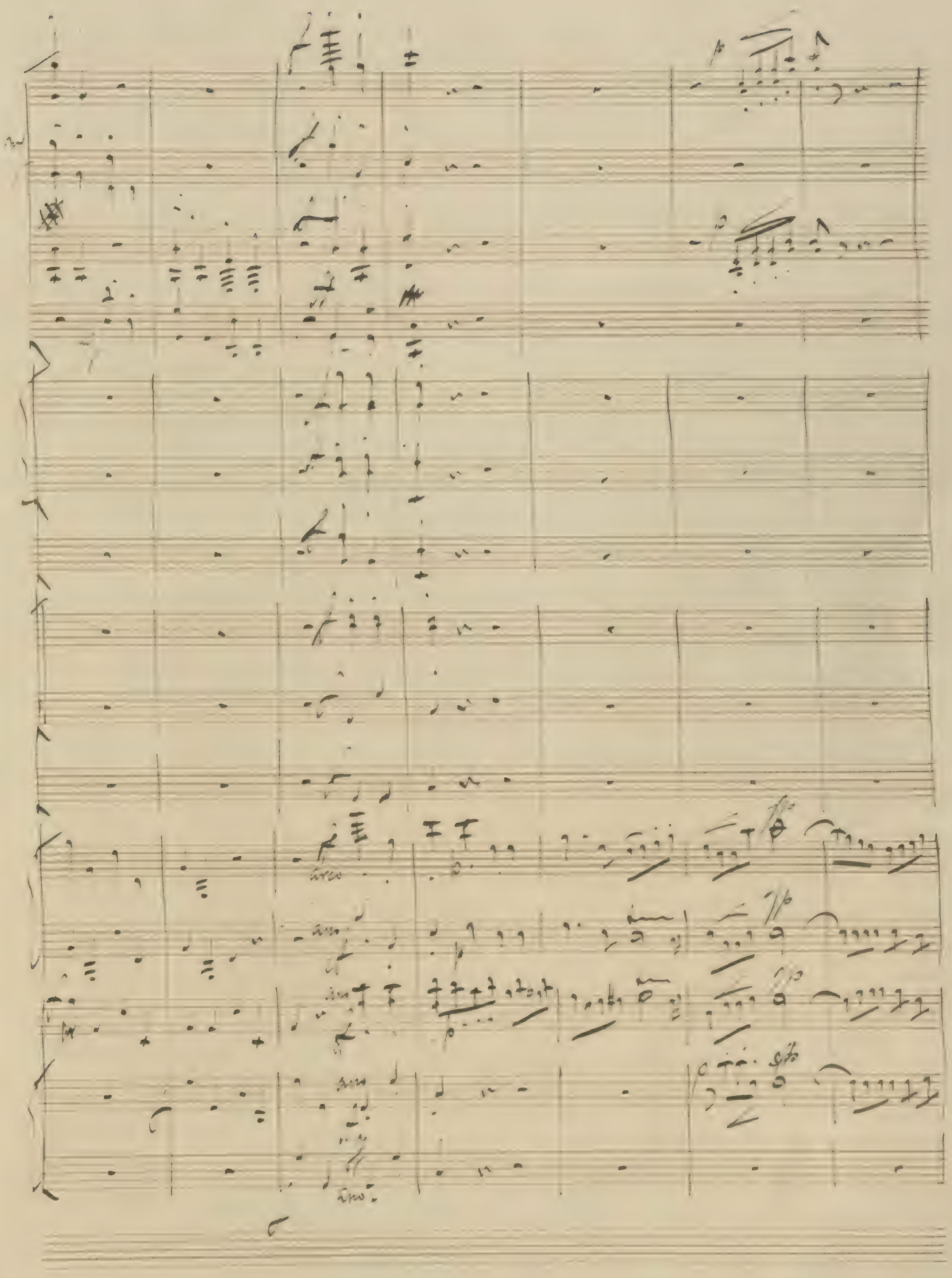
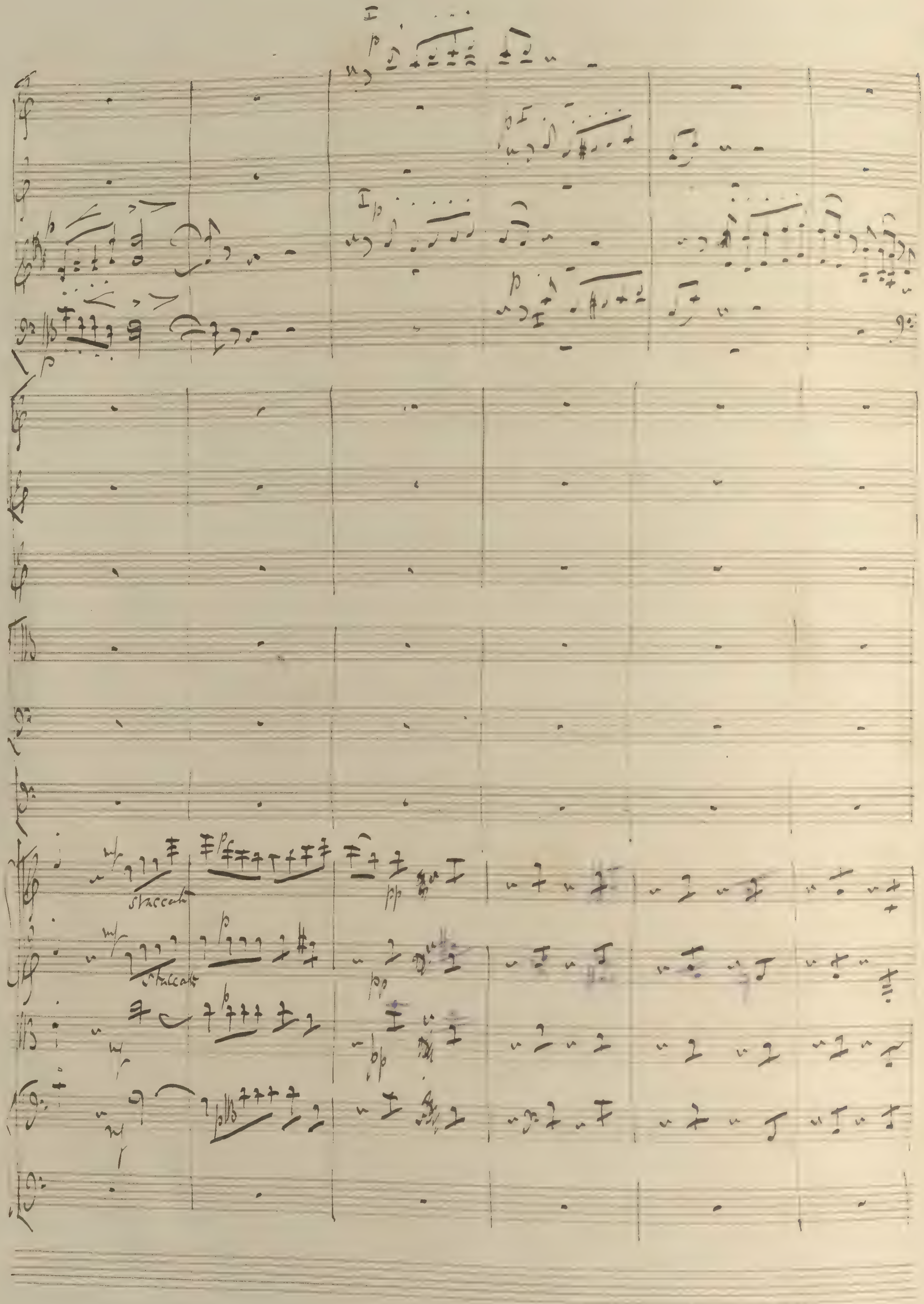

arco
arco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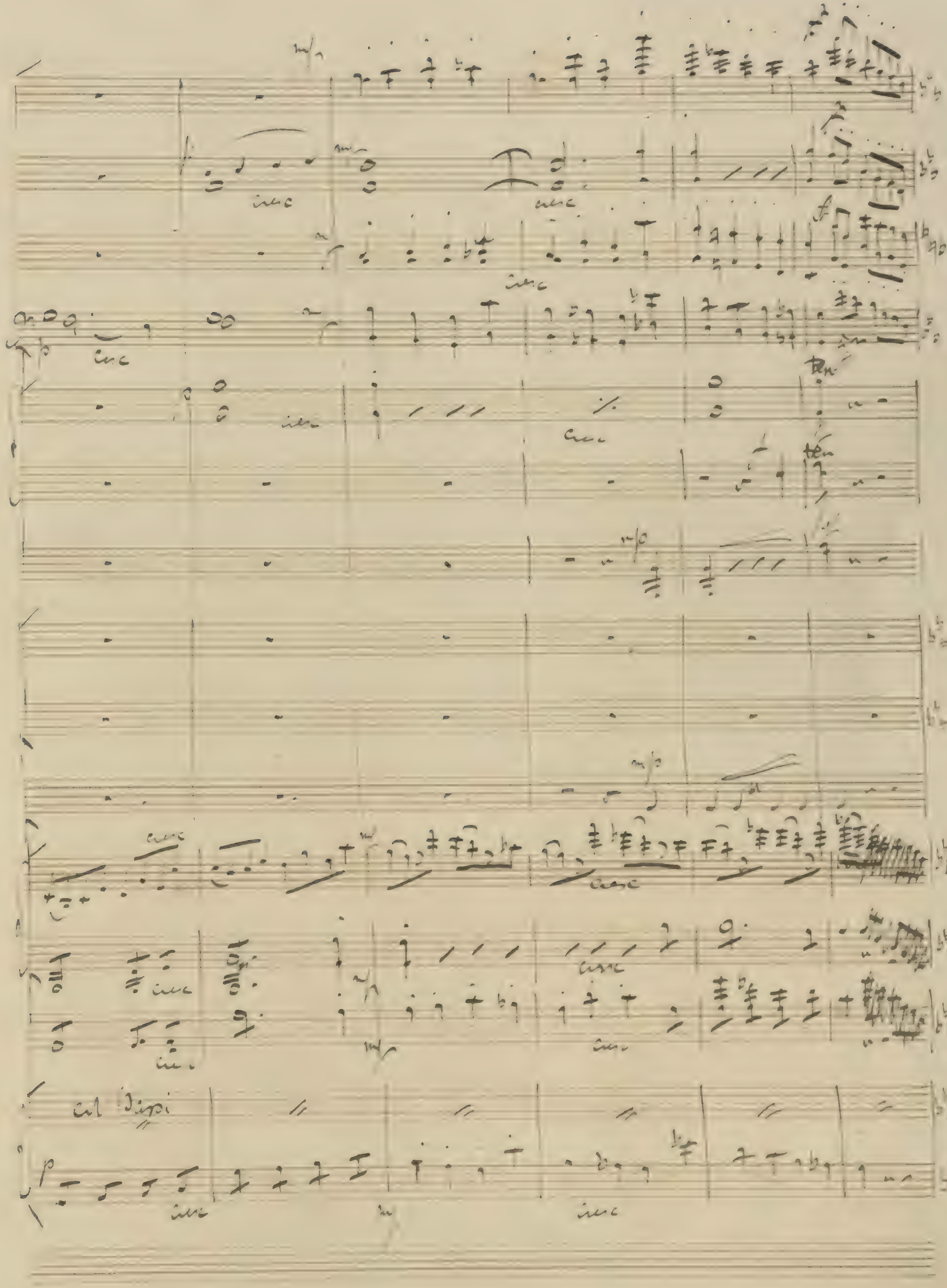
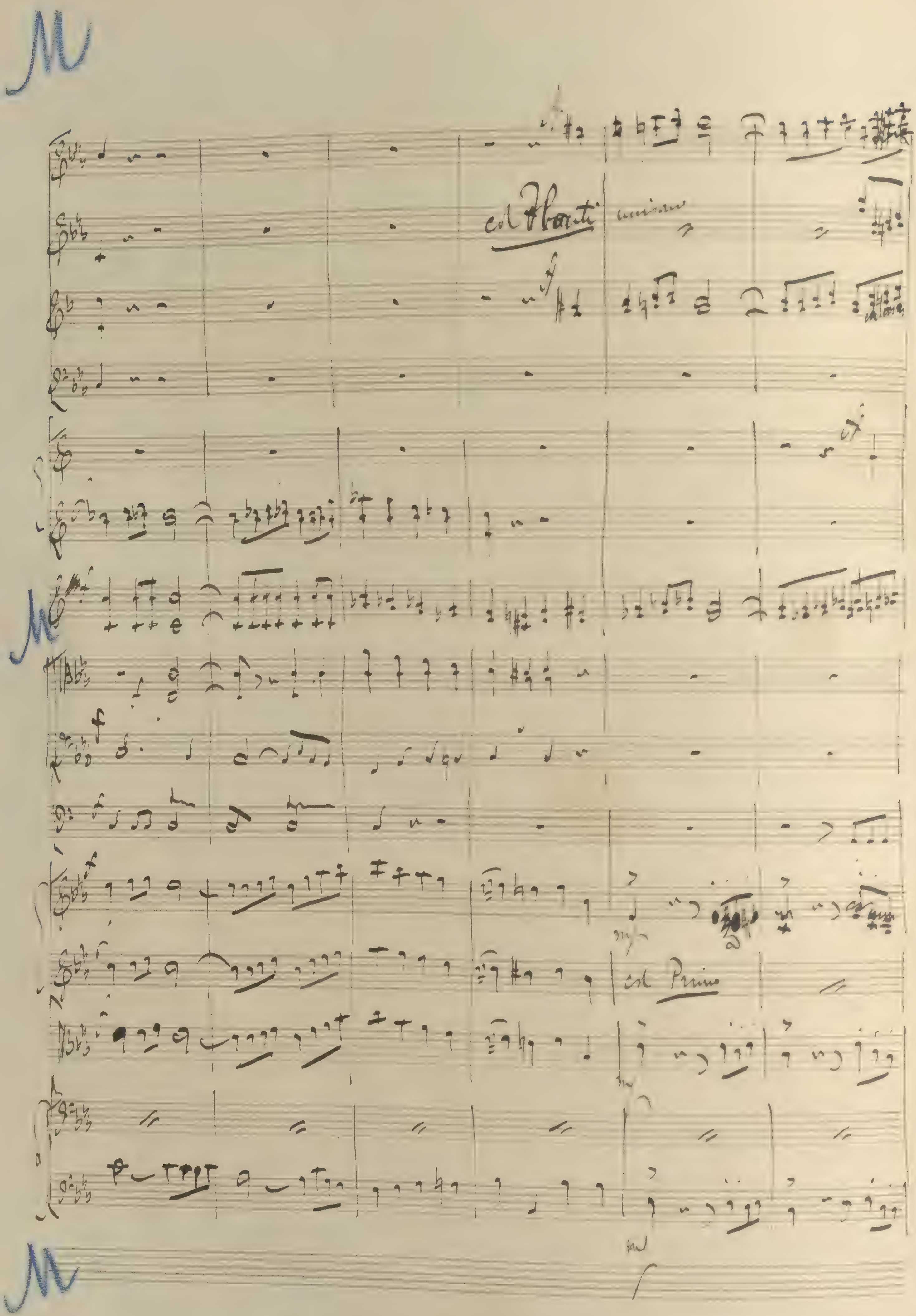
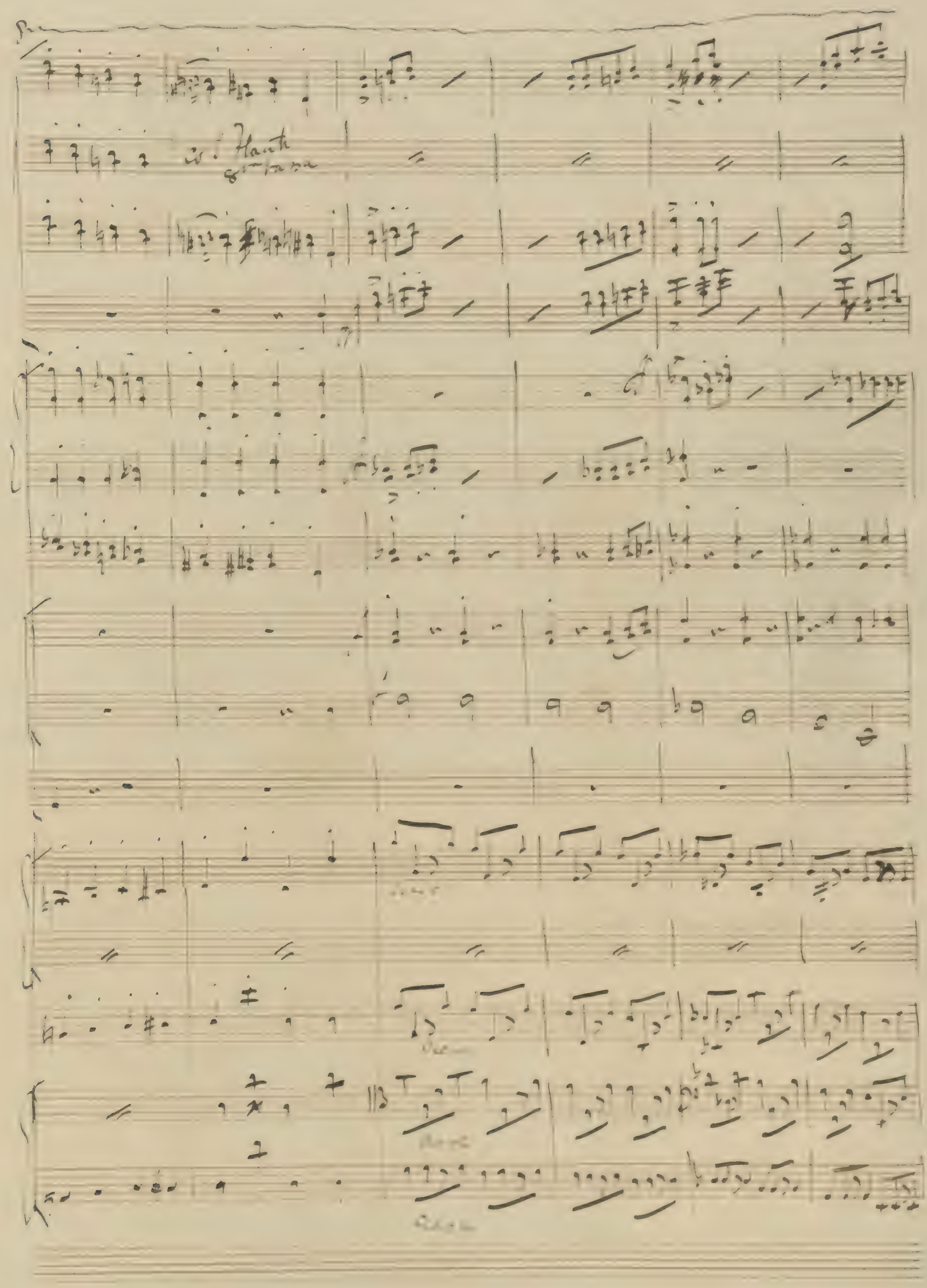
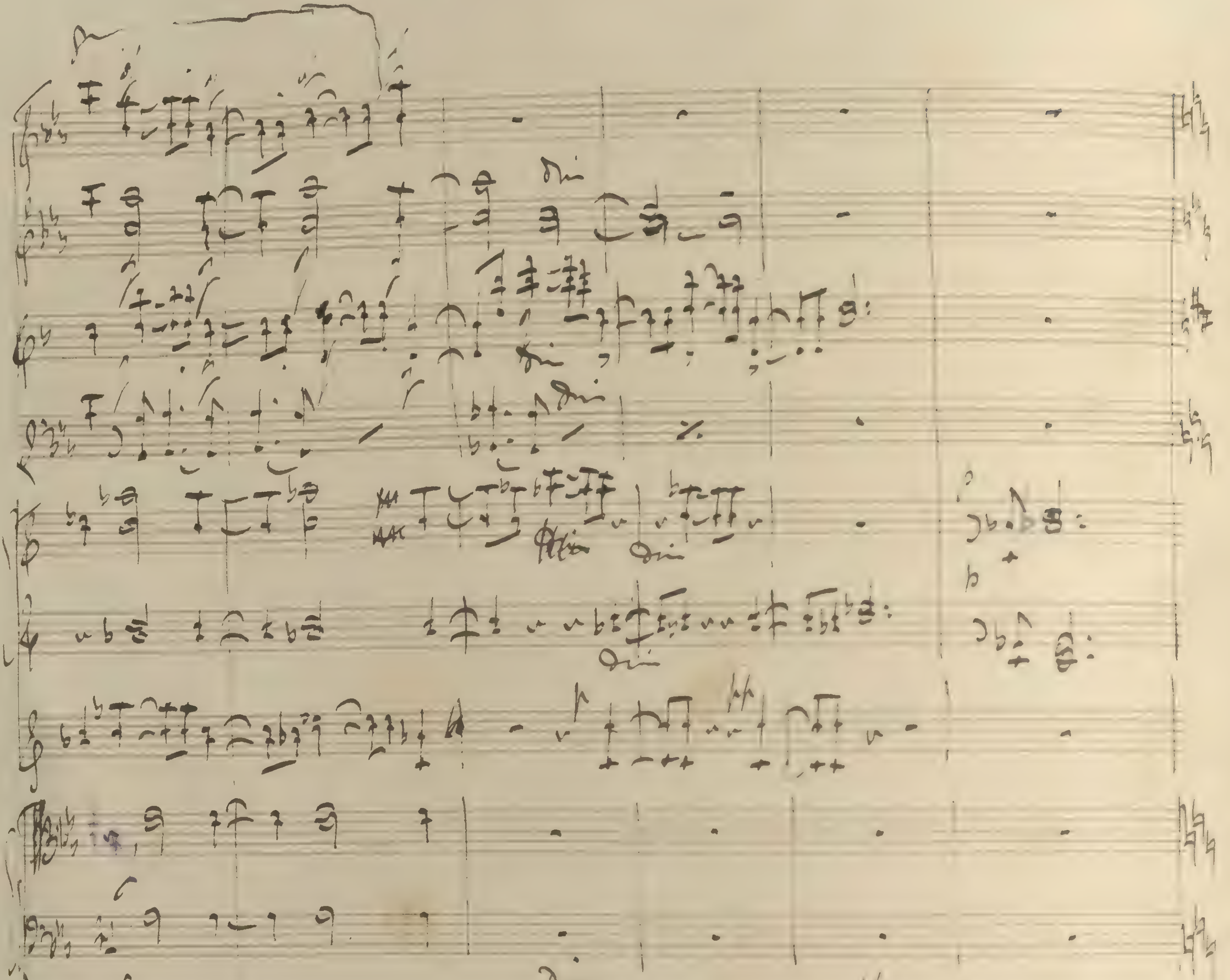
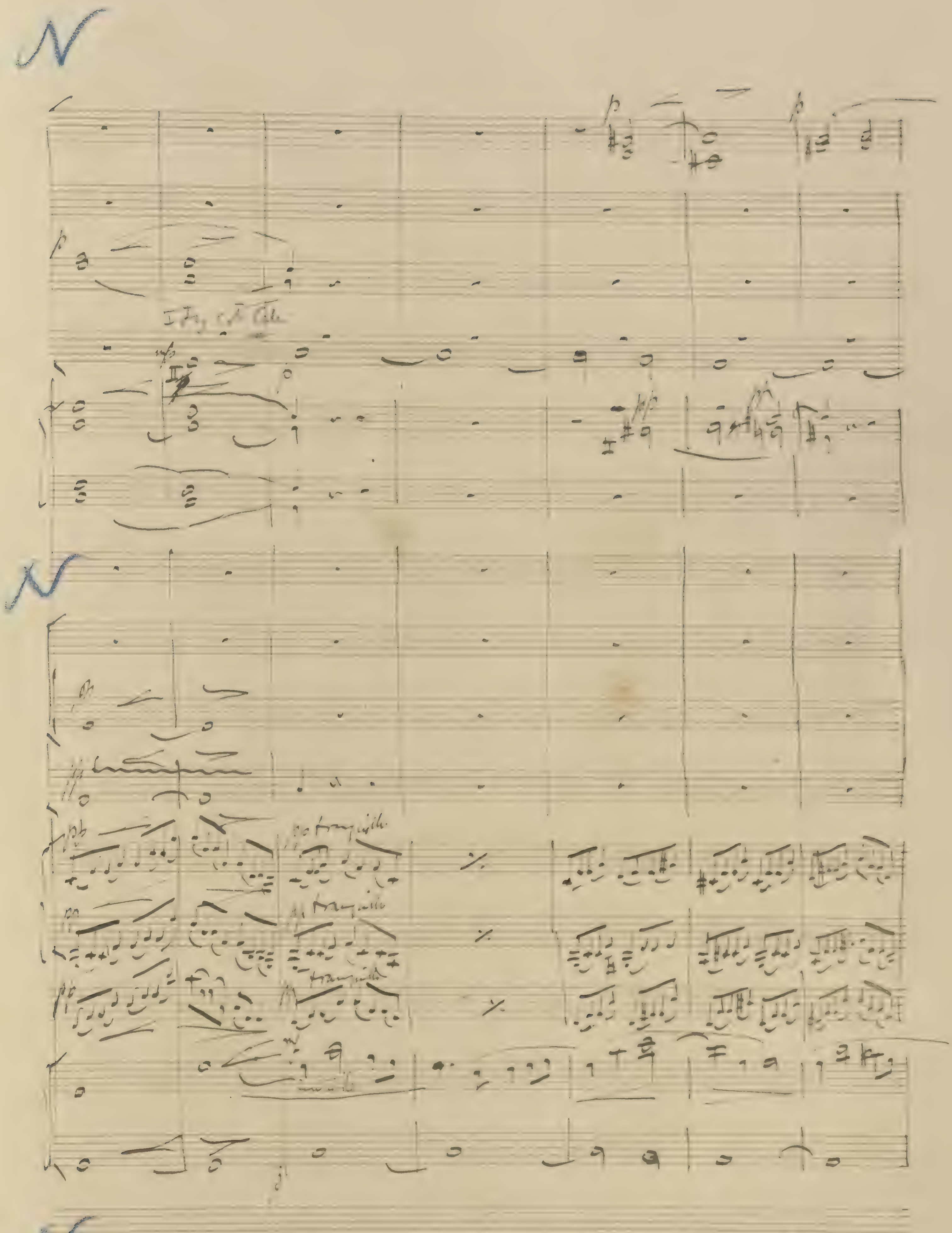
staccato

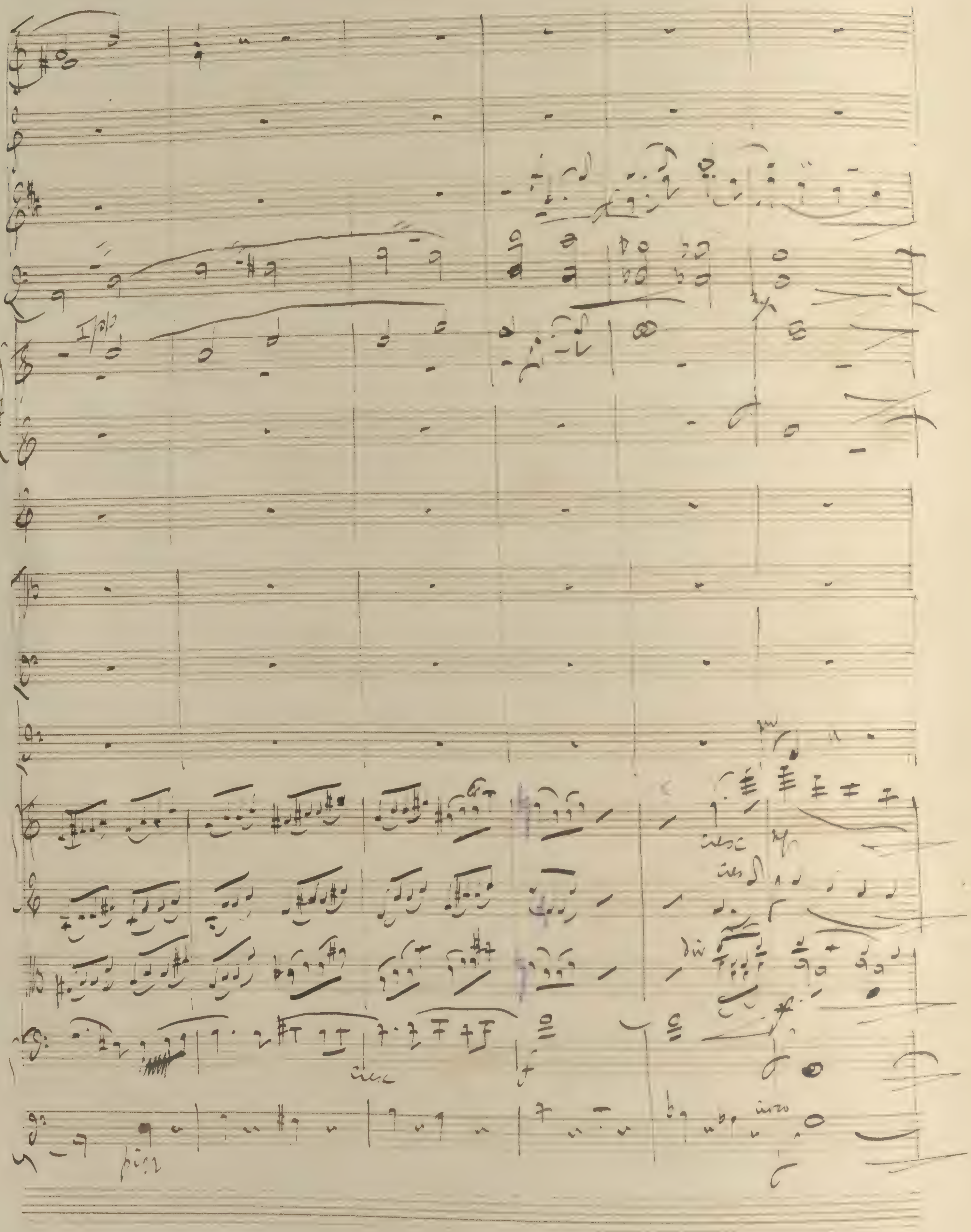


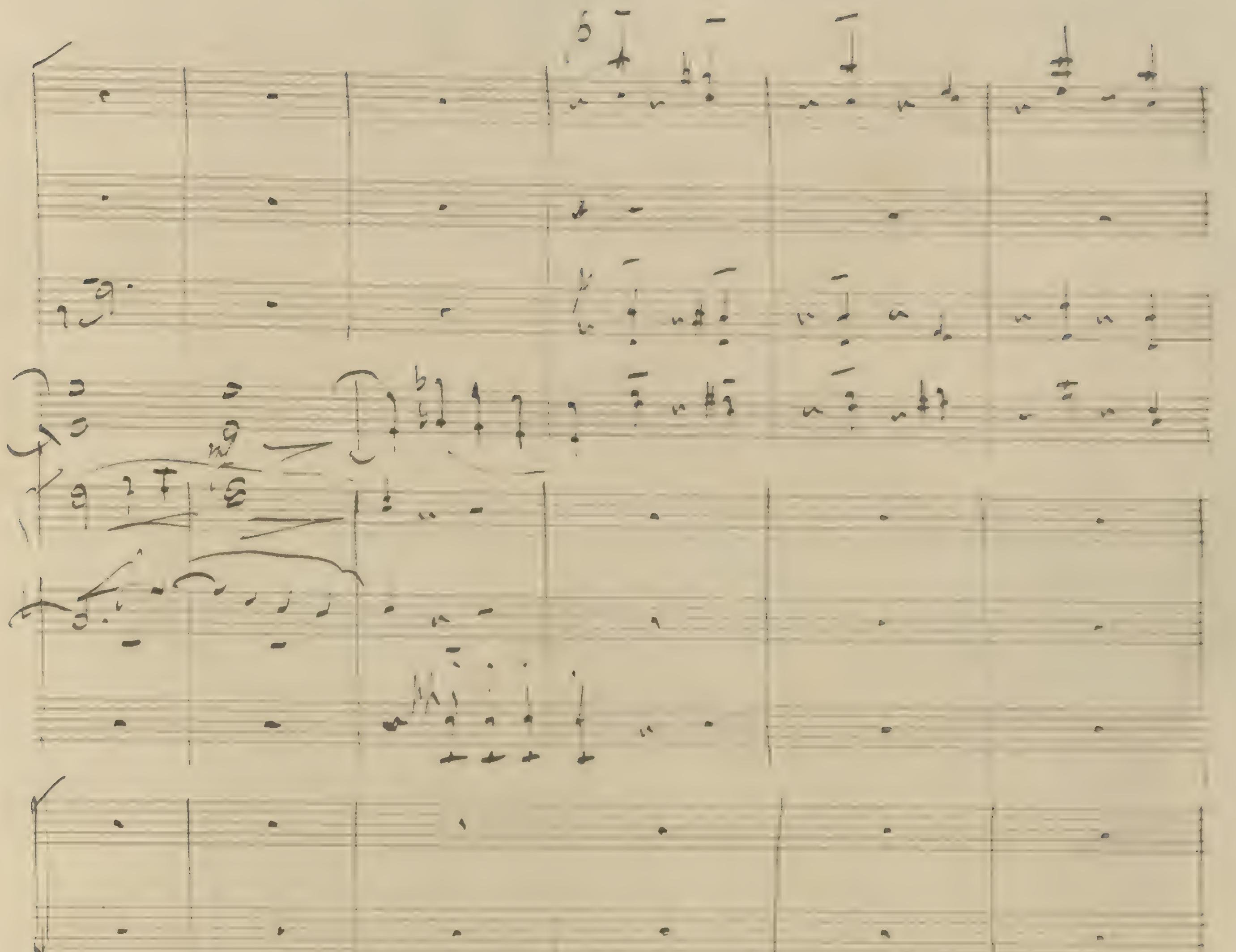

M
col Flauti
unisono
M
col Primo
M

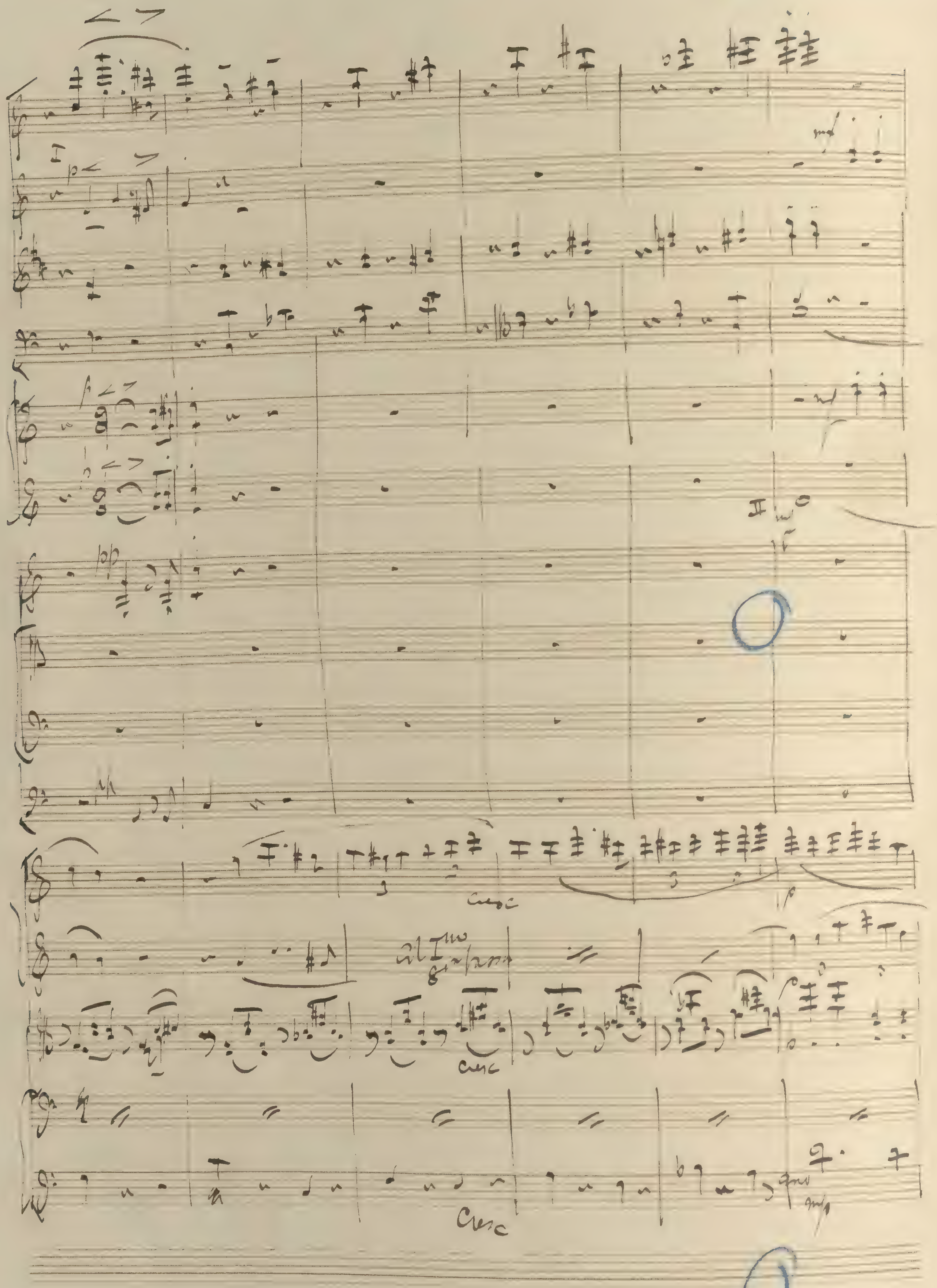


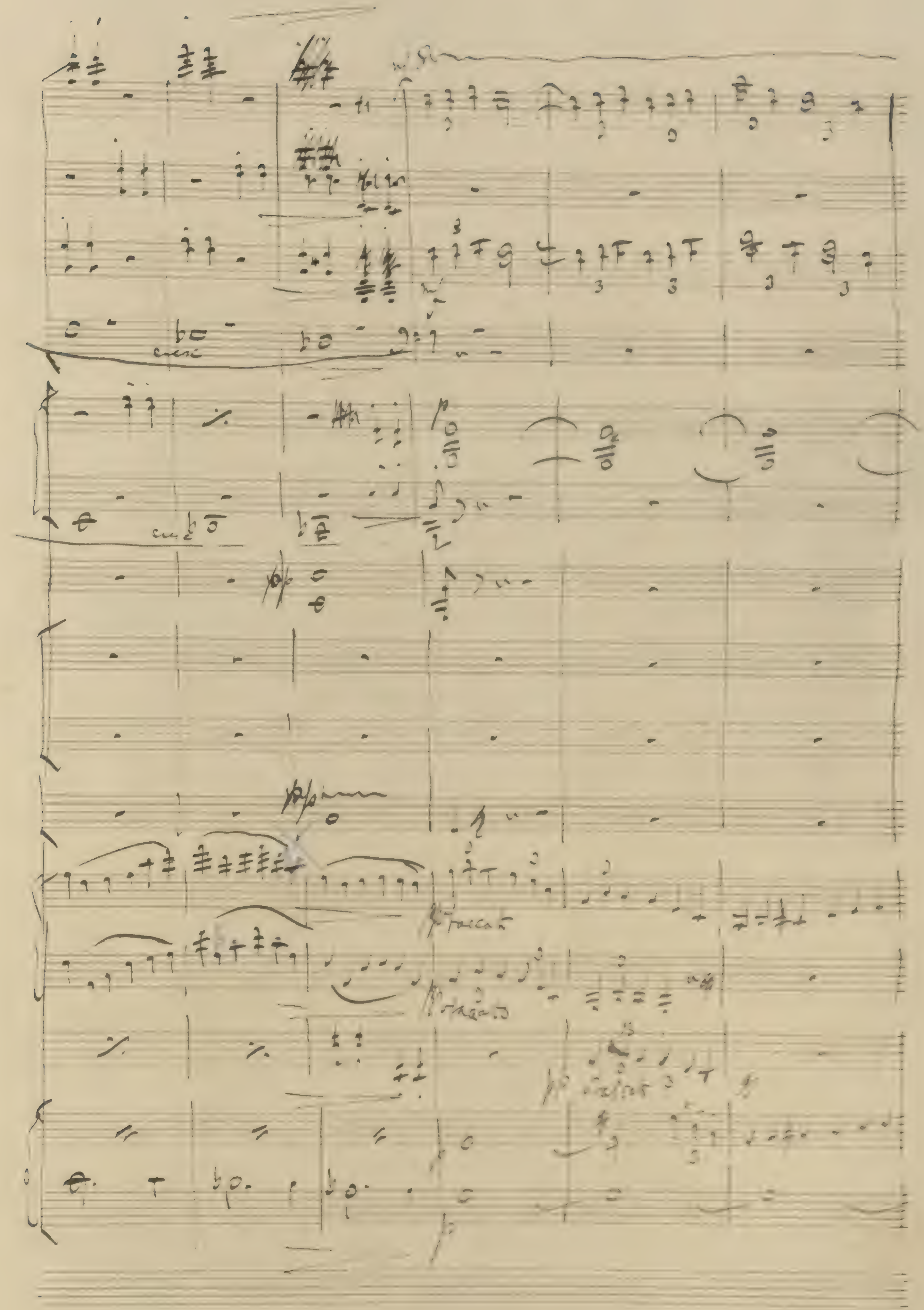

dim
col Bassi




cresc
pizz


col Bassi
pizz


cresc
cresc
cresc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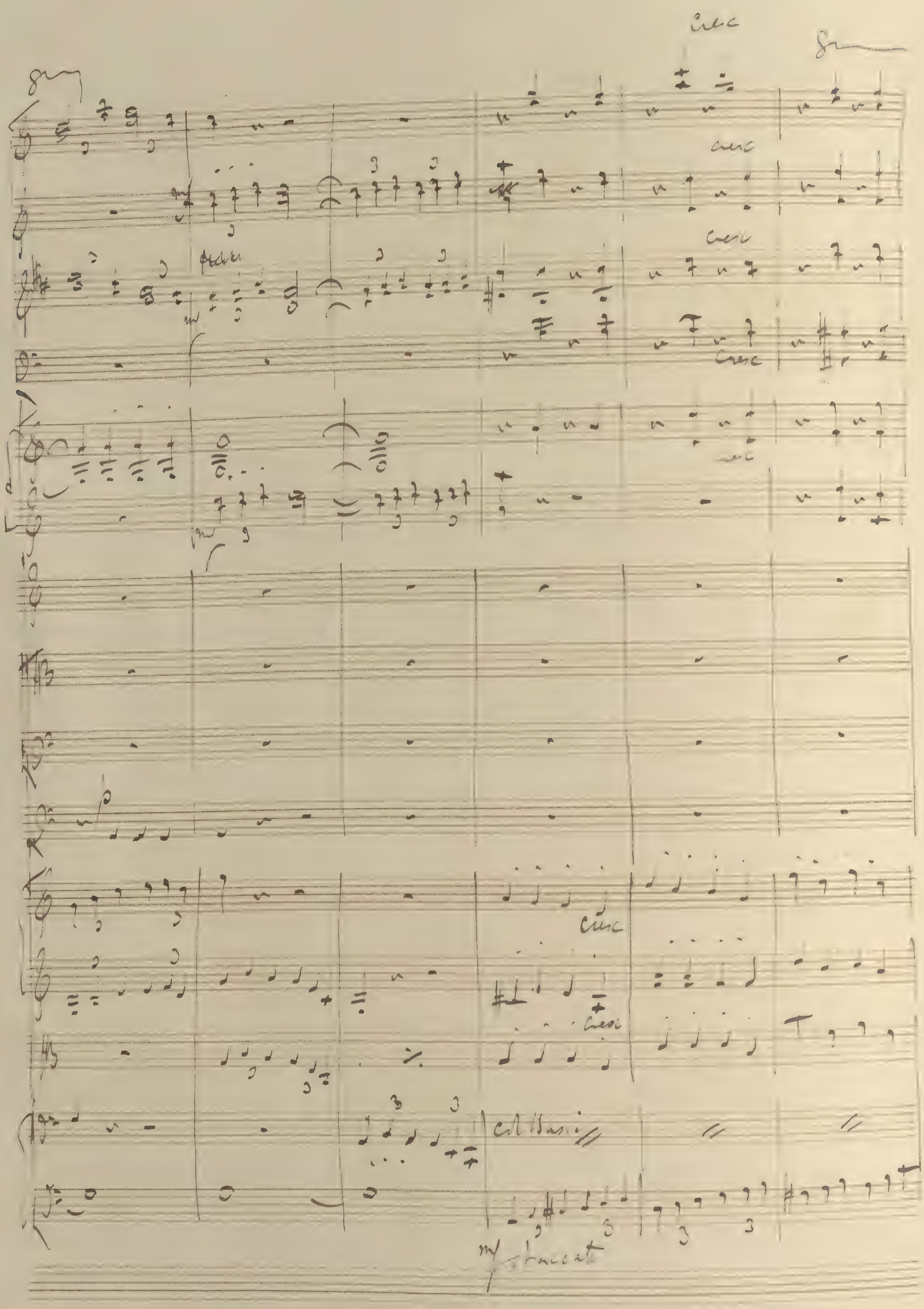
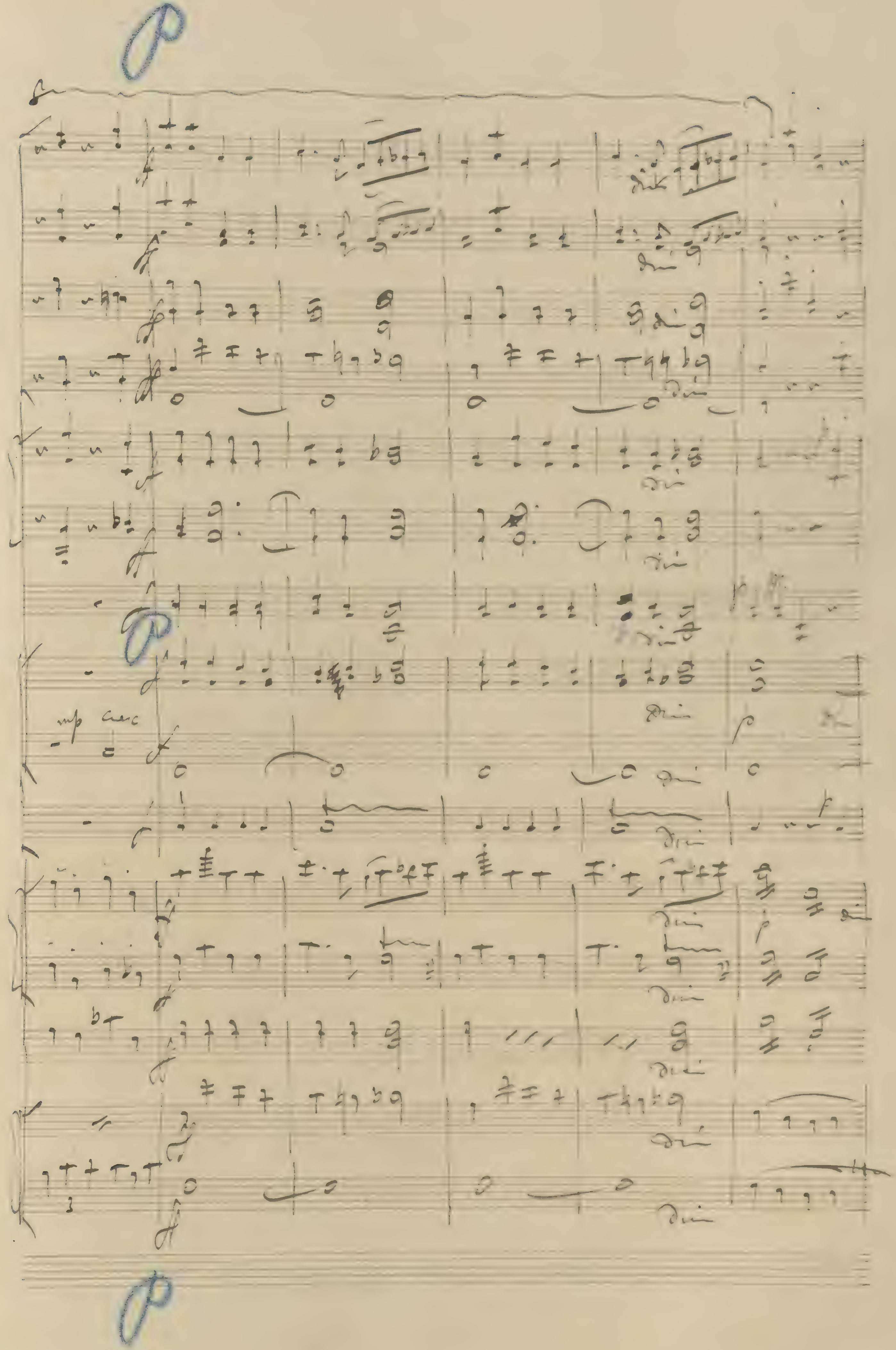
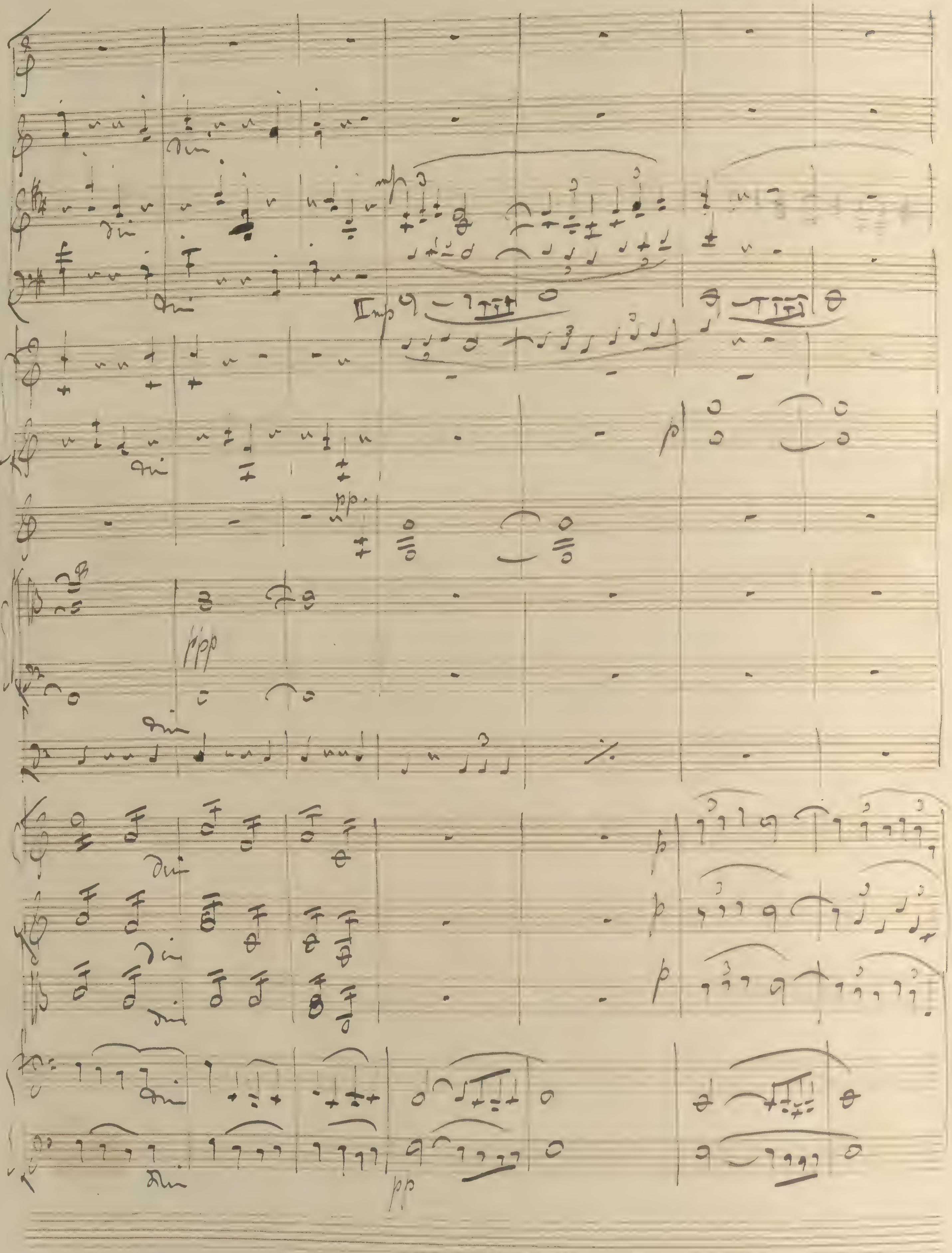
cresc
staccato
staccato
staccato


cresc
mf staccato

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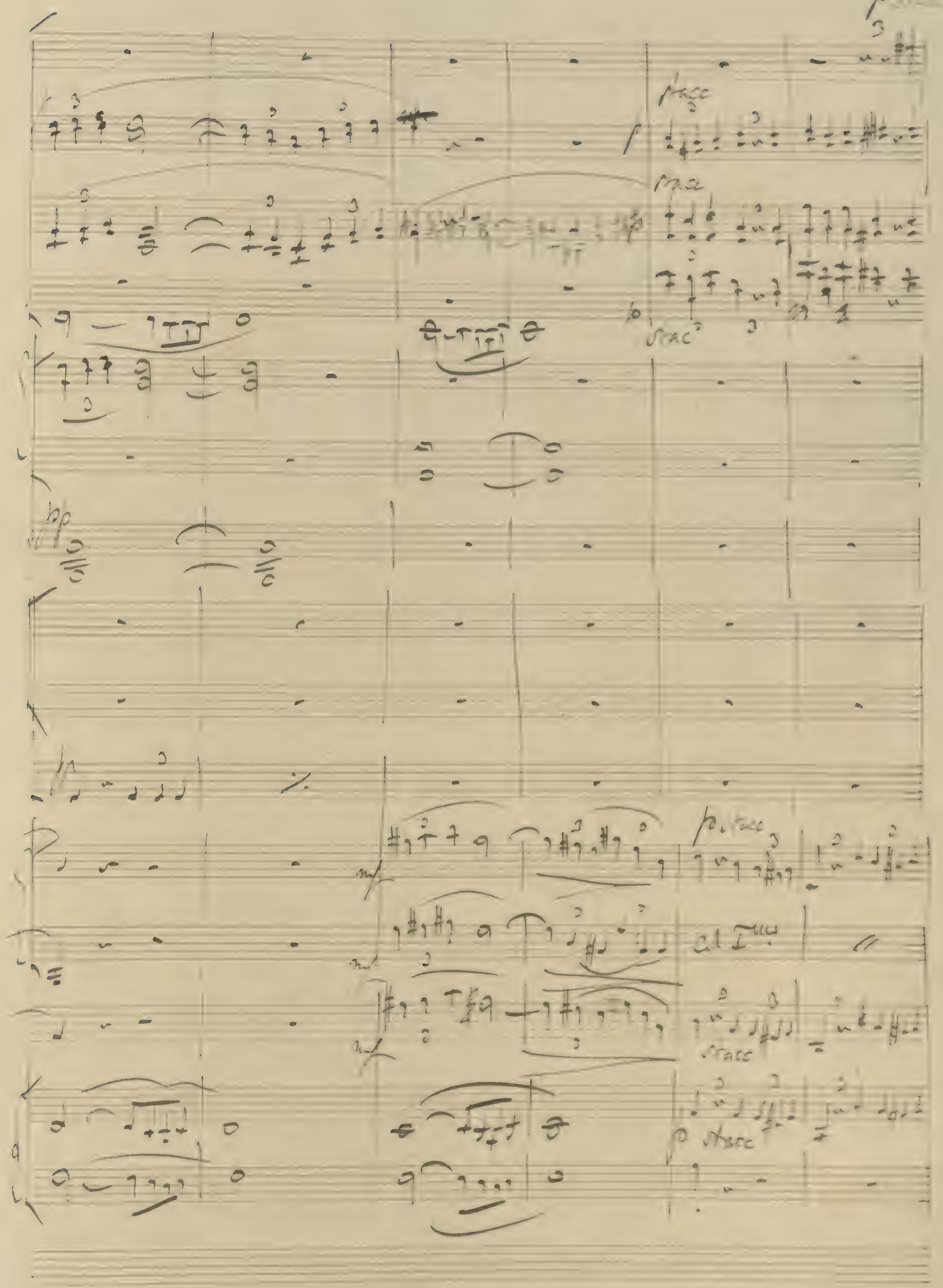
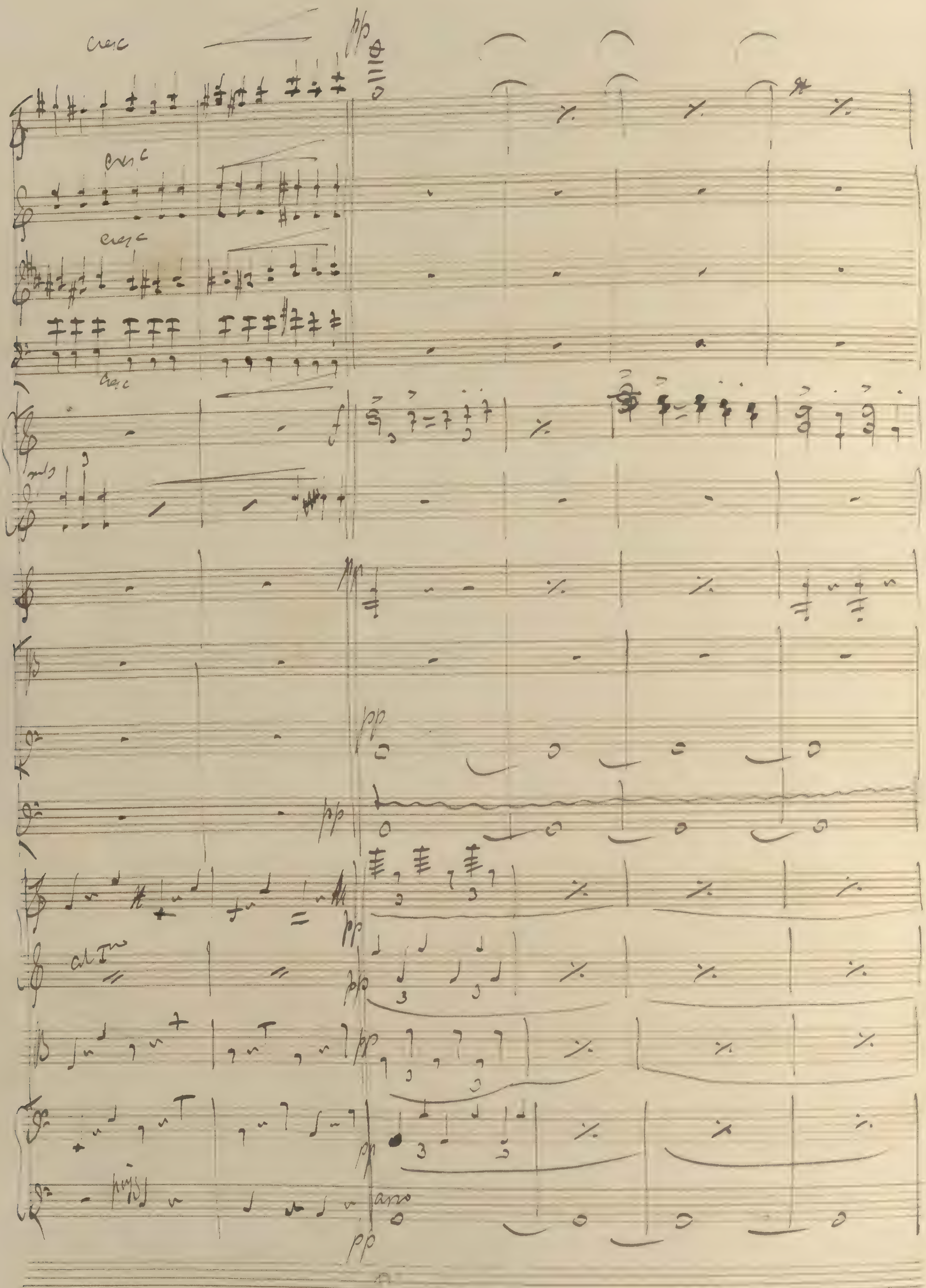
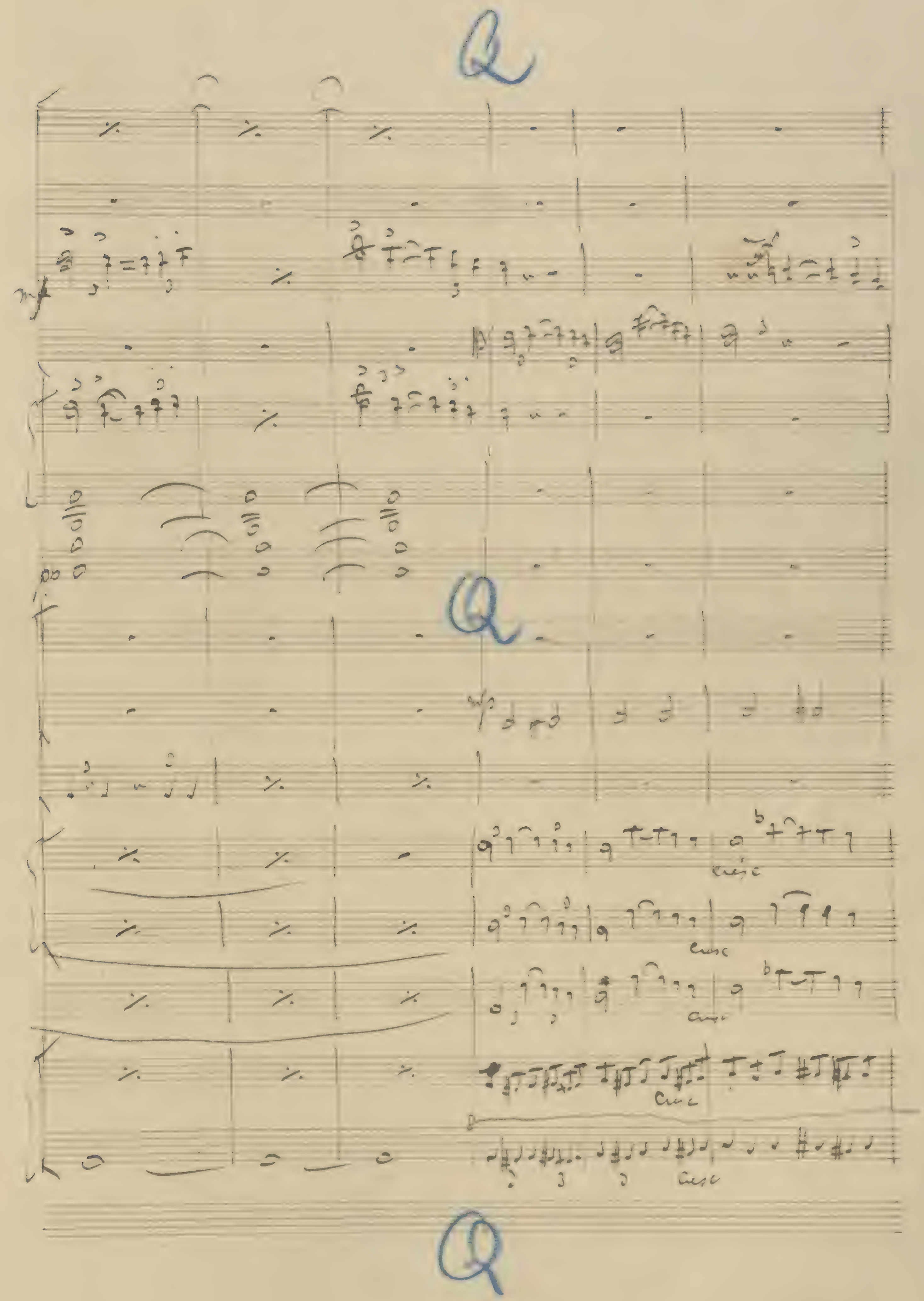
p
pp
ppp


p stacc
stacc
stacc
stacc
pp
mf
mf
mf
p stacc
col Imo
stacc
p stacc

Più Mosso

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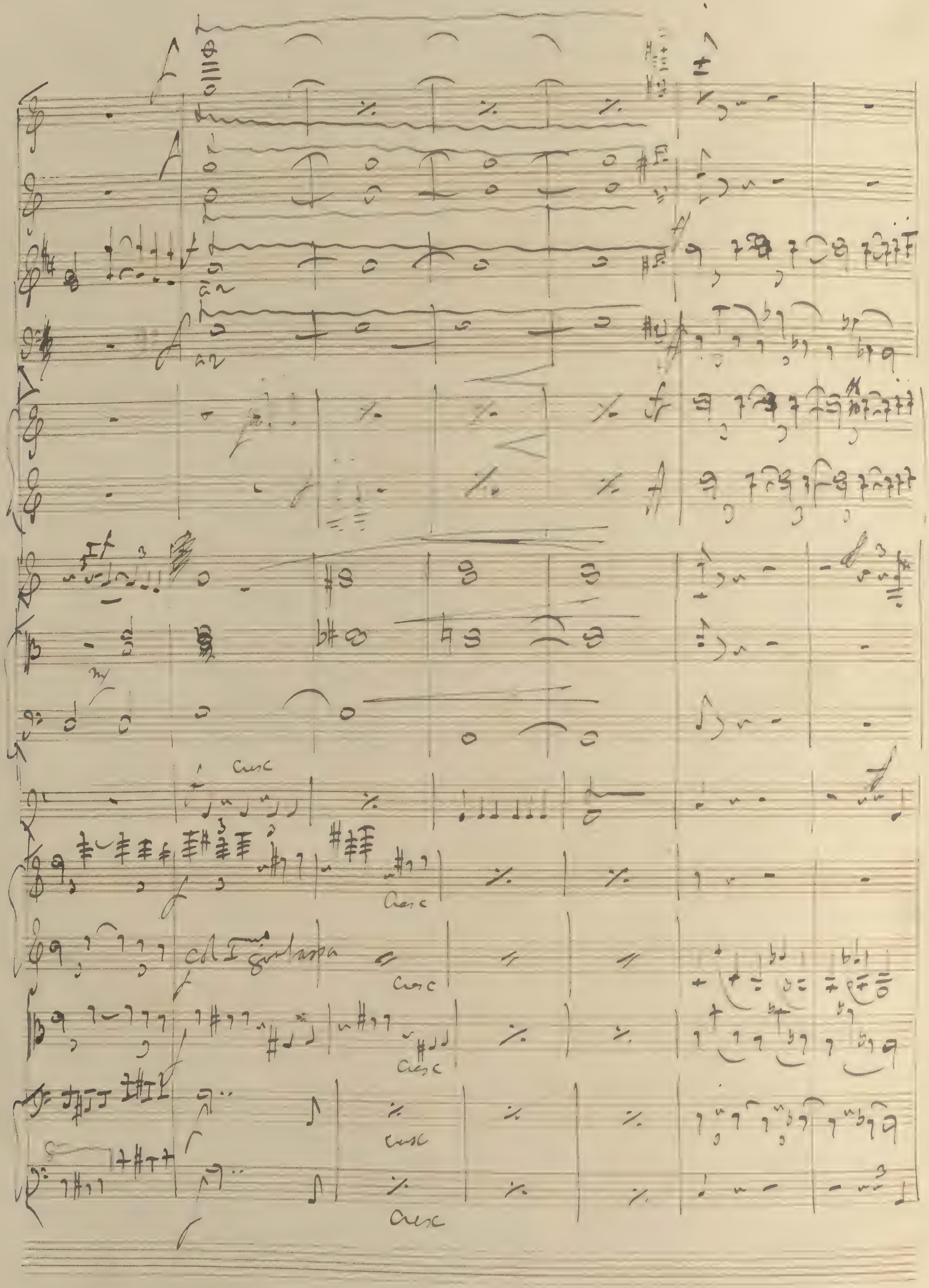
Q
Q


cresc
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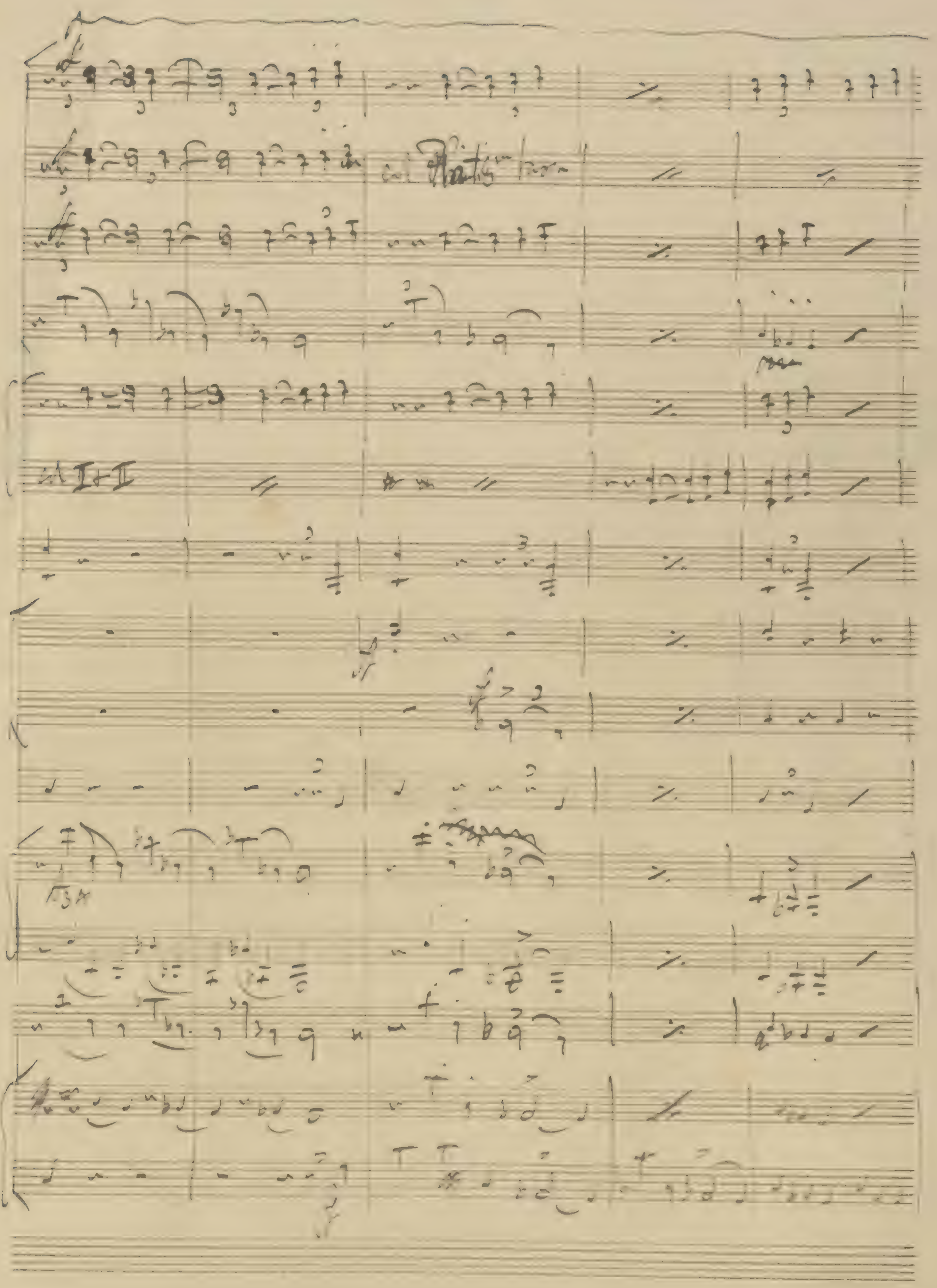
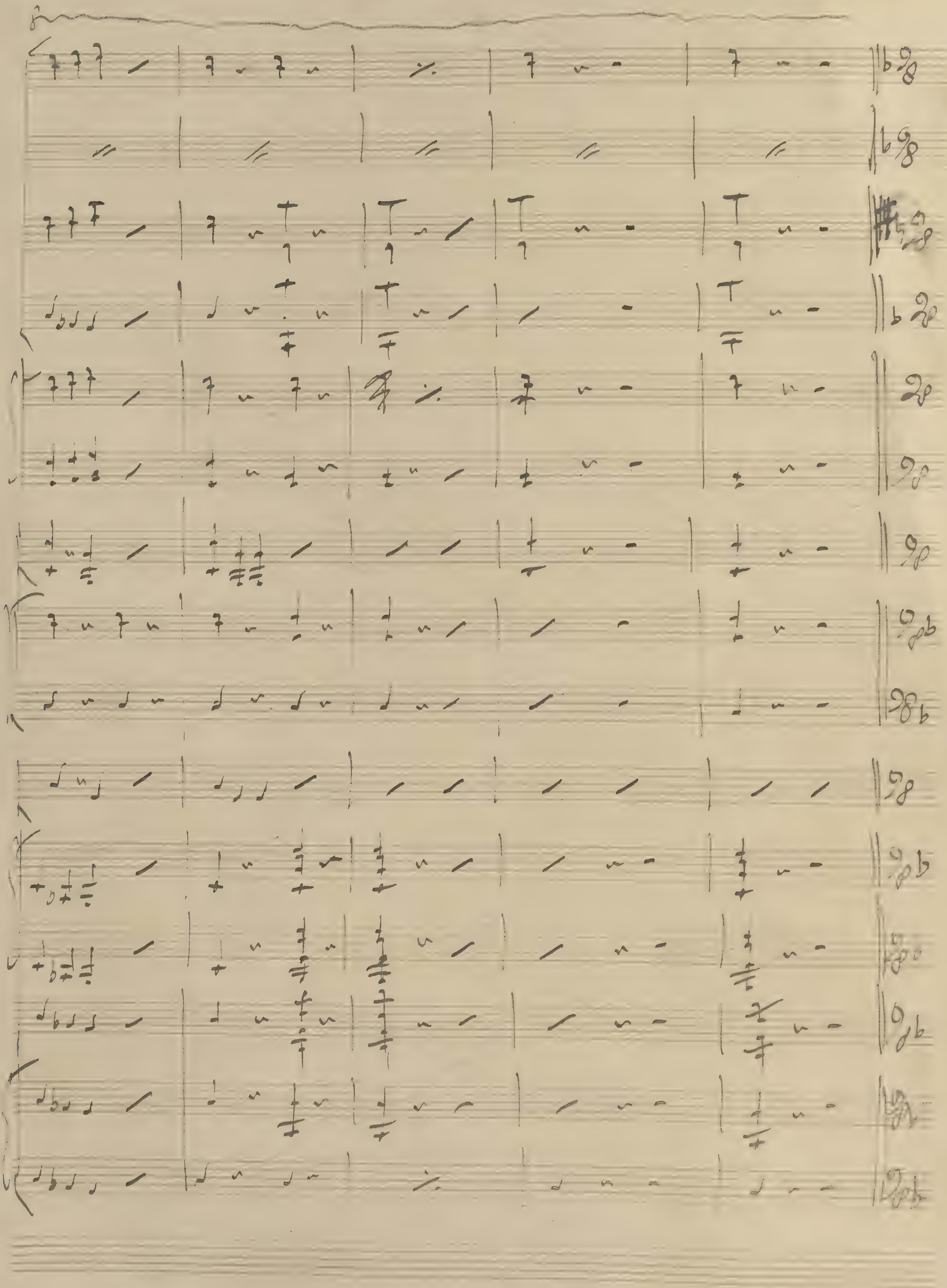
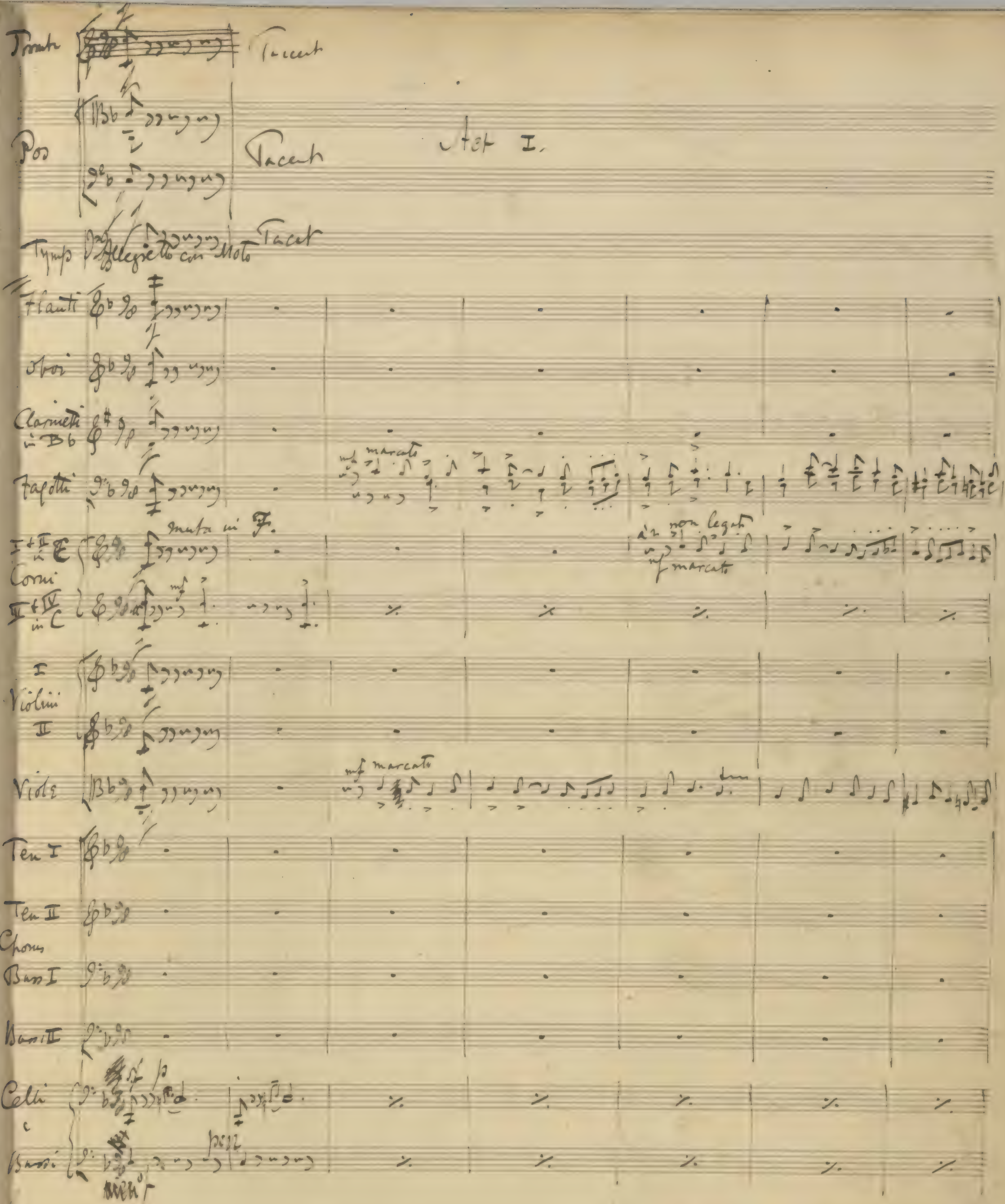
cresc
cresc
cresc
cresc

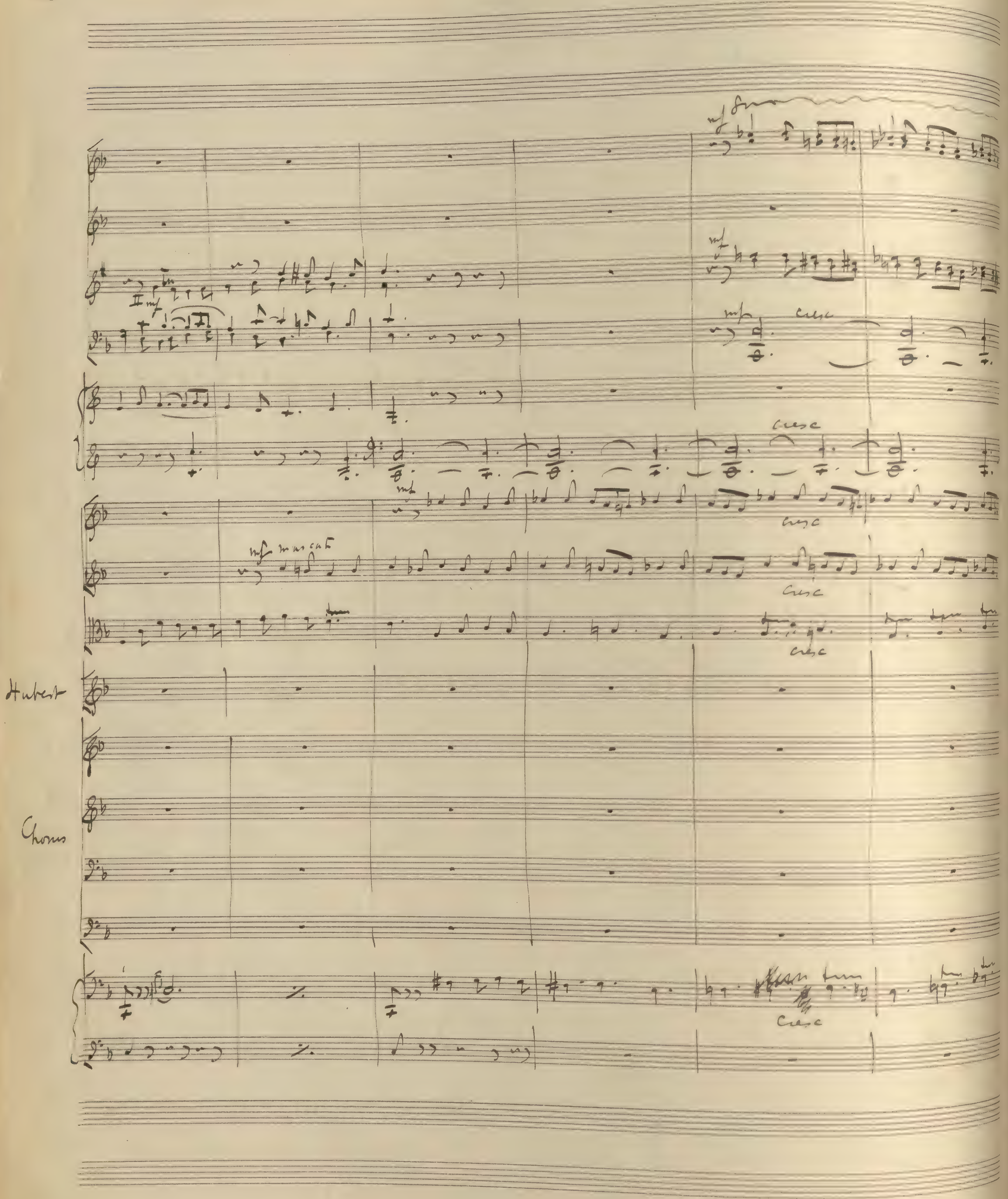

I+II

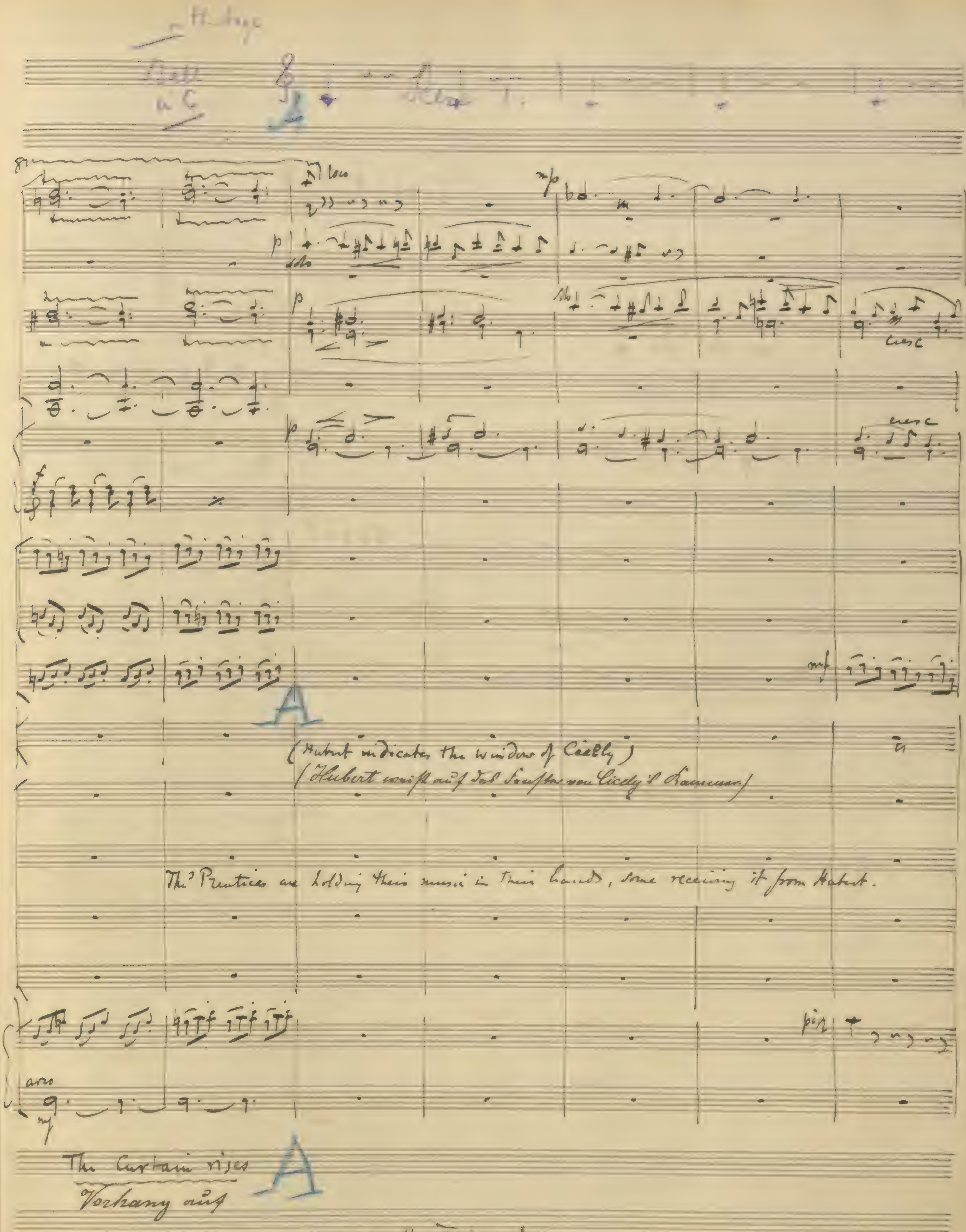


C. Stanford
Jan 5. 84

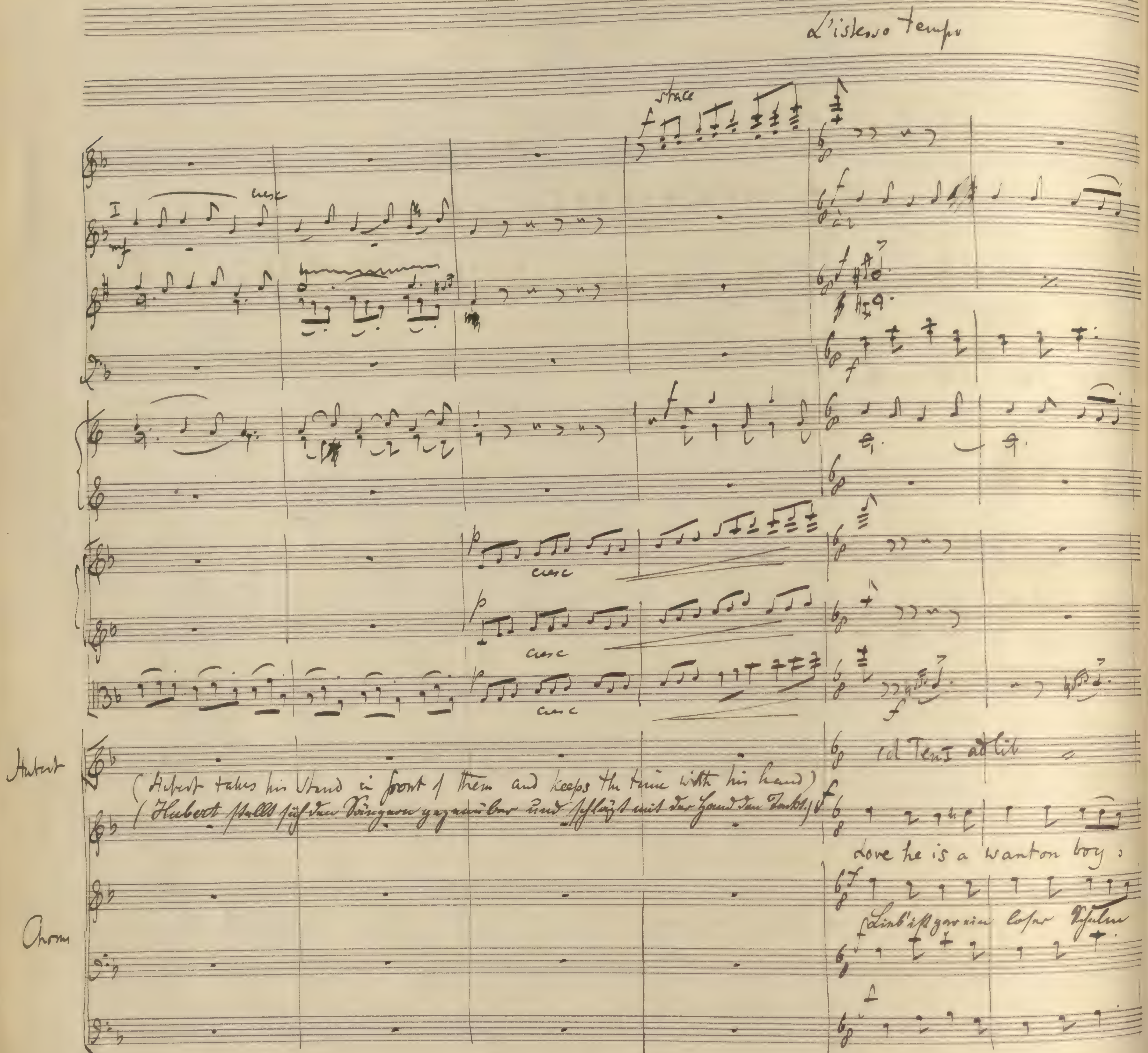
Act I.

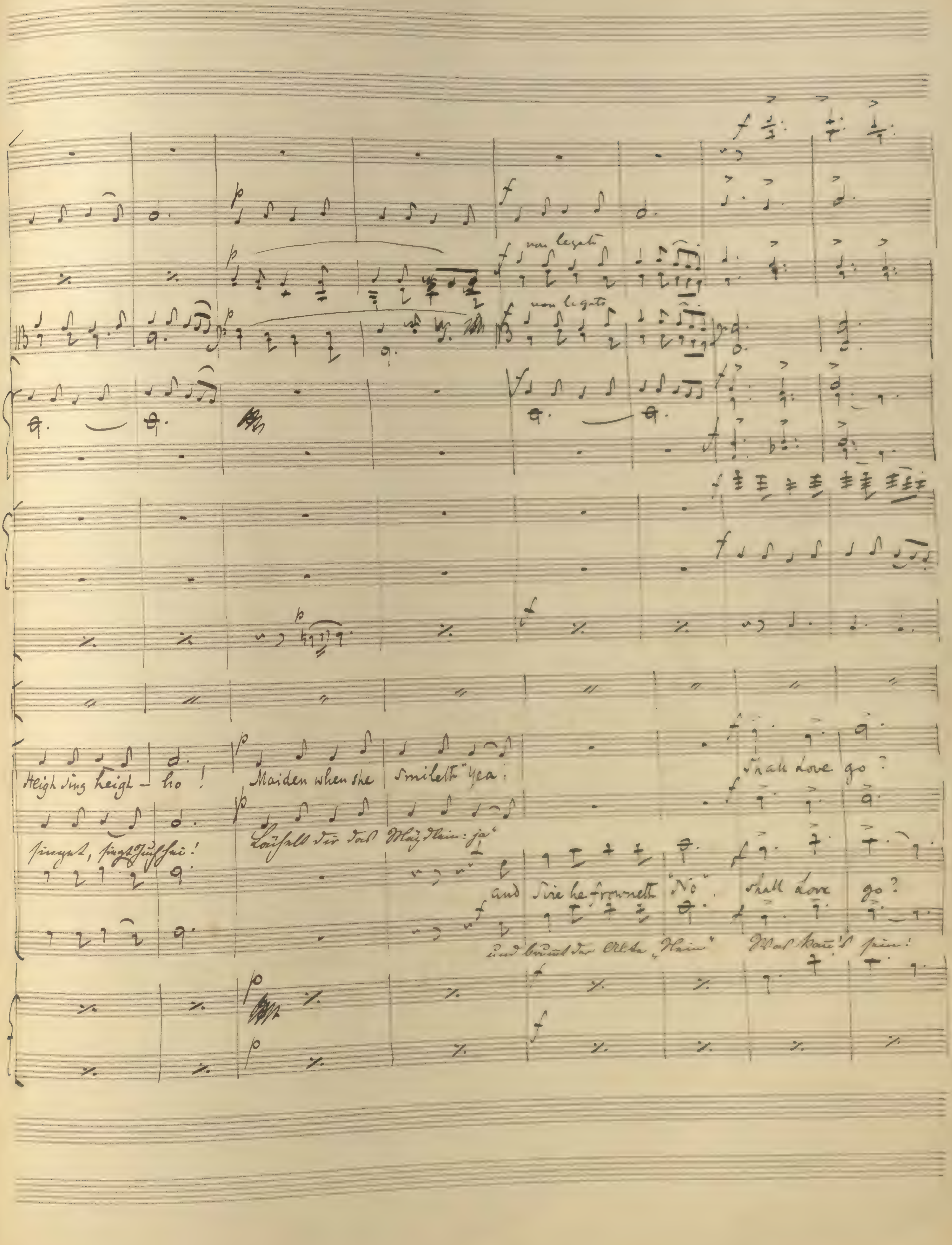

Trombe
Tacent
Pos
Tacent
Tymp
Tacet
Allegretto con Moto
Flauti
Oboi
Clarinetti in B♭
Fagotti
mf marcato
muta in F.
I & II in E
Corni
III & IV in C
a 2 non legato
mf marcato
mf
Violini I
II
Viole
mf marcato
Ten I
Ten II
Chorus
Bass I
Bass II
Celli e Bassi
p
pizz
arco

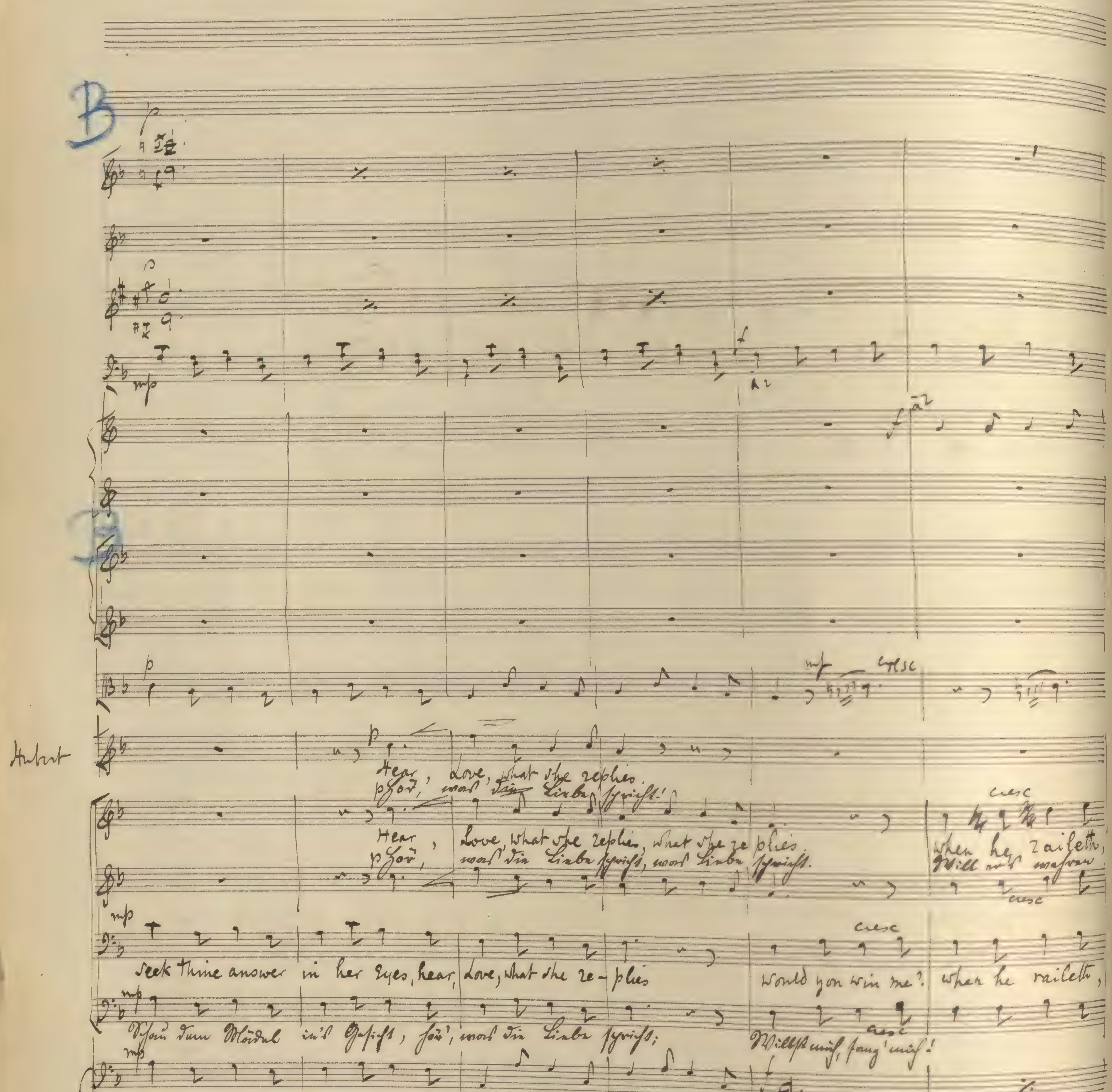

Hubert
Chorus
mf
marcato
cresc

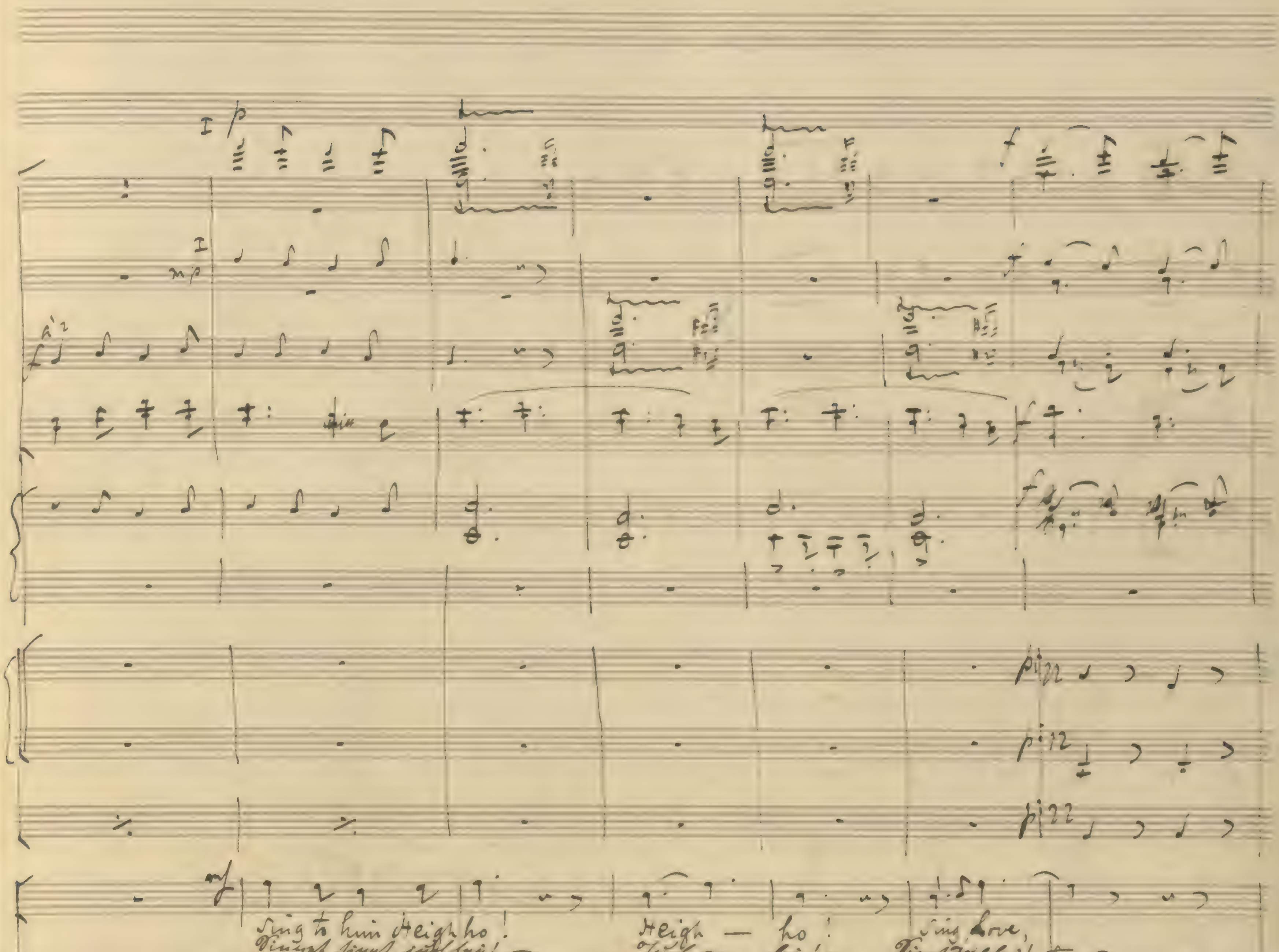


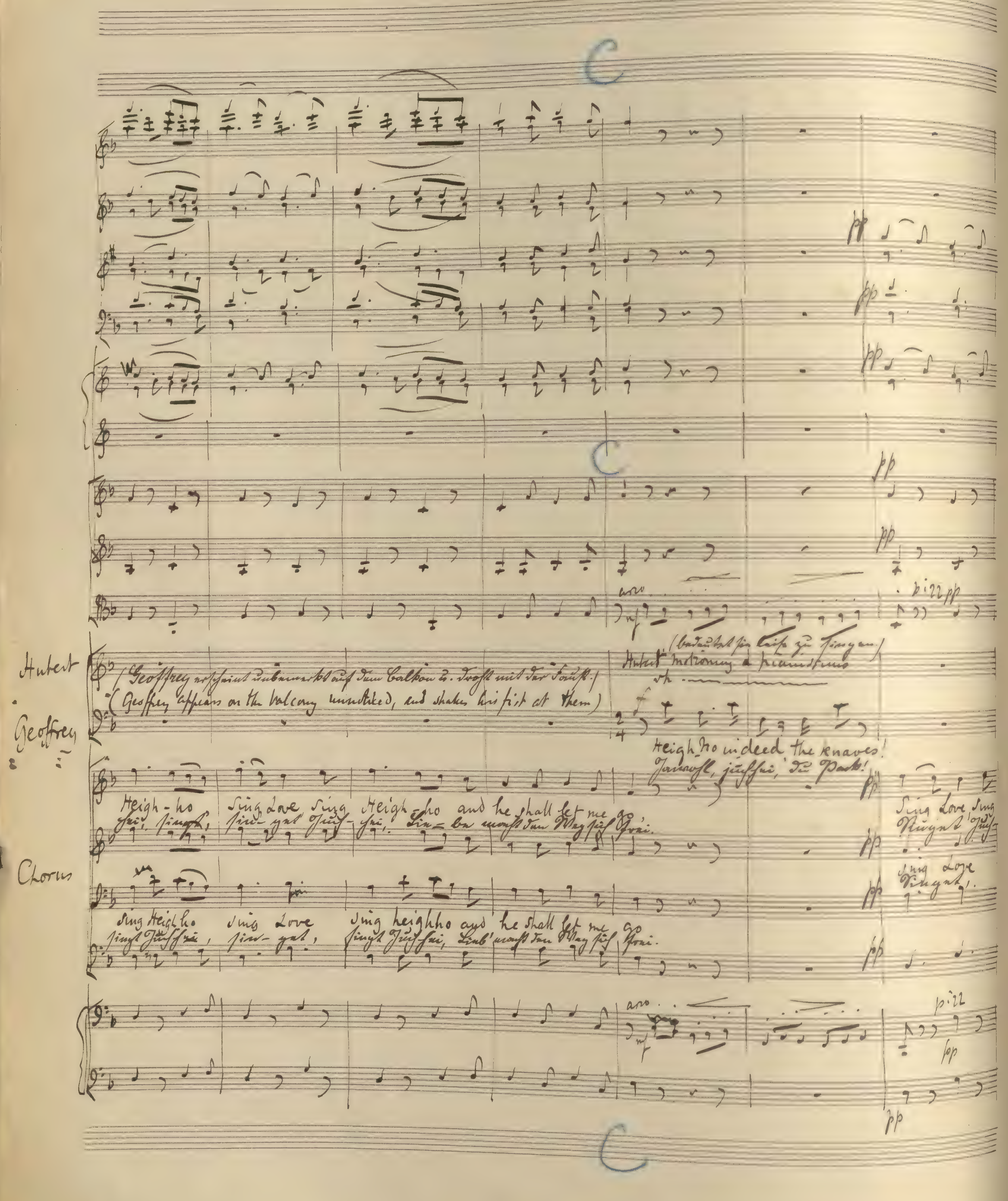
The Scene represents the exterior of the Tabard Inn.
Vor dem Wirthshaus zum „Waffenrock"

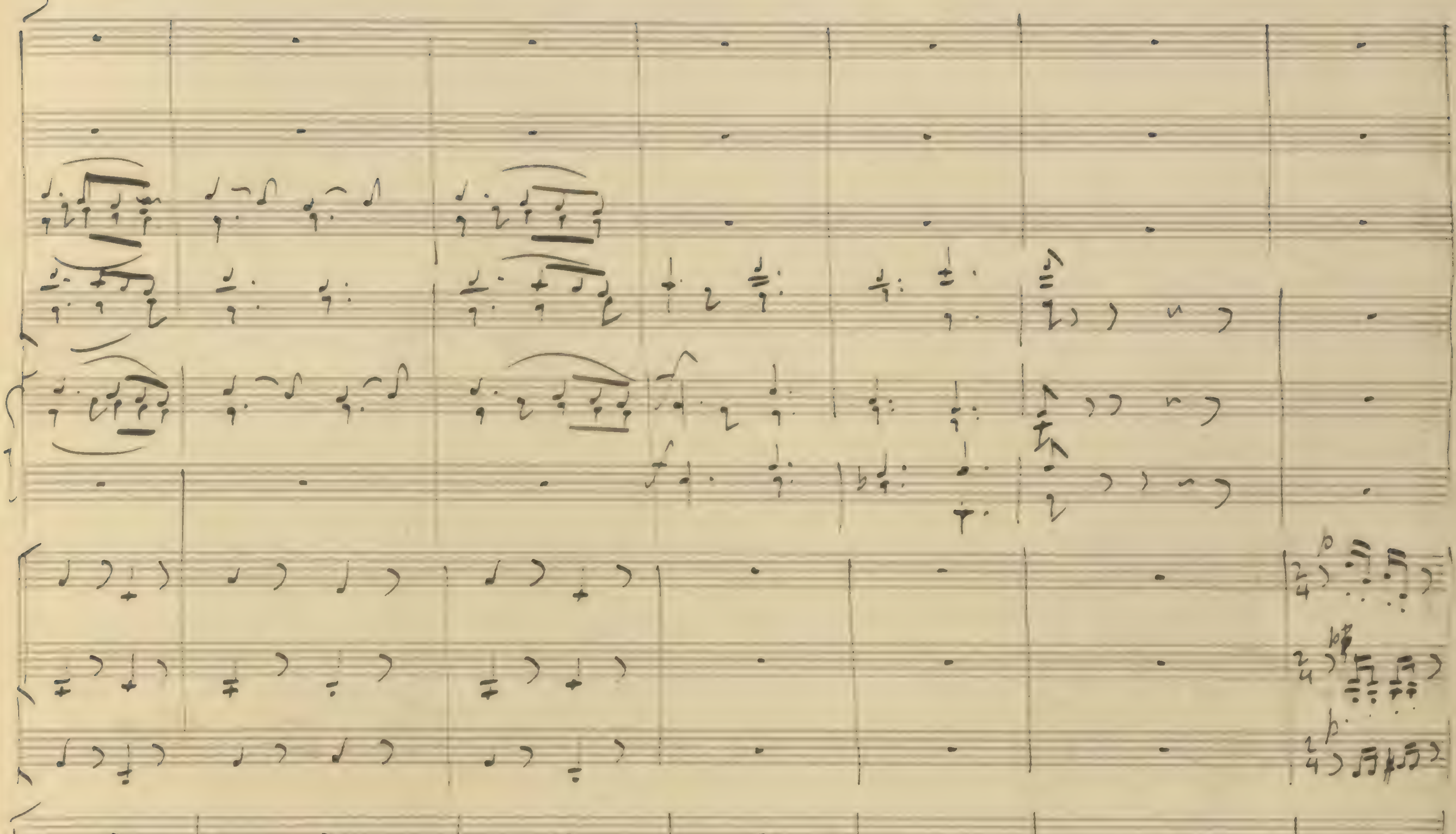

L'istesso tempo
stacc
cresc
Hubert
(Hubert takes his stand in front of them and keeps the time with his hand)
Love he is a wanton boy.
Chorus

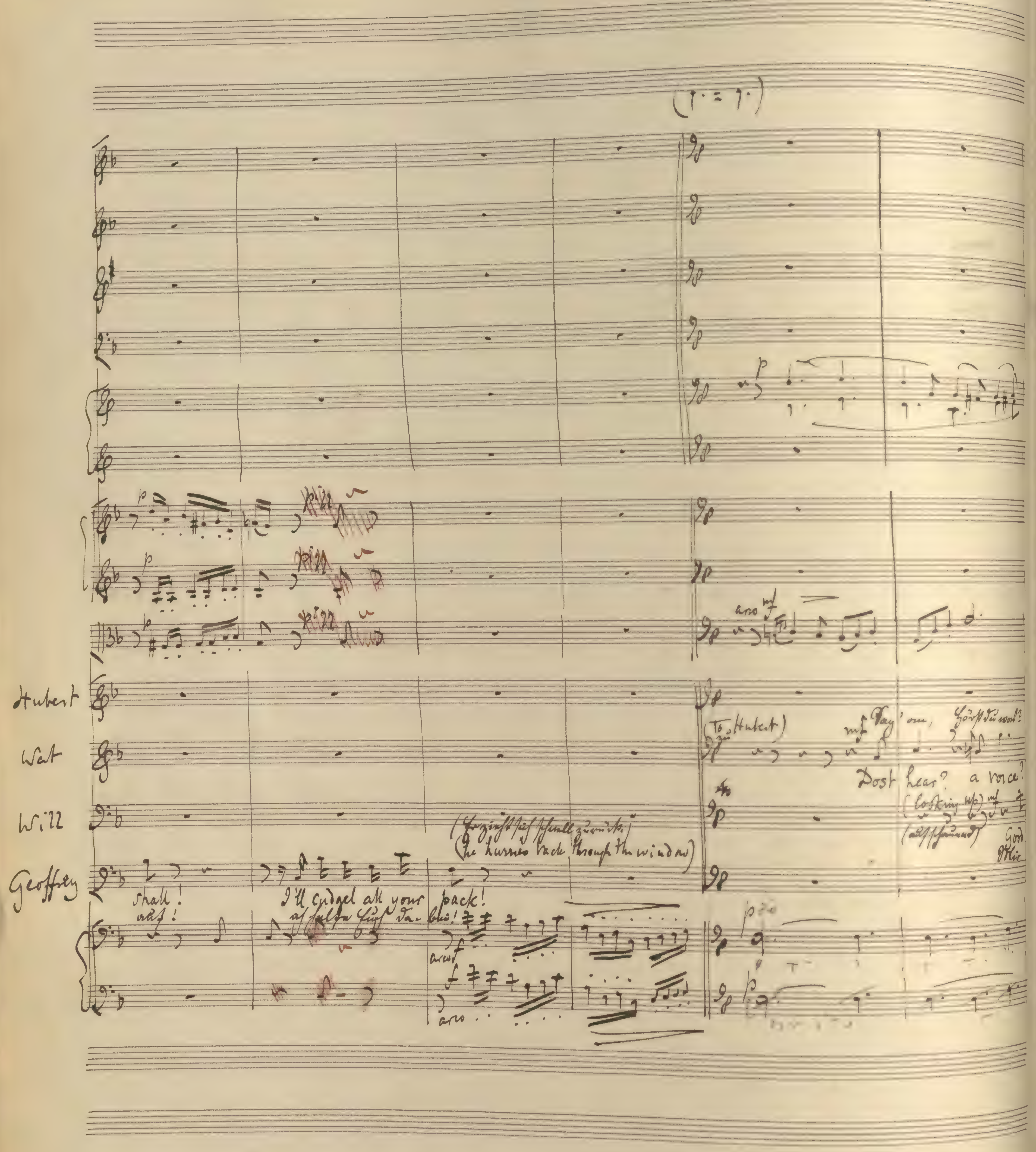

non legato
non legato
Heigh sing heigh - ho !
Maiden when she smileth "Yea"
Shall Love go?
and she he frowneth "No". shall Love go?

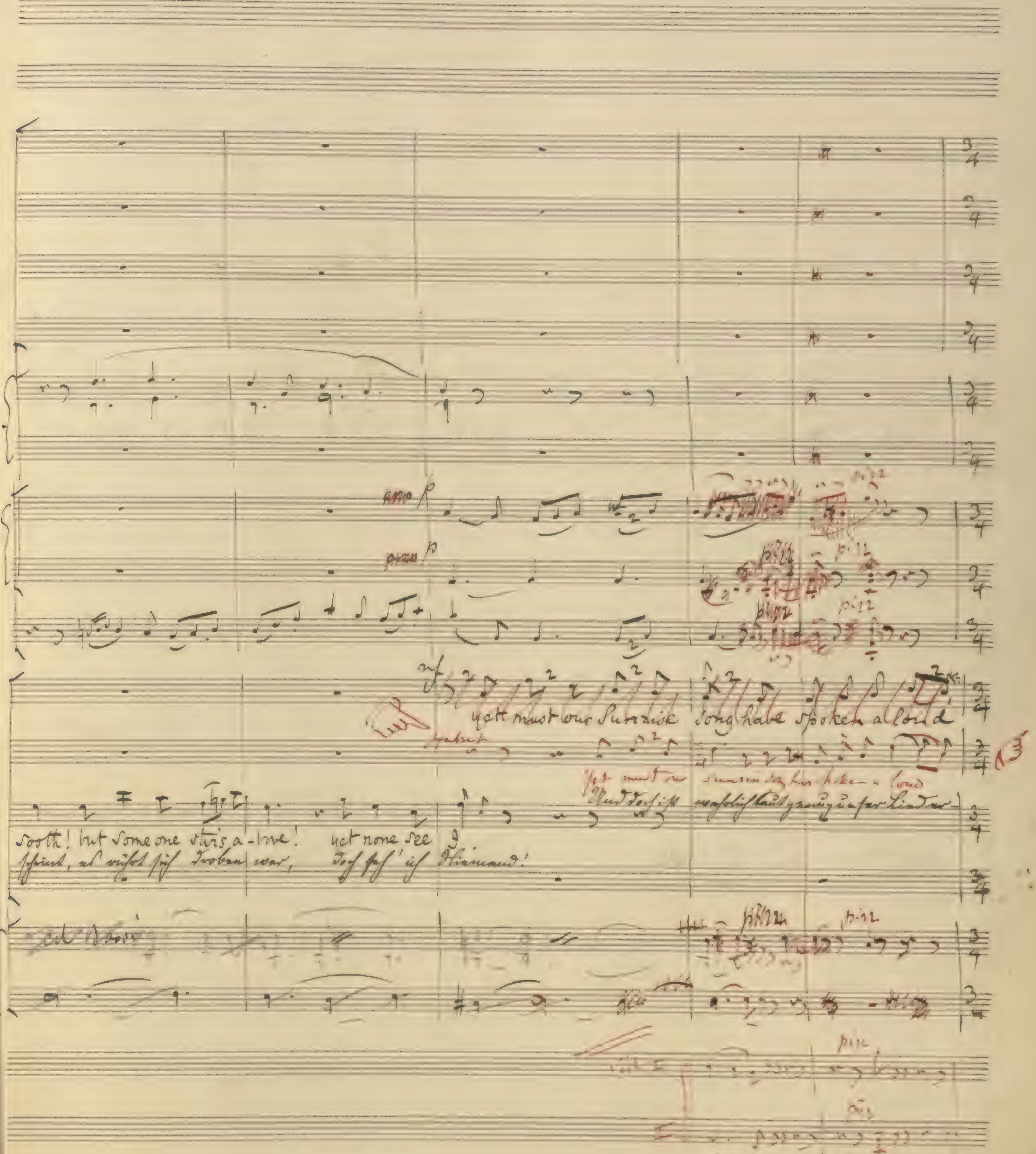

Hubert
Hear, Love, what she replies.
Hör', was die Liebe spricht!
Hear, Love, what she replies, what she replies.
Hör', was die Liebe spricht, was Liebe spricht.
when he raileth,
seek thine answer in her eyes, hear, Love, what she re-plies
Would you win me?
when he raileth,
Schau dem Mädel in's Gesicht, hör', was die Liebe spricht;
Willst mich, fang' mich!

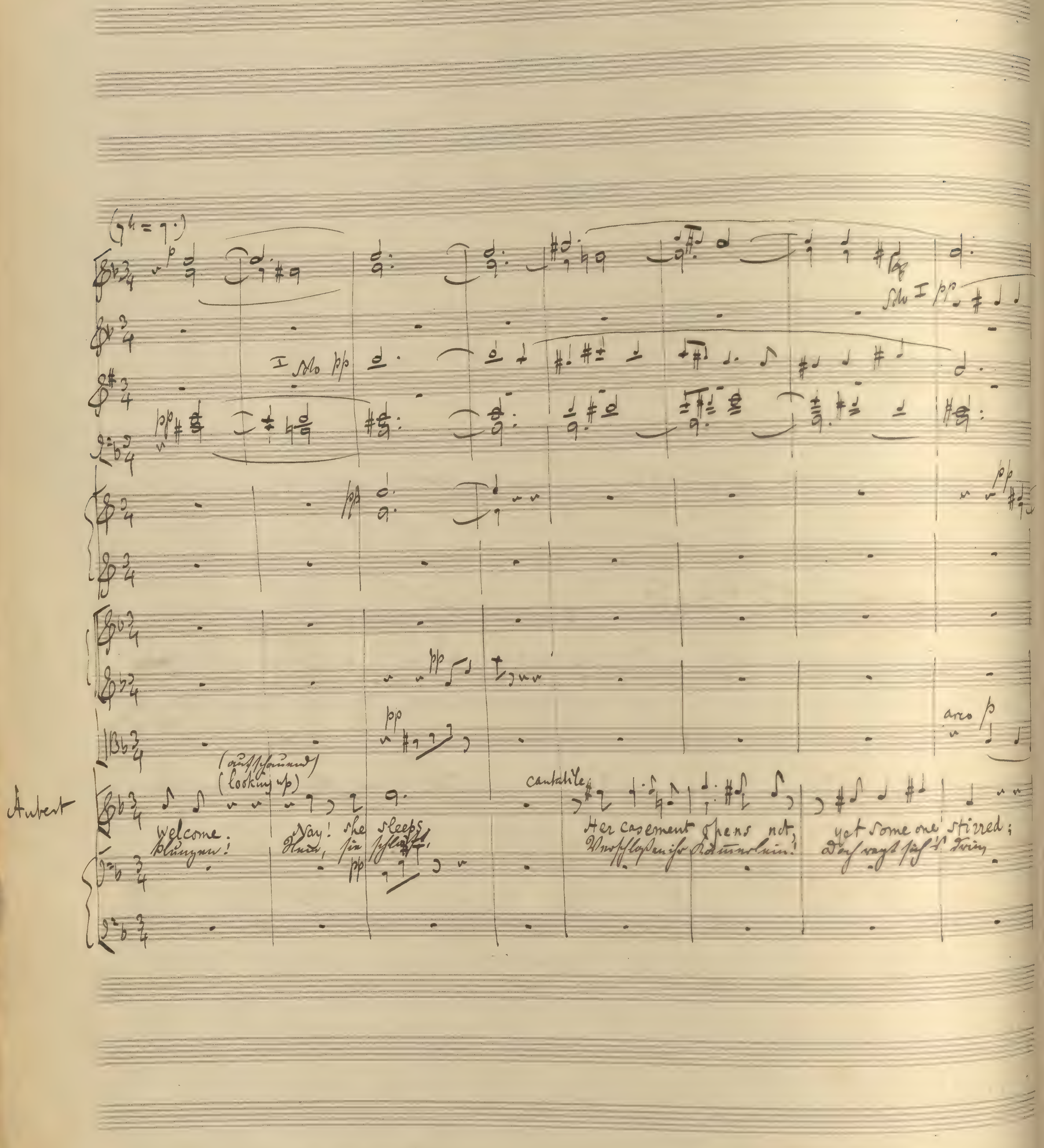

Sing to him Heigh ho!
Heigh — ho!
Sing Love,
Sing to him Heigh ho!
Heigh — ho —
Heigh — ho
Sing Love, Sing
Sing to him Heigh-ho
Heigh — ho
Sing Love
Sing heigh-ho

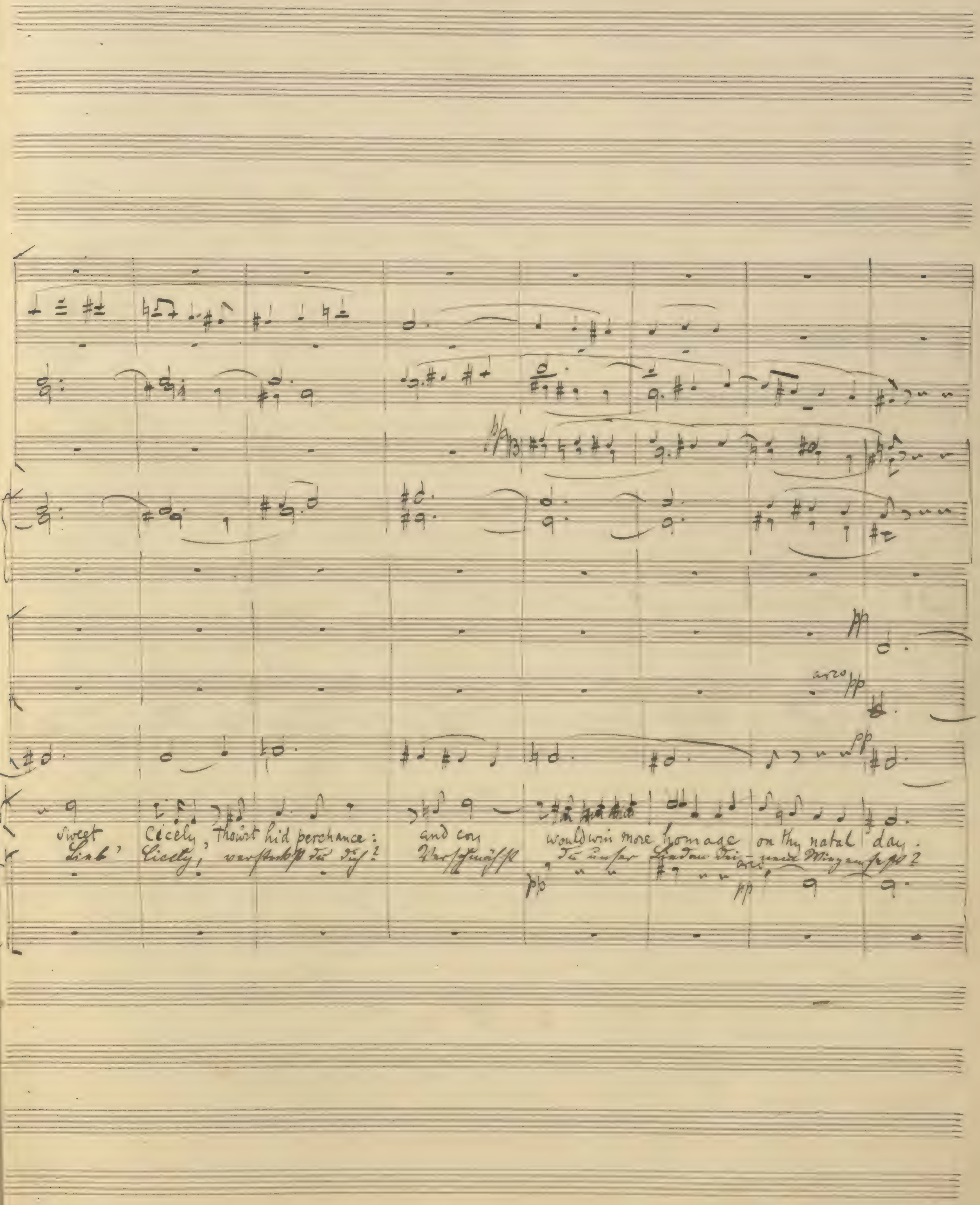

C
Hubert
Geoffrey
Chorus
(Geoffrey erscheint unbemerkt auf dem Balkon u. droht mit der Faust.)
(Geoffrey appears on the balcony unnoticed, and shakes his fist at them)
Heigh-ho indeed the knaves!
Heigh-ho Sing Love Sing Heigh-ho and he shall let me go
Sing Heigh ho Sing Love Sing heighho and he shall let me go
Sing Love Sing
Sing Love
arco
pizz
pp
mf
f

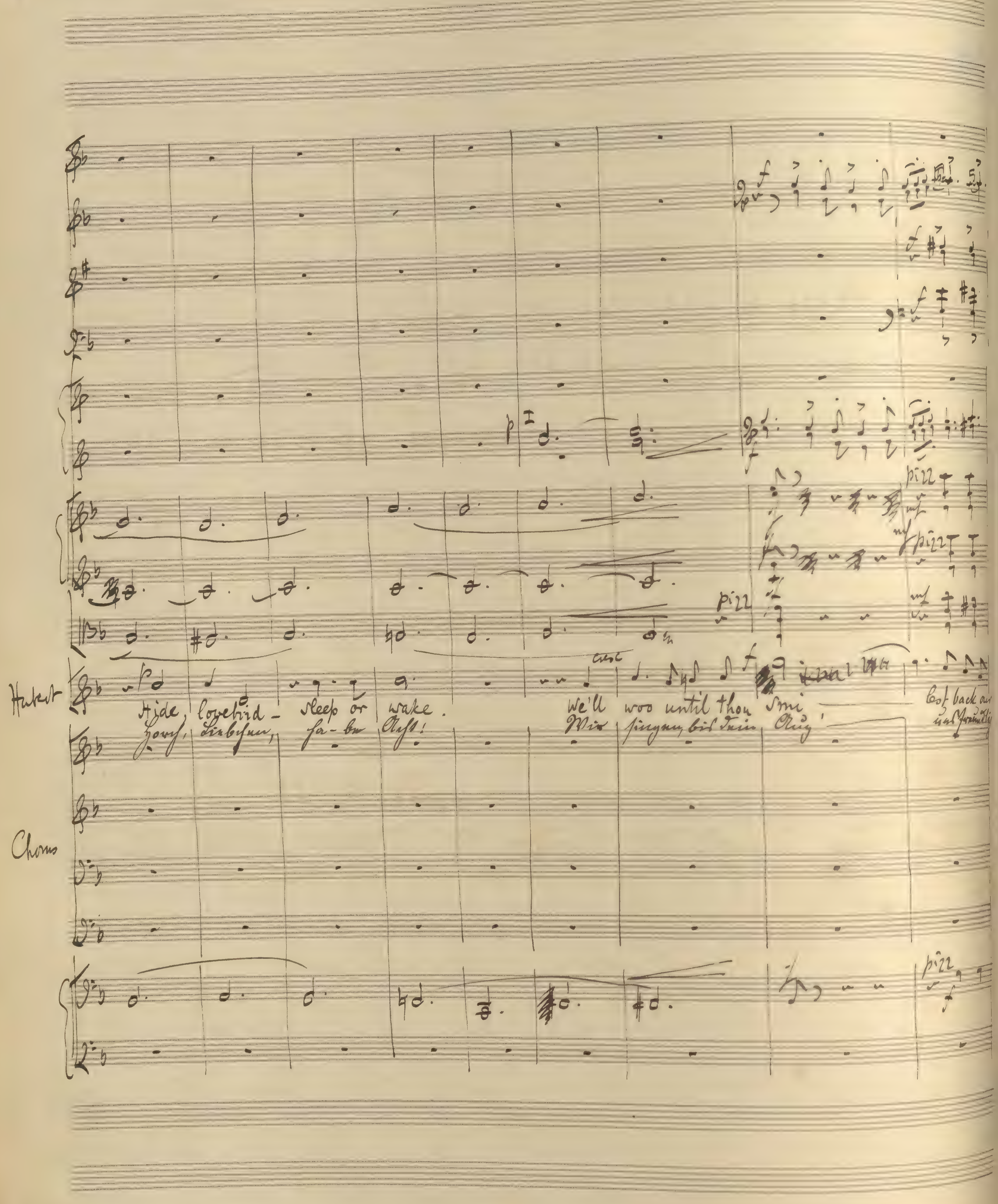

and chiefest knave good Master Hubert!
Heigh-ho, sing, Love, sing heigh-ho and he shall let me go!
Sing heigh-ho, sing, Love sing heigh-ho and he shall let me go!
An ye'd sing Heigh-ho ye
cresc
f

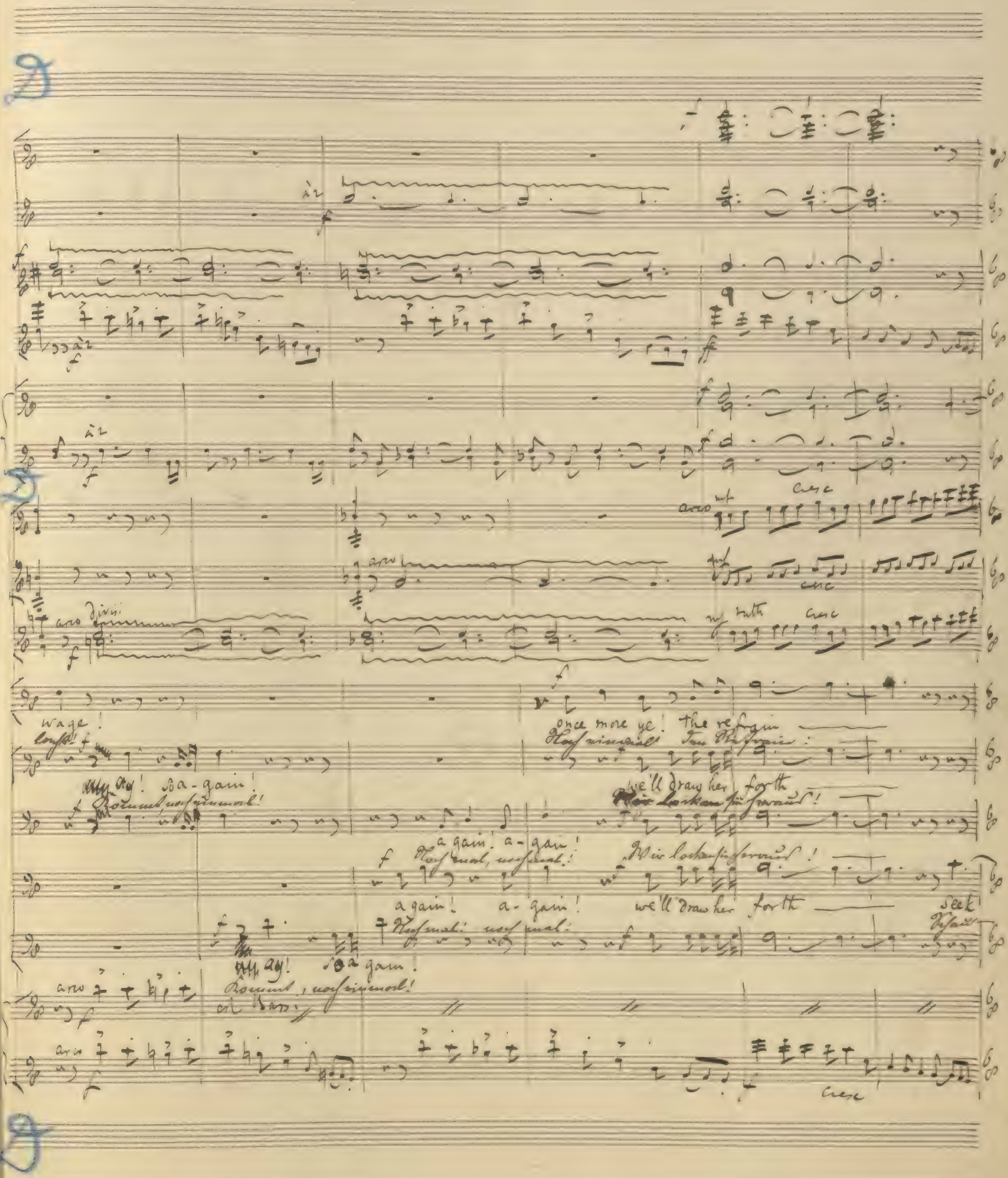

Hubert
Wat
Will
Geoffrey
shall!
I'll cudgel all your
pack!
(he hurries back through the window)
(To Hubert)
Dost hear? a voice?
(looking up)
Good

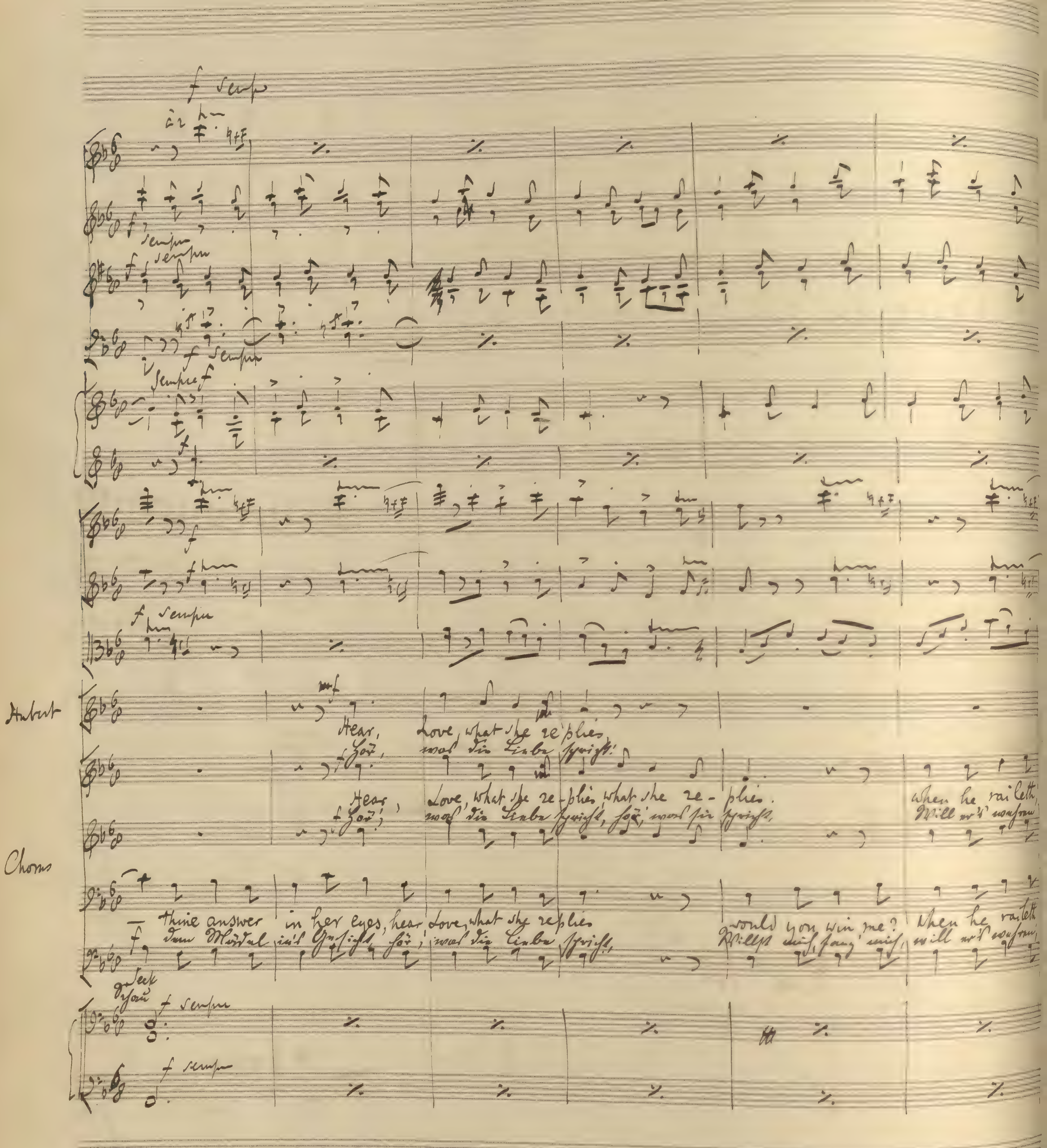

yett must our Sunrise song have spoken aloud
sooth! but some one stirs a-bove! yet none see

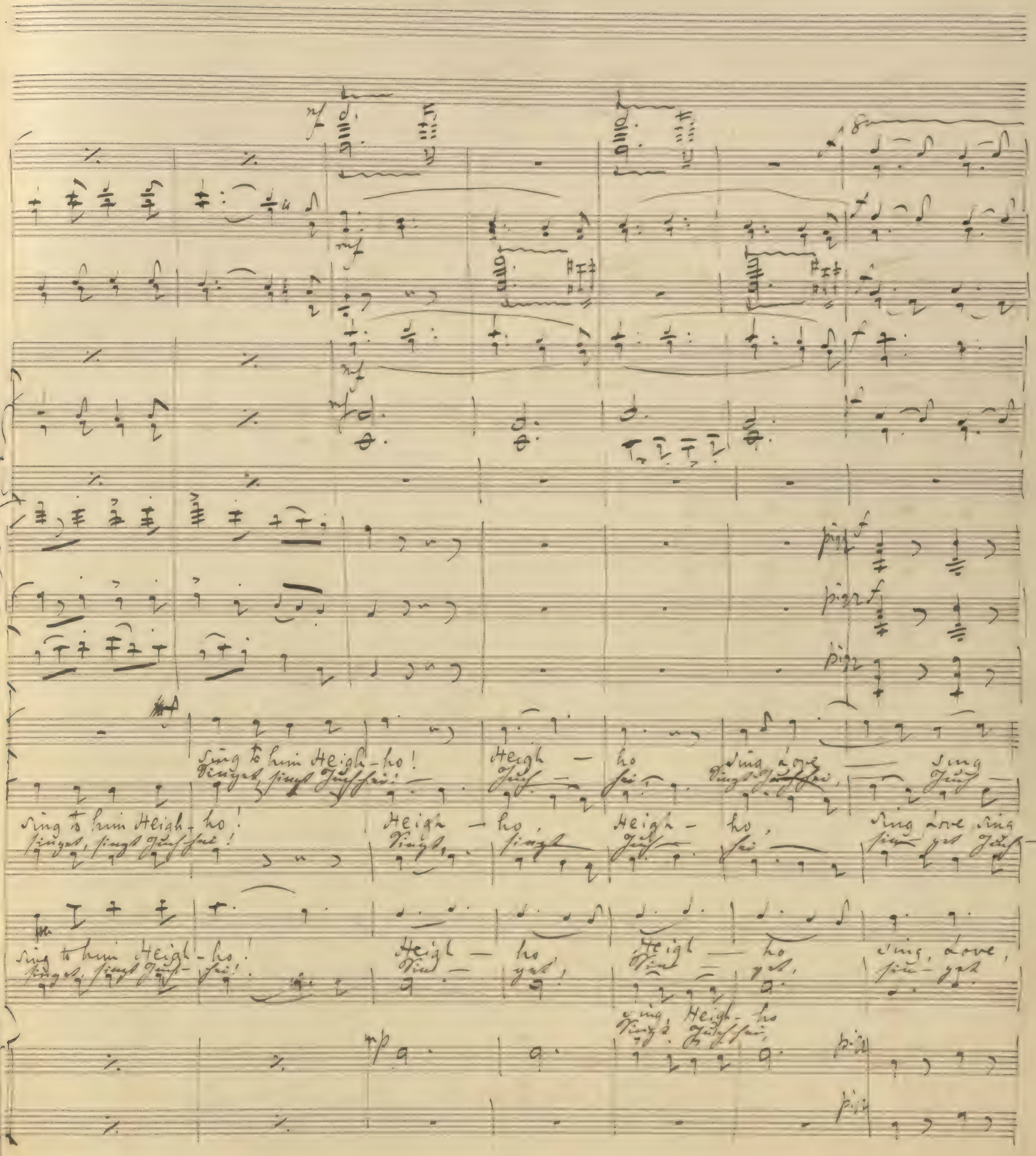

Solo I pp
I Solo pp
arco p
(looking up)
Aubert
cantabile
Welcome. Nay! she sleeps,
Her casement opens not, yet some one stirred;


Sweet
Cicely, thou'rt hid perchance:
and con
would win more homage
on thy natal day.
pp
pp
arco pp
pp


Hubert
Hide, lovebird - sleep or wake.
We'll woo until thou smi
Horch, Liebchen, ha-be Acht!
Wir singen, bis Dein Aug'
Cast back an
Chorus
pizz

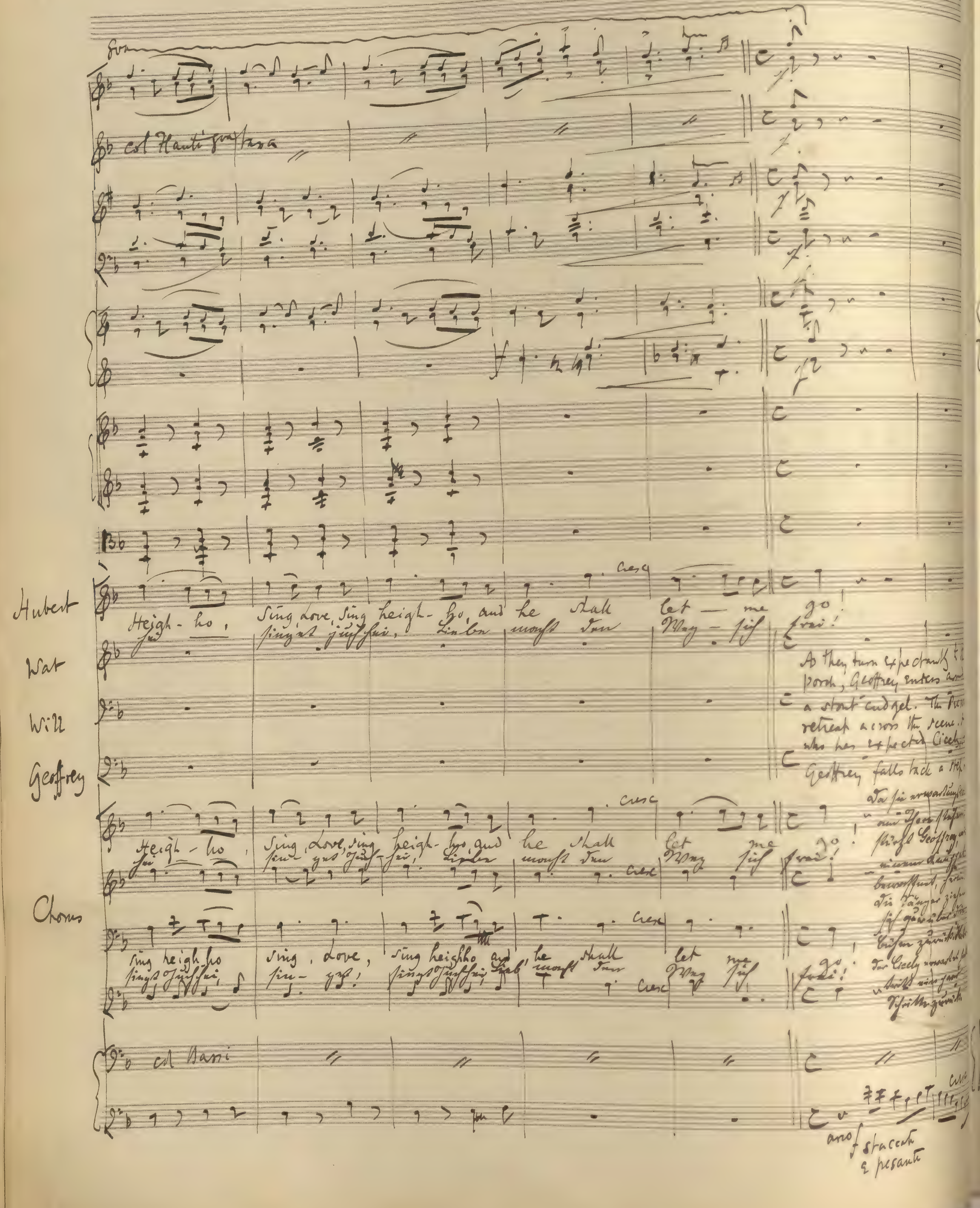

once more ye! the refrain
we'll draw her forth
a gain! a-gain!
again! a-gain!
we'll draw her forth
seek
arco
cresc
col Bassi

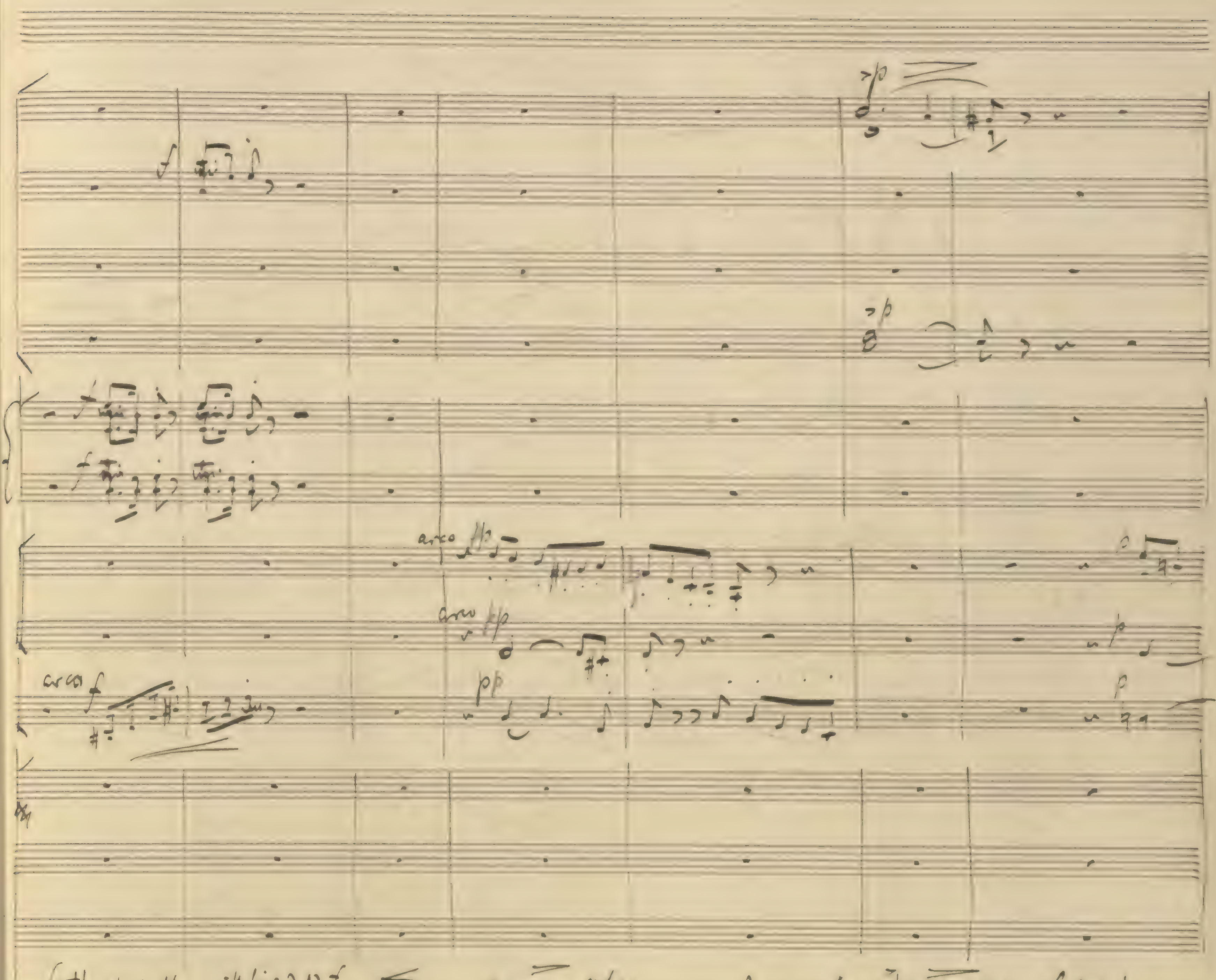

f sempre
Hubert
Chorus
Hear, Love, what she re-plies,
Hör, was die Liebe spricht!
Hear, Love, what she re-plies what she re-plies.
Hör; was die Liebe spricht, hör, was sie spricht.
when he raileth,
thine answer in her eyes, hear Love, what she replies
would you win me?
when he raileth

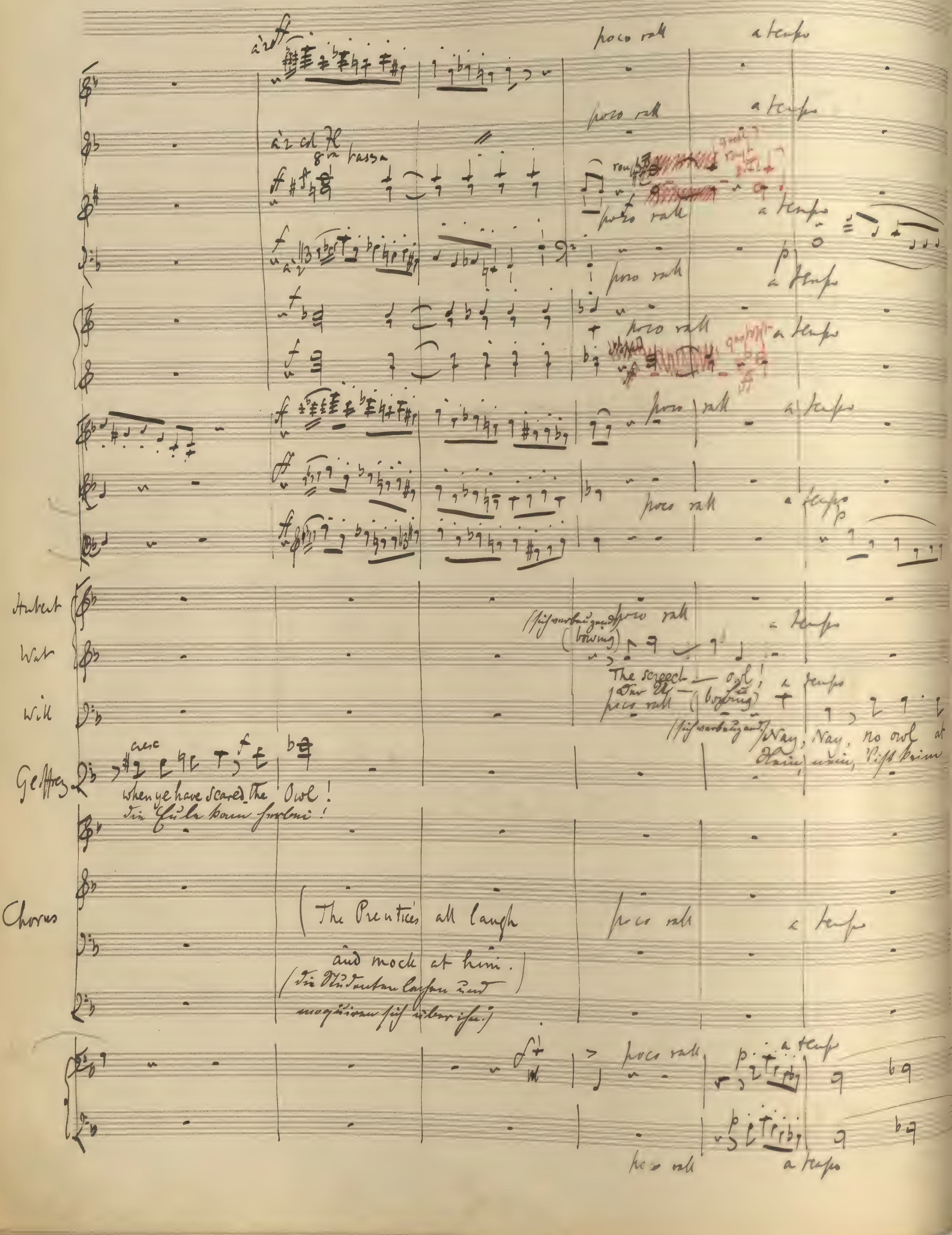


Sing to him Heigh-ho!
Heigh — ho
Sing Love
Sing
Sing to him Heigh-ho!
Heigh — ho,
Heigh — ho,
Sing Love sing
Sing to him Heigh-ho!
Heigh — ho,
Heigh — ho,
Sing, Love,
Sing Heigh-ho

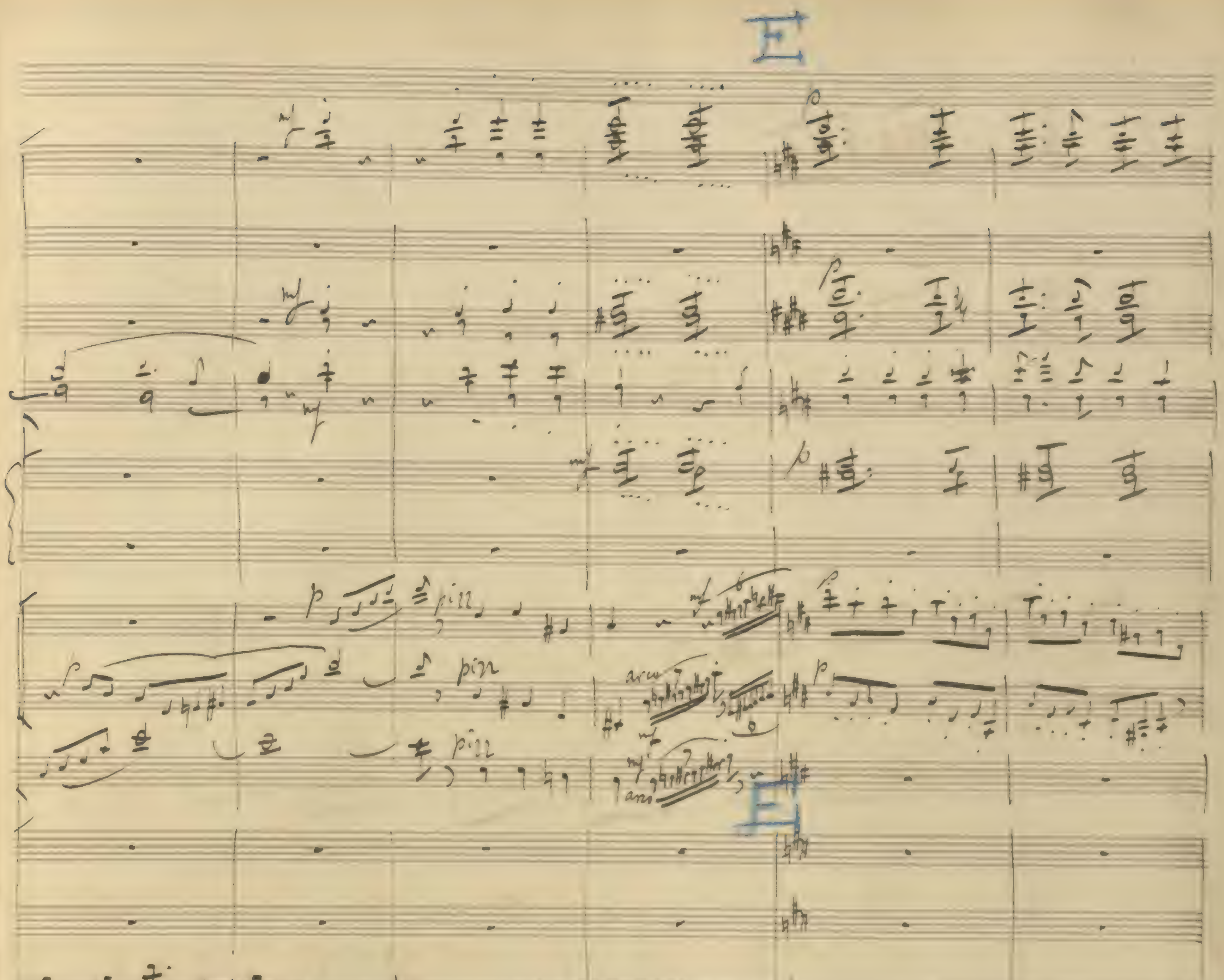
Allegro Molto

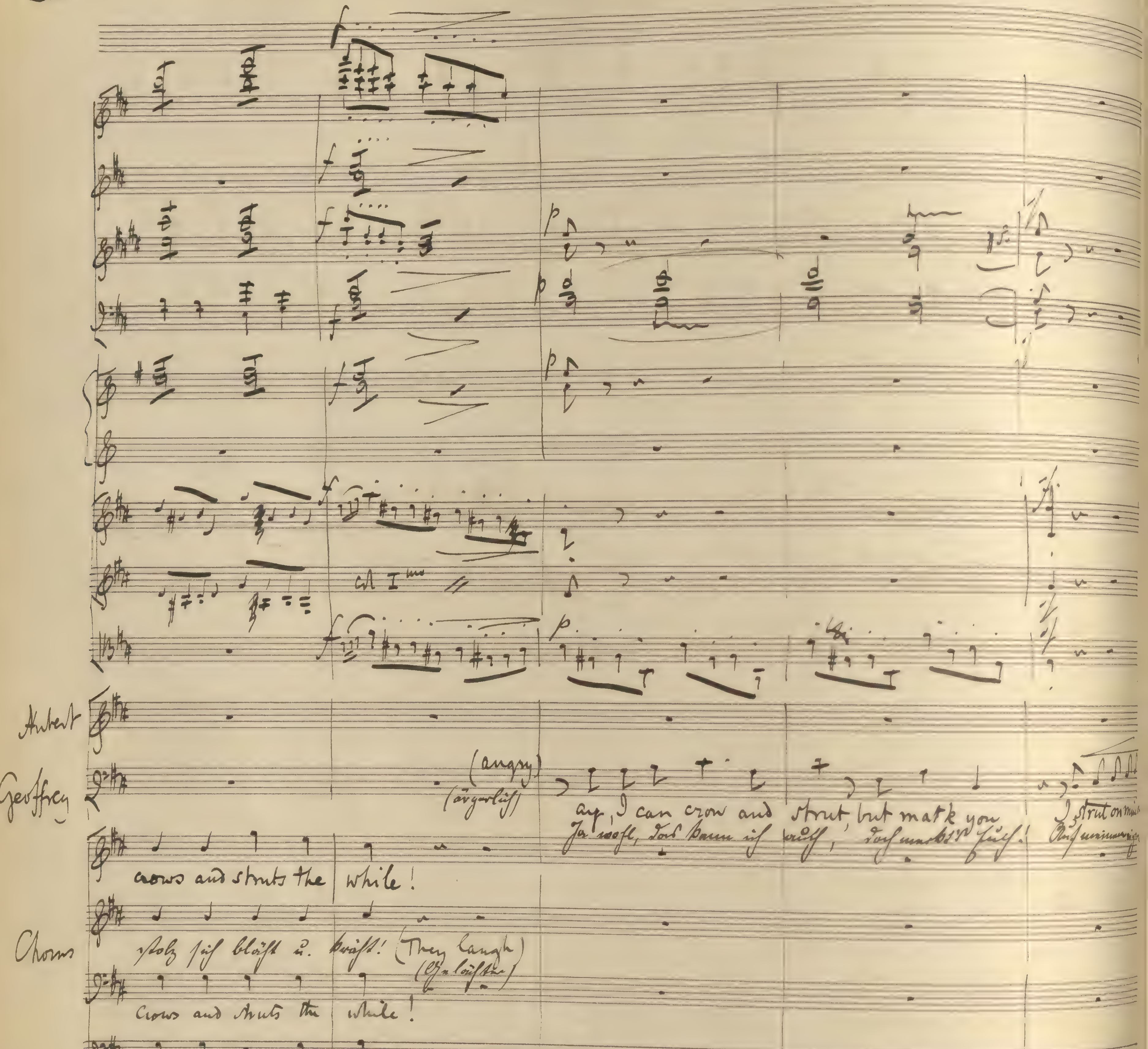


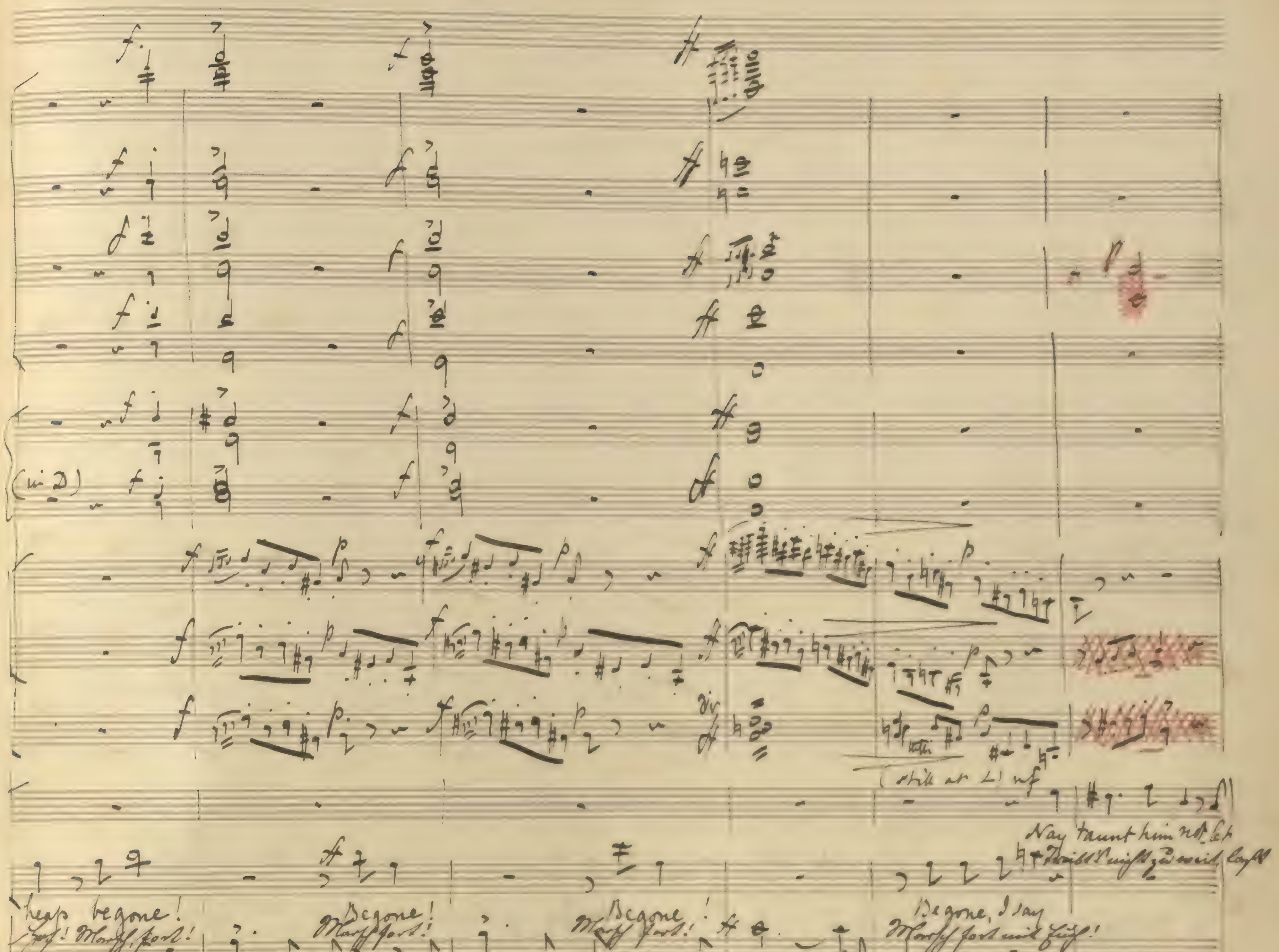

arco
(Threatening them with his cudgel)
(mit dem Knüppel drohend)
So, so! ma roysterers, ye thought to wake the cooing dove; How now,
So, So, Gesindel ihr! die Tau-be wolltet locken ihr, schaut her,

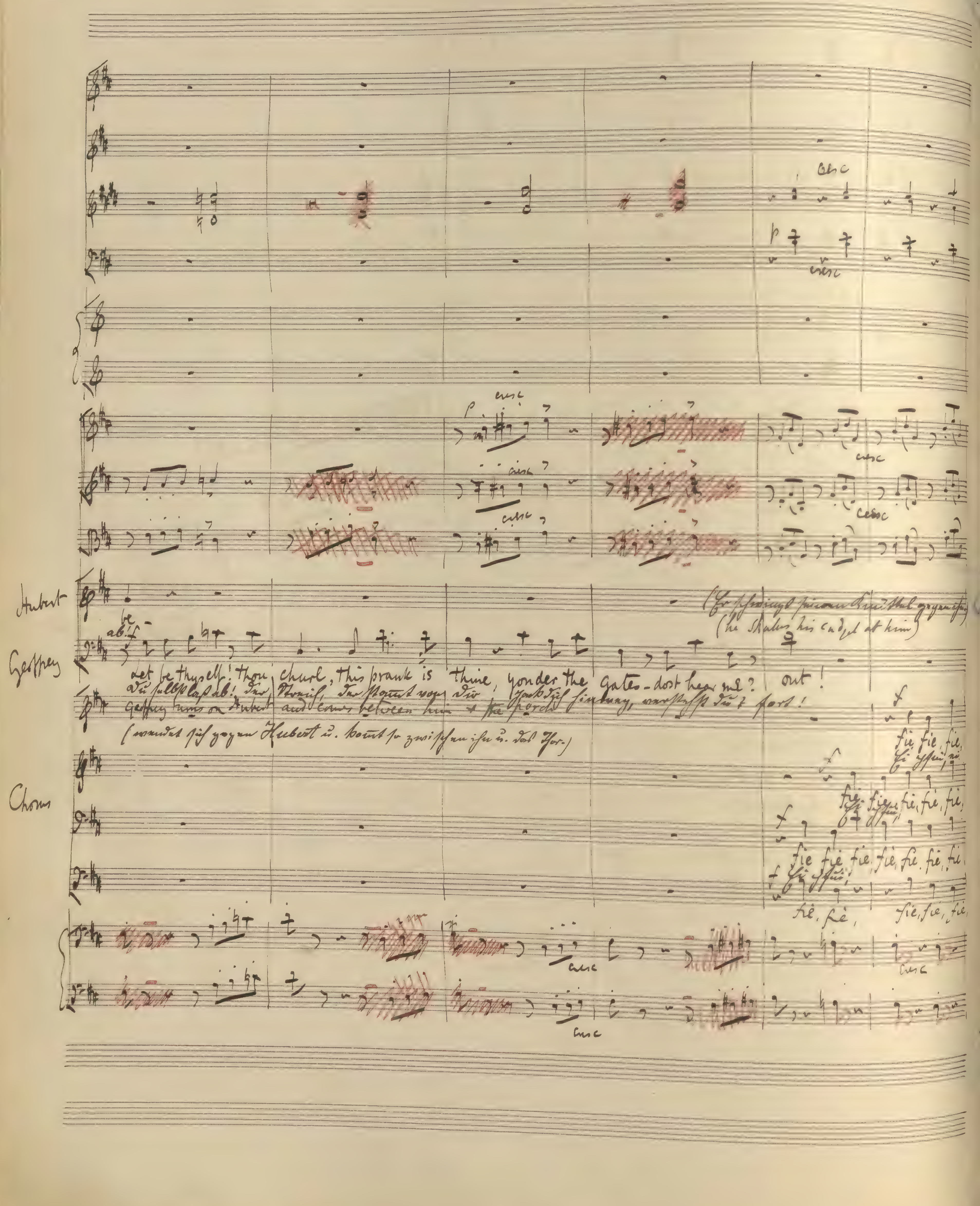


a 2
poco rall
a tempo
8va bassa
Hubert
Wat
Will
Geffrey
Chorus
cresc
when ye have scared the Owl!
(bowing)
The screech — owl!
Nay, Nay, no owl at
(The Prentices all laugh
and mock at him.)
poco rall
a tempo

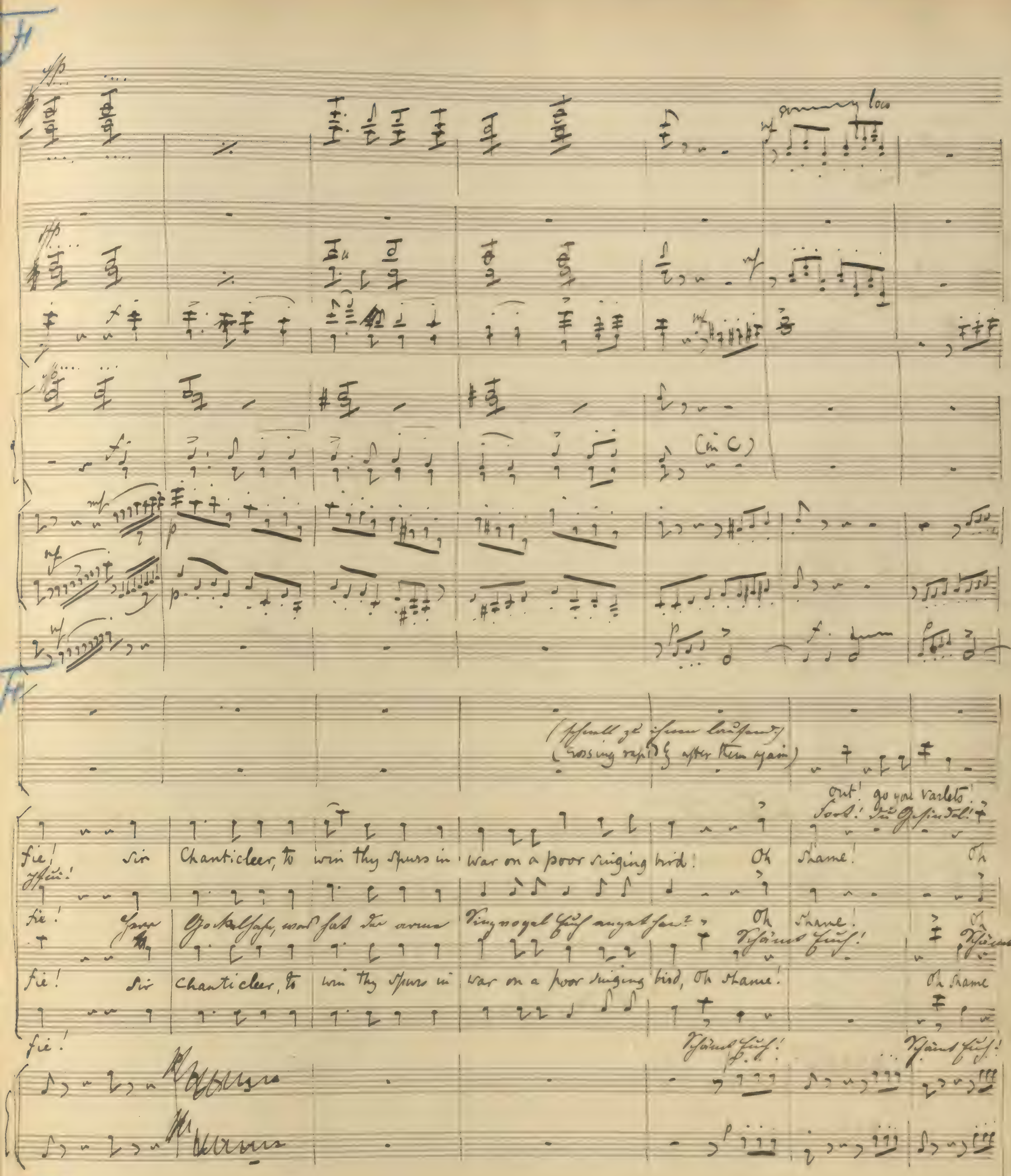

E
pizz
arco
all. The owl hath wisdom-
Ay and holds his tongue. Say rather Master Chanticleer who
Ay and holds his tongue Say rather Master Chanticleer who
E

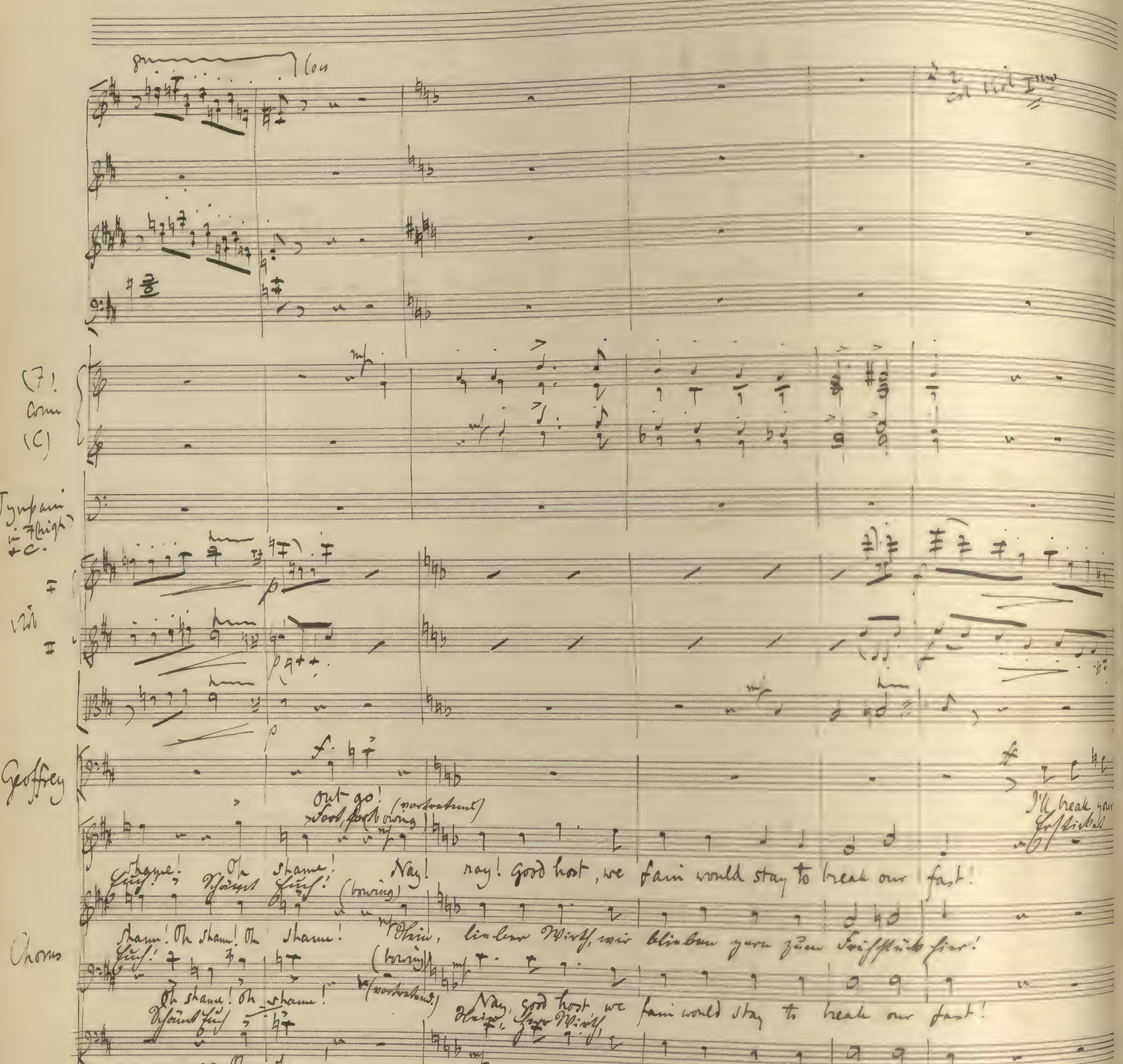

Albert
Geoffrey
(angry)
(ärgerlich)
ay, I can crow and strut, but mark you
Ja wohl, das kann ich auch, doch merkst Euch!
crows and struts the while!
Chorus
stolz sich bläht u. brüst!
(They laugh)
(Sie lachen)
Crows and struts the while!
col I
arco
pizz

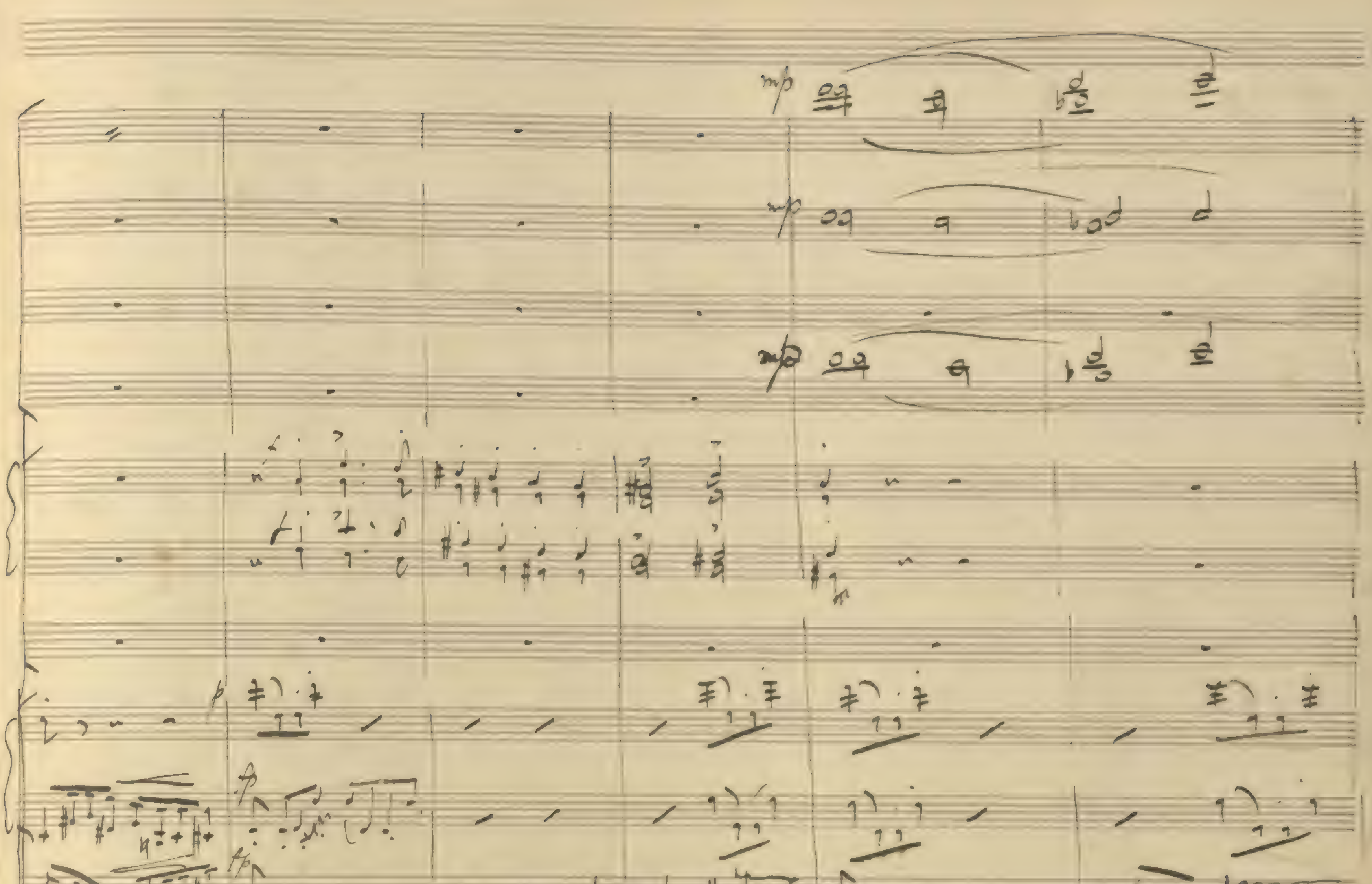

begone!
Begone!
Marsch fort!
Begone!
Begone, I say
a fighting Cock! a fighting Cock! a fight-ing Cock!
a fighting Cock! a fighting Cock! a fight-ing Cock!

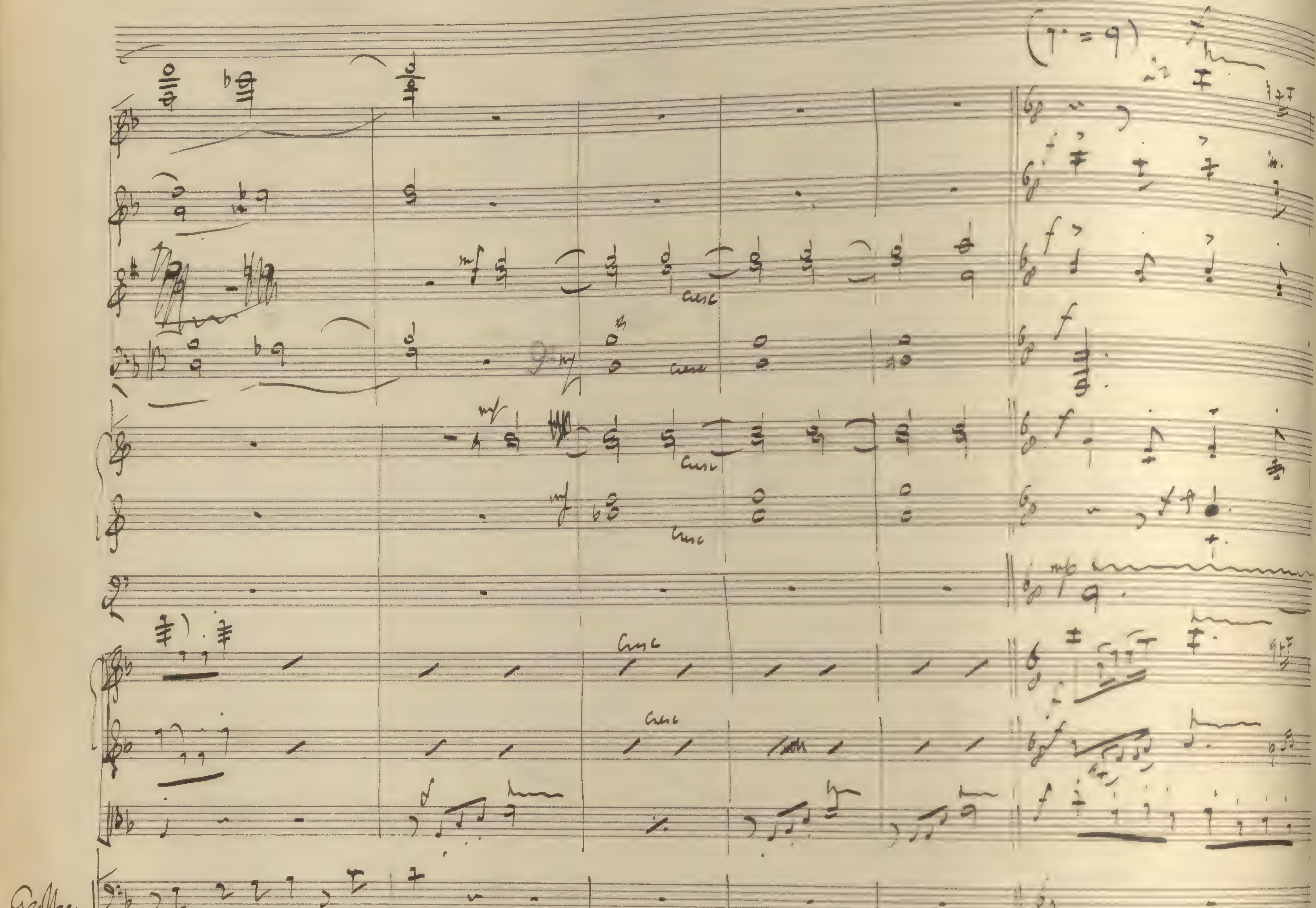


Hubert
Geoffrey
Chorus
Let be thyself! thou churl, this prank is thine, yonder the Gates - dost hear me? out!
Geoffrey turns on Hubert and comes between him & the porch
(he shakes his cudgel at him)
fie, fie, fie, fie,

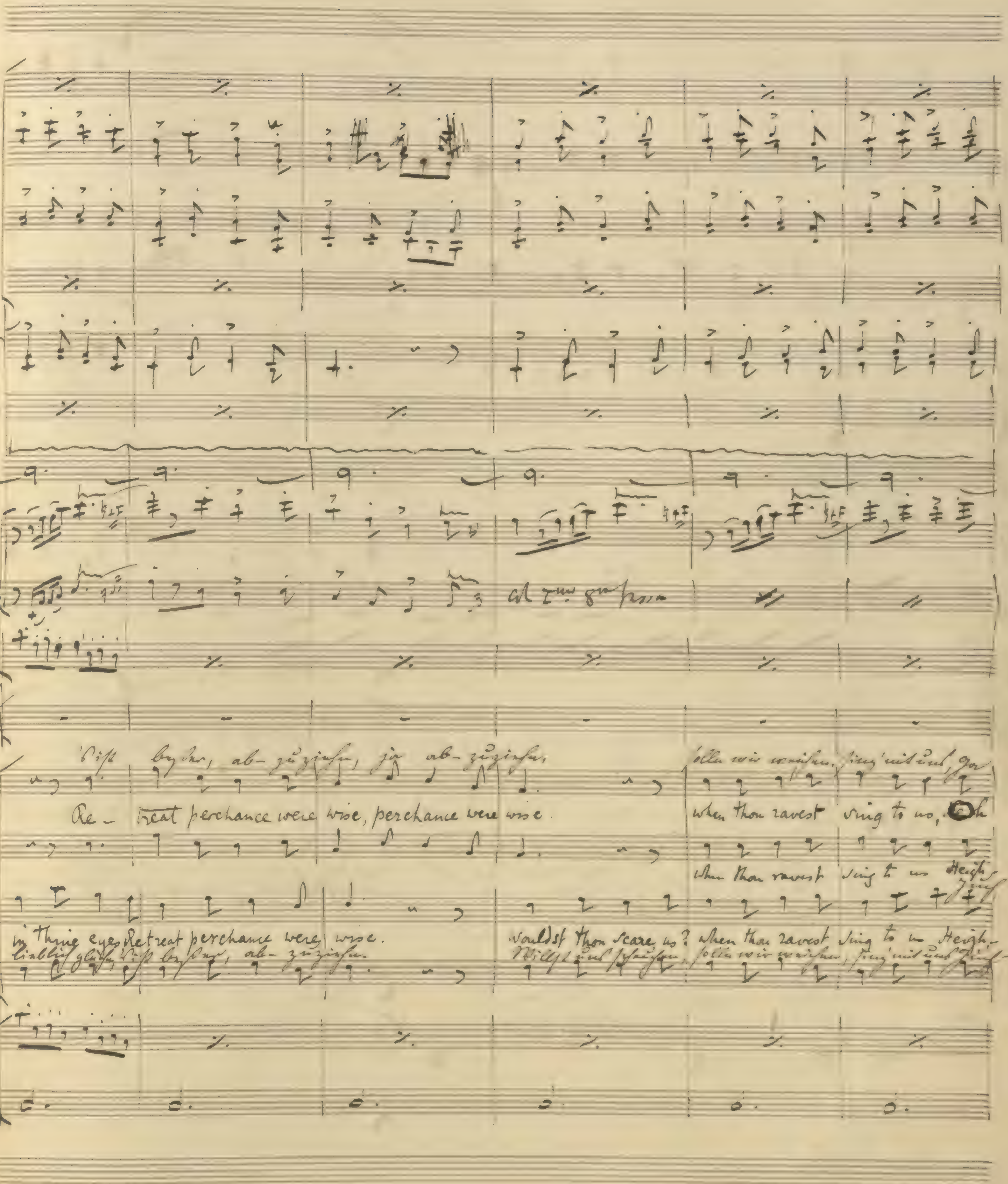

(in C)
(schnell zu ihnen laufend)
(crossing rapidly after them again)
Out! go you varlets!
Fort! Ihr Gesindel!
Fie! Sir Chanticleer, to win thy spurs in war on a poor singing bird! Oh shame! Oh
Pfui!
Fie! Herr Gockelhahn, was hat der arme Singvogel Euch angetan? Oh shame! Oh
Schämt Euch! Schämt
Fie! Sir Chanticleer, to win thy spurs in war on a poor singing bird, Oh shame! Oh shame
Fie!
Schämt Euch! Schämt Euch!

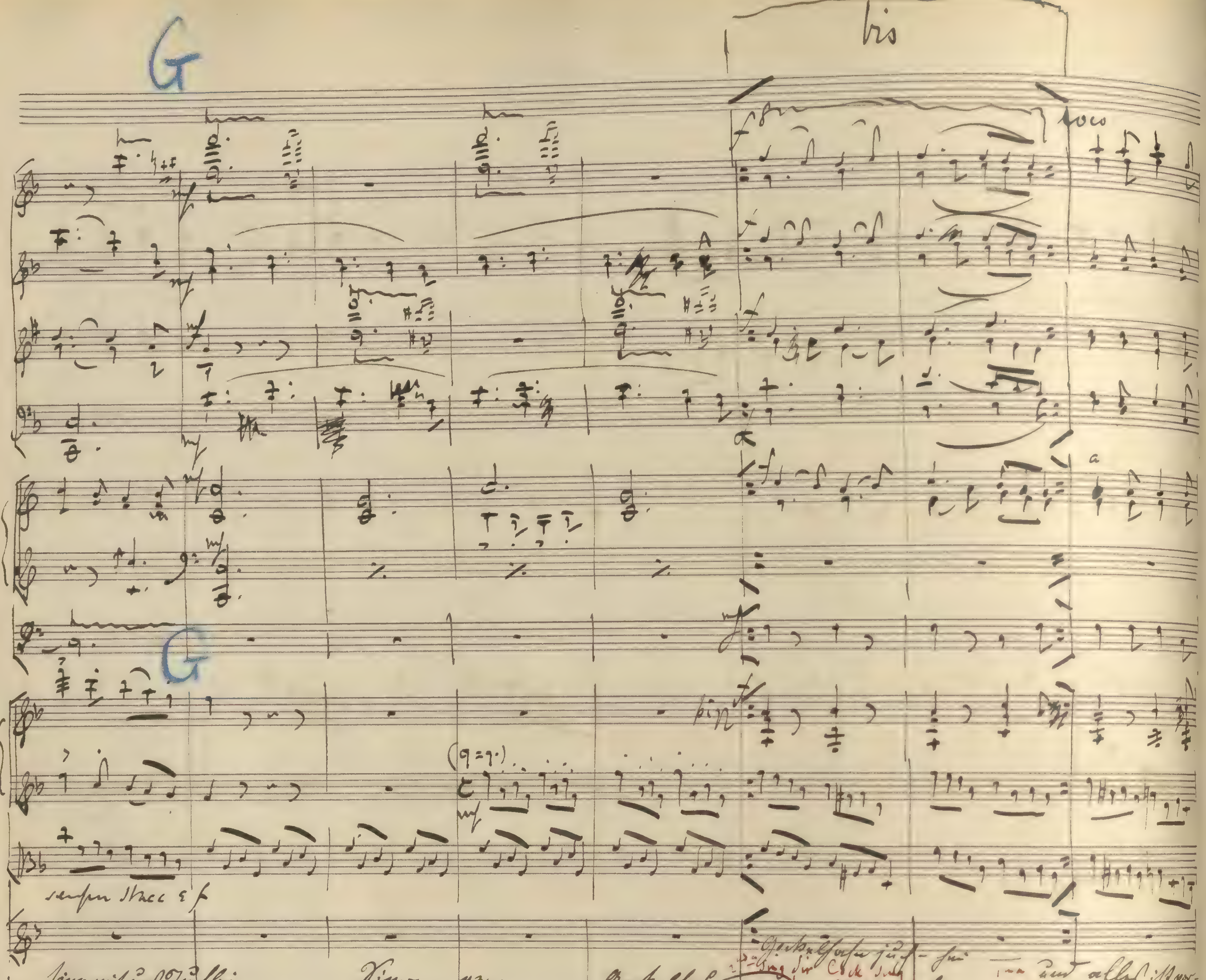

Corni
Tympani
Geoffrey
Chorus
Out go!
Shame! Oh shame! Oh shame!
(bowing)
Nay! nay! good host, we fain would stay to break our fast!
Nein, lieber Wirth, wir bleiben gern zum Frühstück hier!
Nay, good host, we fain would stay to break our fast!
I'll break your


bones! and thine!
(He makes for him)
you pack of curs'le - gone!
Fie, fie, he would but sing Heigh-ho. 'Tis all he craves!
'tis all he
'Tis all he
Fie! he would but sing Heigh-ho



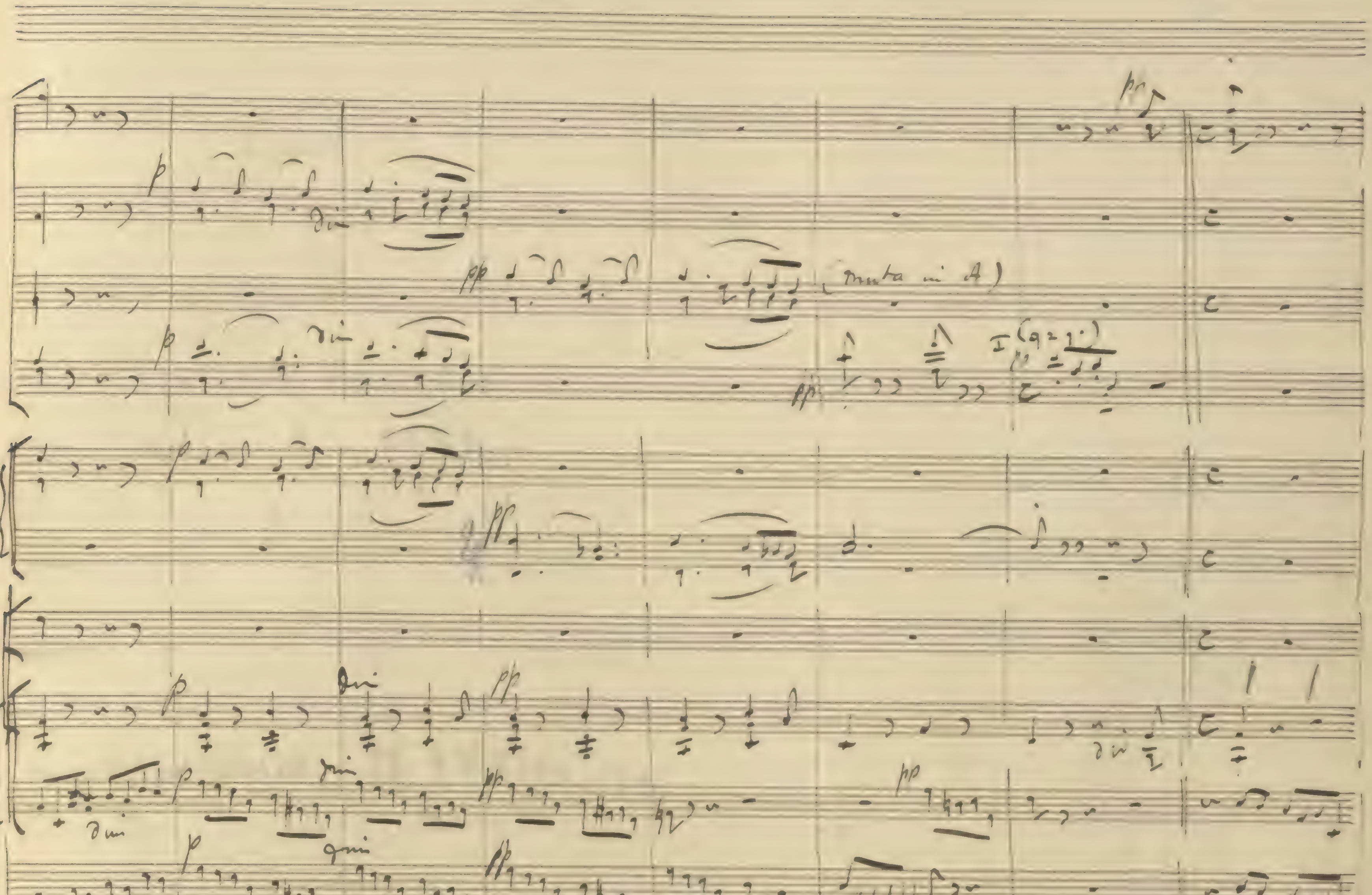
Geoffrey
you pack of curs be - gone!
Craves.
Heigh - ho, Heigh - ho, Heigh - ho, Heigh - ho!
Chorus
(retreating bowing as he drives them out)
Heigh ho
Heigh - ho, heigh - ho, Heigh - ho, we
read such welcome
cresc
mf
f


Re- treat perchance were wise, perchance were wise.
when thou ravest sing to us, Oh
when thou ravest sing to us Heigh-
in thine eyes. Retreat perchance were wise.
Wouldst thou scare us? when thou ravest sing to us Heigh-

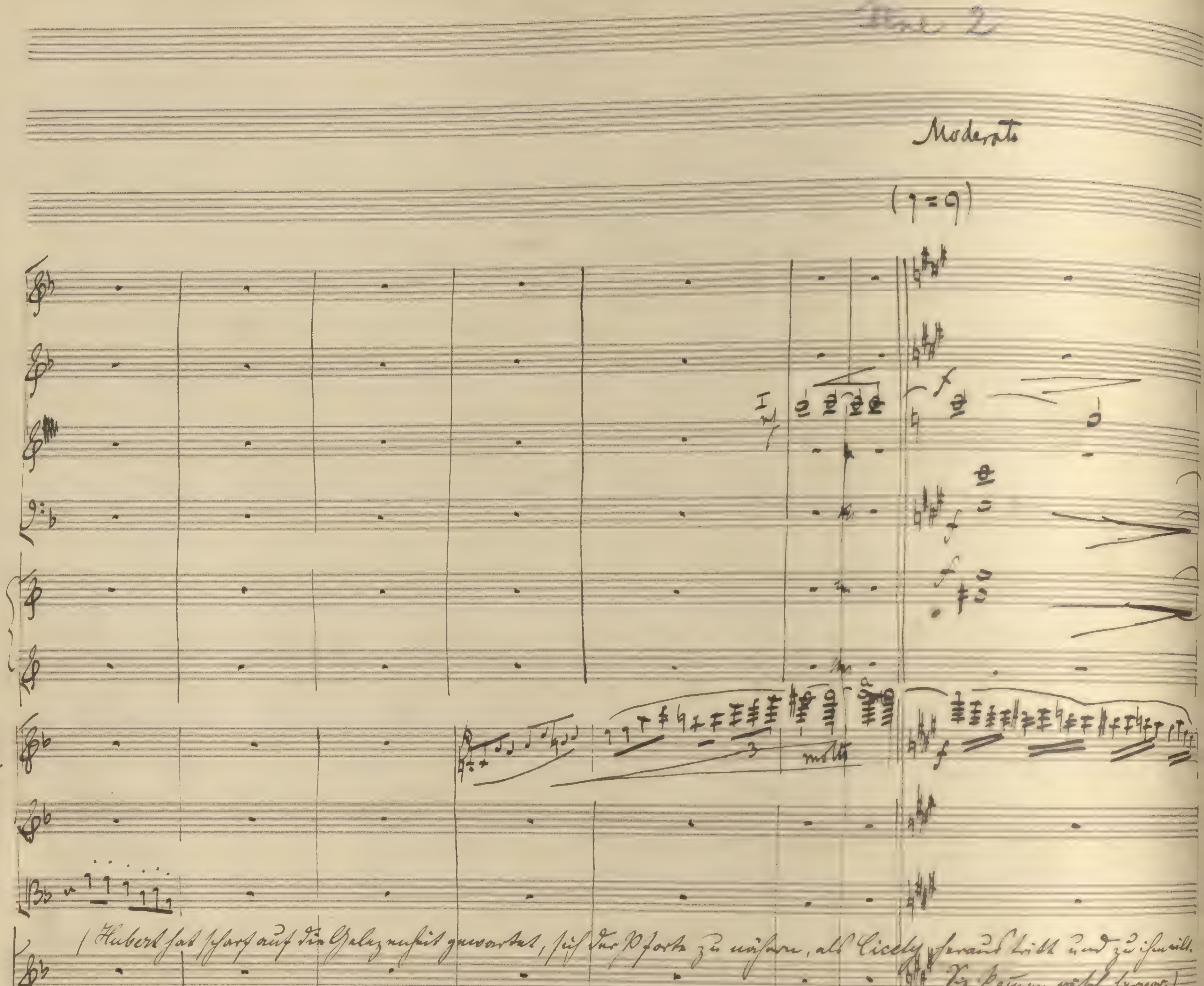


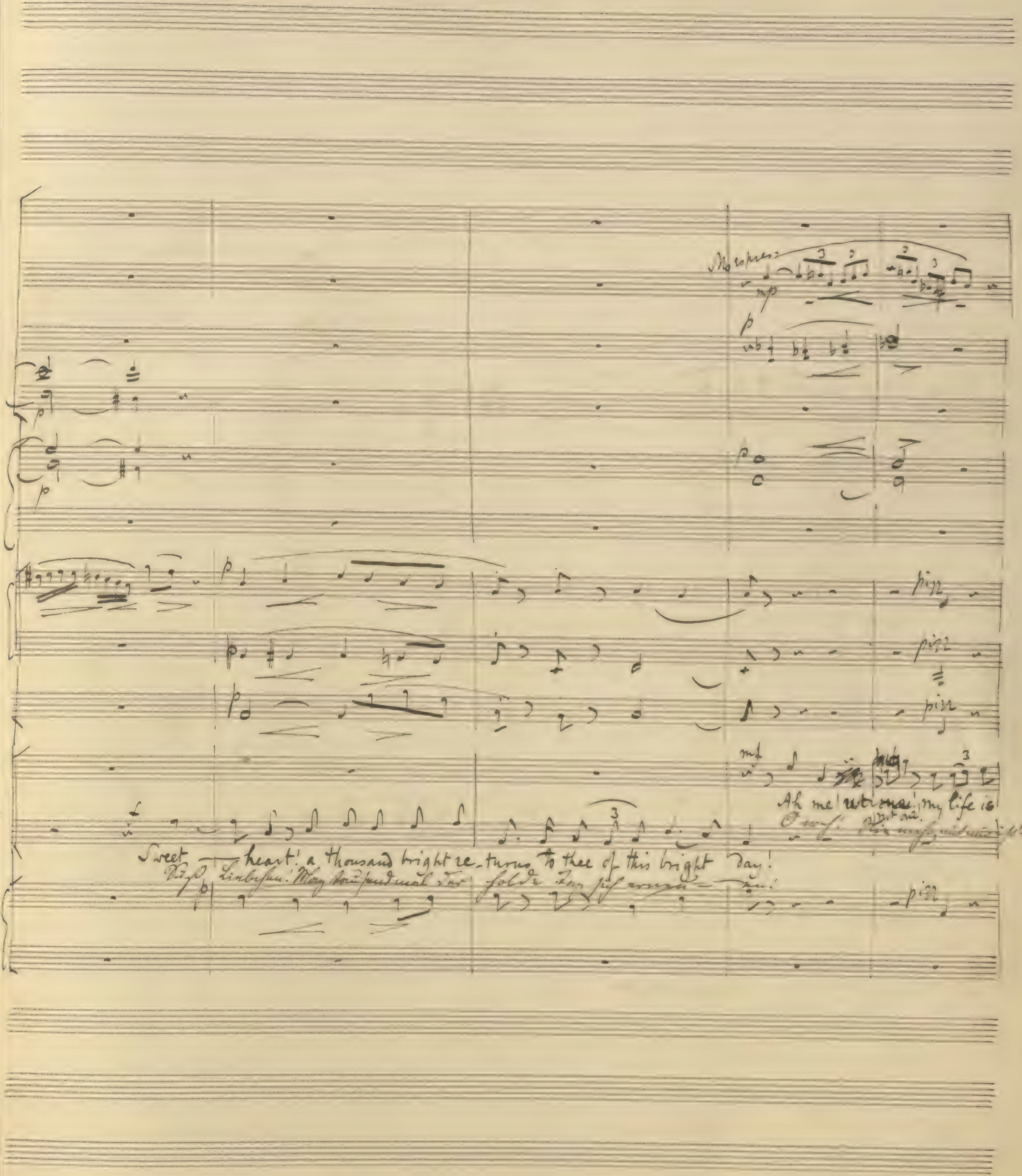
The Peasants gradually leave the scene. Geoffrey enters

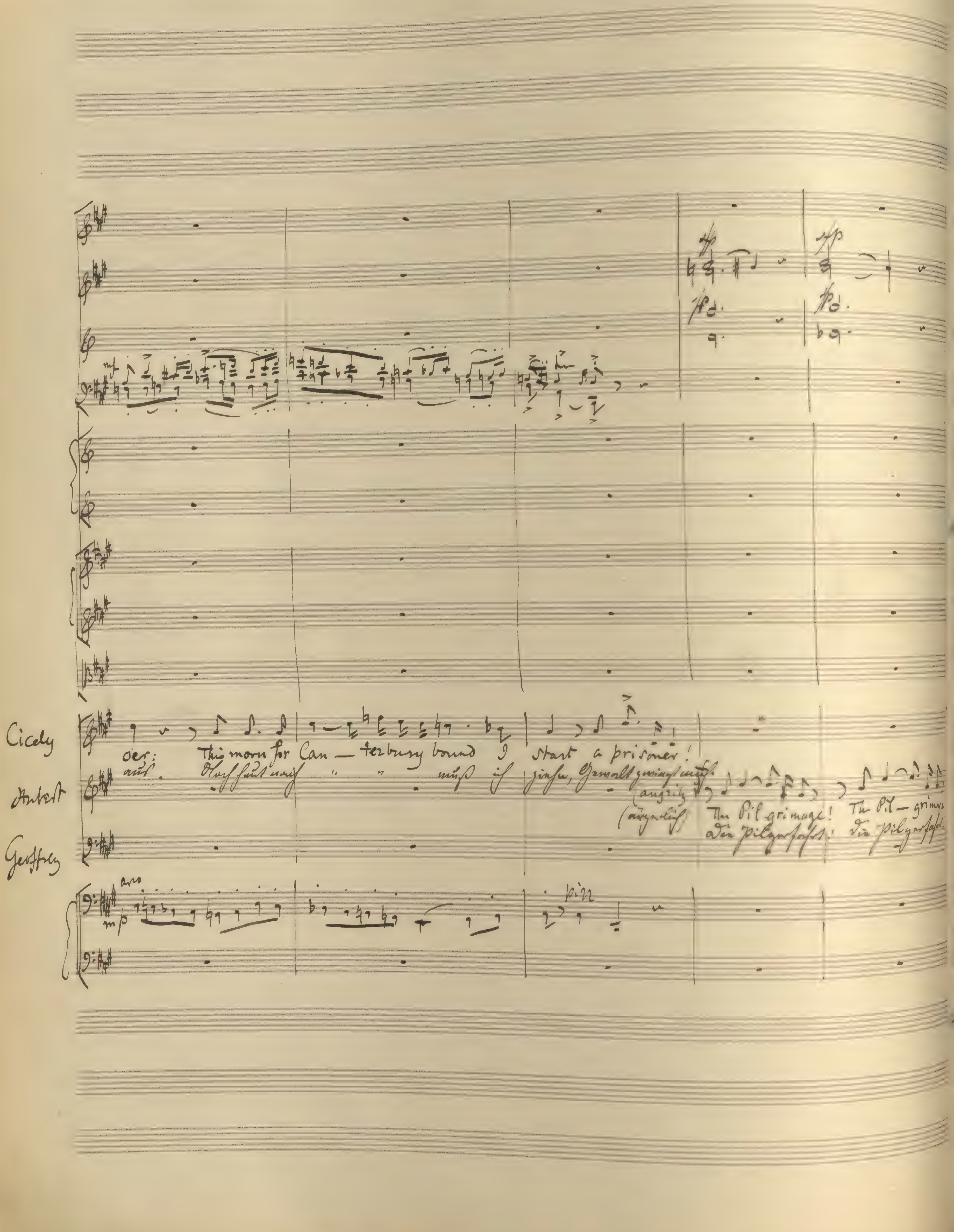
(Die Bauern verlassen allmählich die Bühne. Geoffrei tritt auf.)

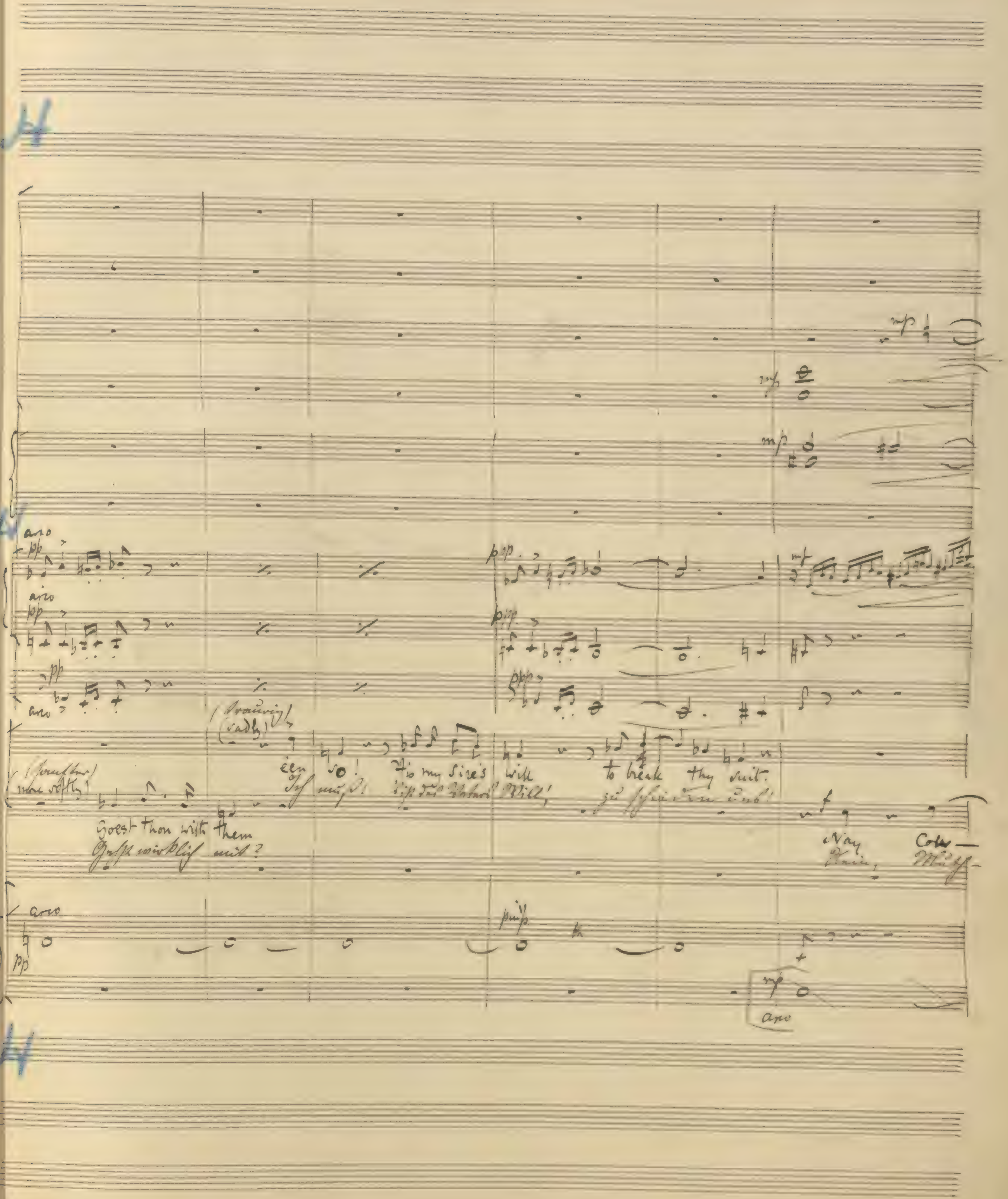


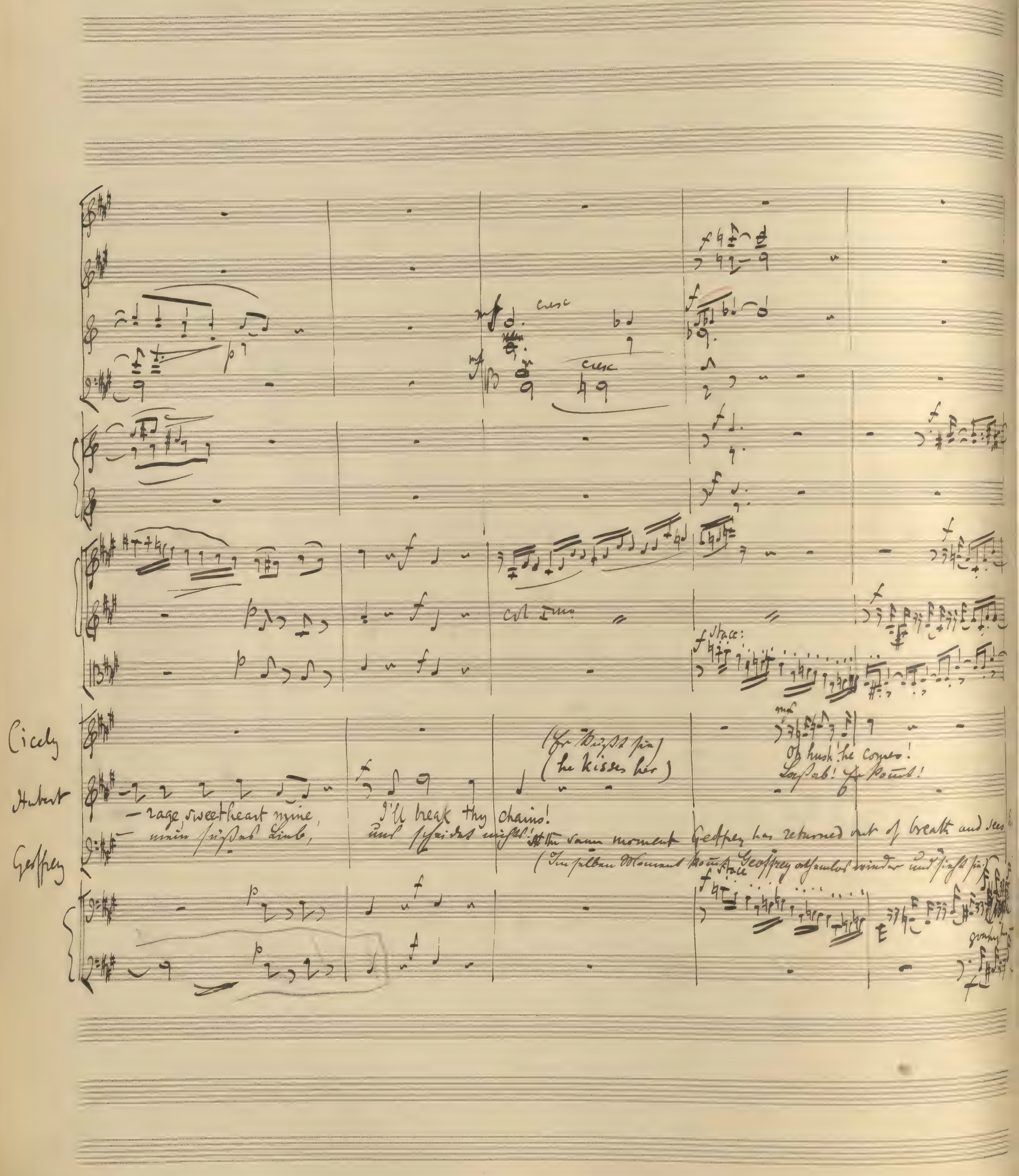
...the moment after them.


Moderato
Corni
Violini
molto
Cicely
Hubert
arco
Celli e Bassi
(Hubert hat scharf auf die Gelegenheit gewartet, sich der Pforte zu nähern, als Cicely heraus tritt und zu ihm eilt. Sie kommen rasch hervor.)
Hubert has been anxiously watching his opportunity and is advancing to the porch, when Cicely hurriedly emerges from it and runs to him. They come down rapidly.

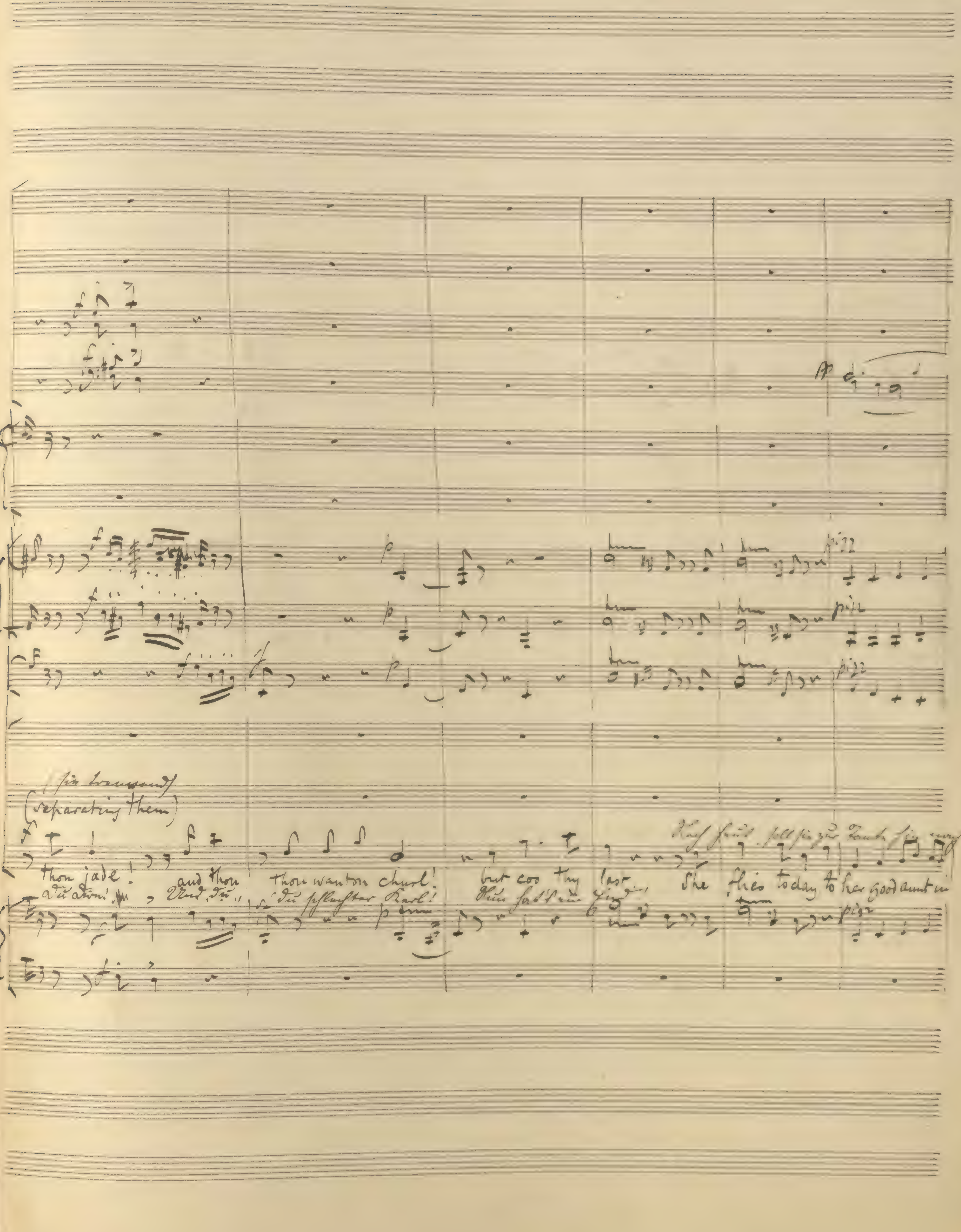

pizz.
pizz.
pizz.
Ah me! ... my life is
Sweet — heart! a thousand bright re-turns to thee of this bright day!
pizz.


Cicely
Hubert
Geoffrey
This morn for Can — terbury bound I start a prisoner!
The Pil-grimage! The Pil — grimage
Der Pilgerfahrt! Die Pilgerfahrt!
pizz

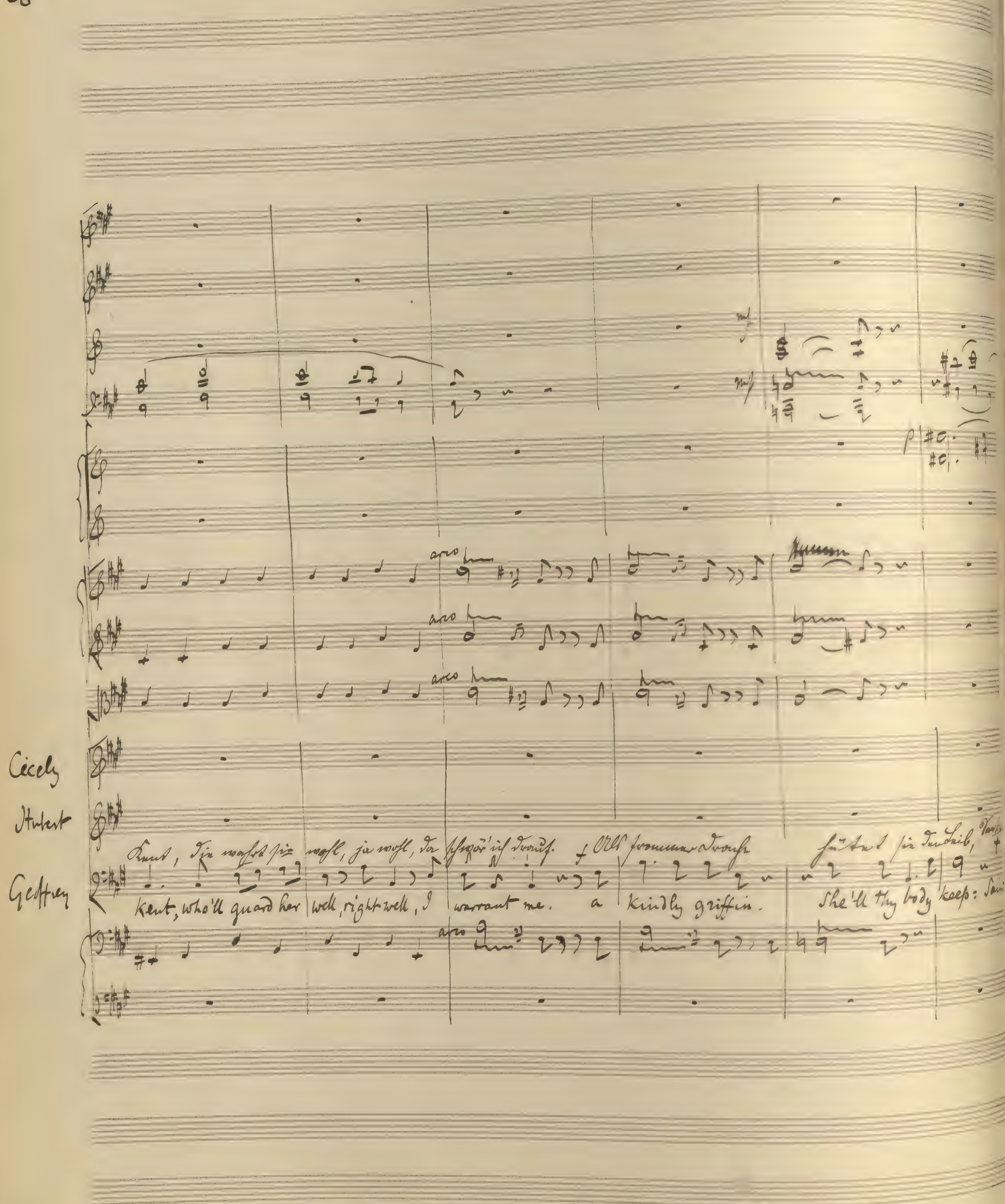

(sadly)
Goest thou with them
e'en so! 'Tis my Sire's will to break thy suit.
Nay
Cole—
arco

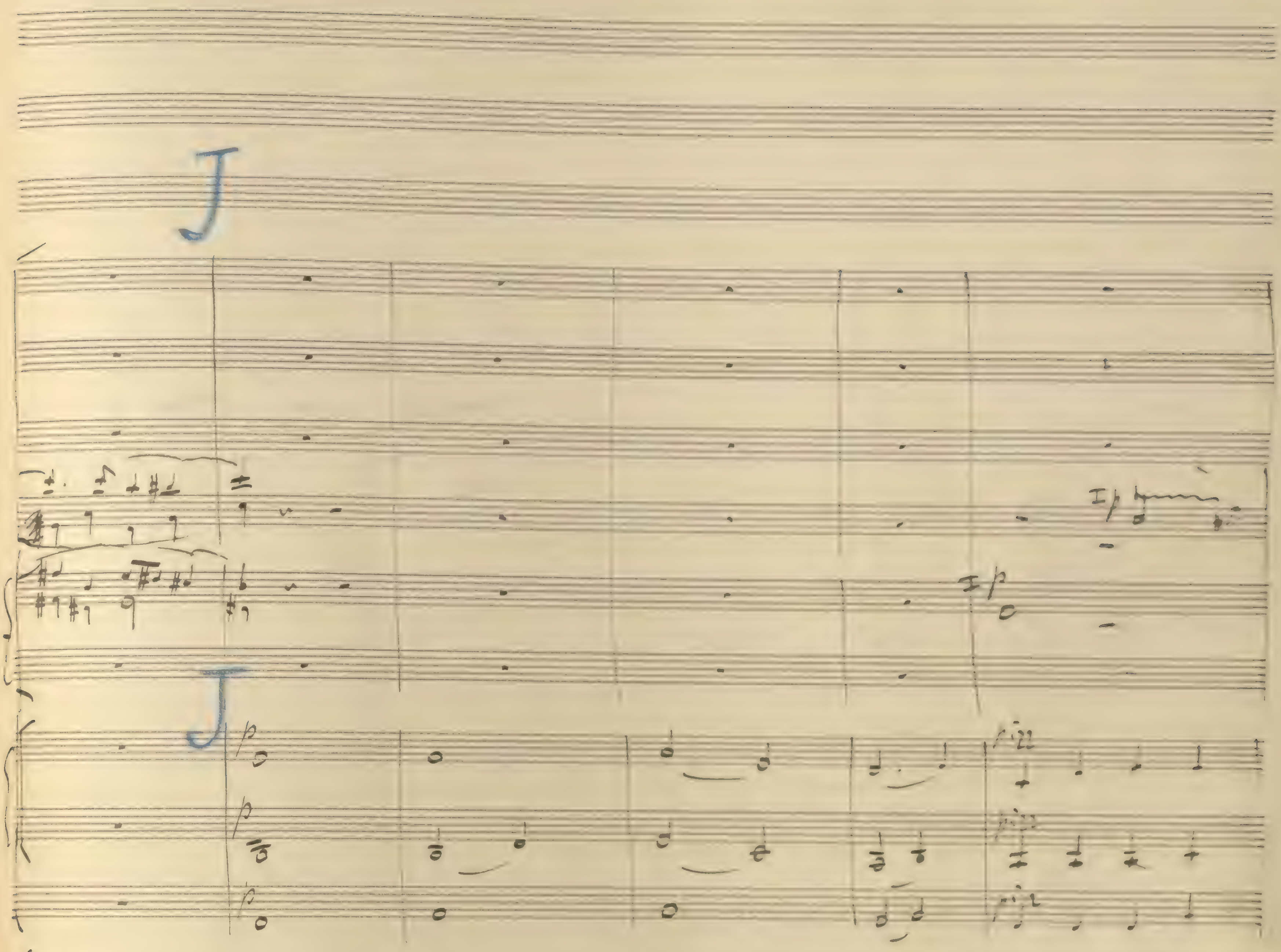


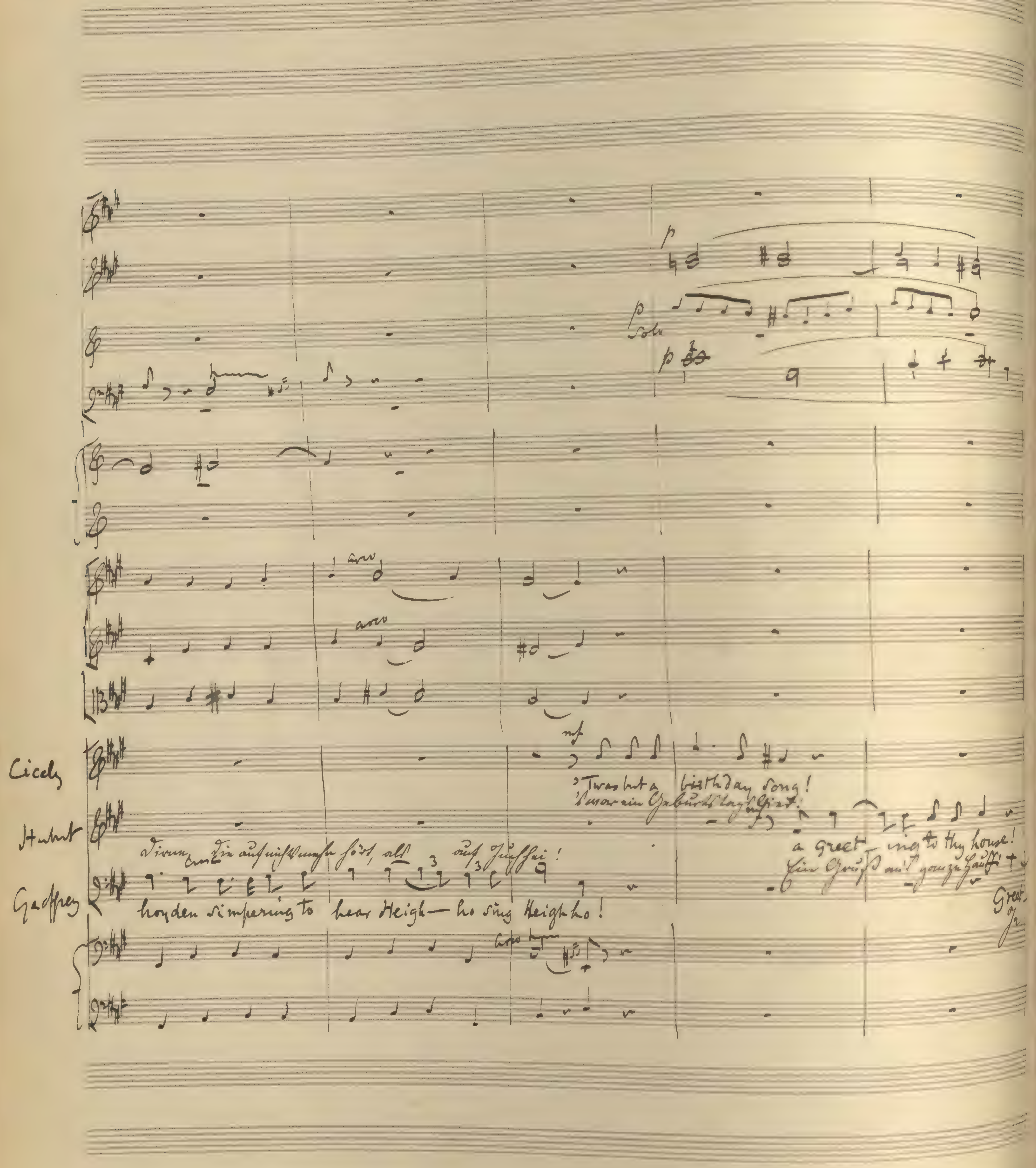
Cicely
Hubert
Geoffrey
cresc
col I mo
Stacc:
Stacc
— rage sweetheart mine,
I'll break thy chains!
(he kisses her)
Oh hush! he comes!
At the same moment Geoffrey has returned out of breath and sees

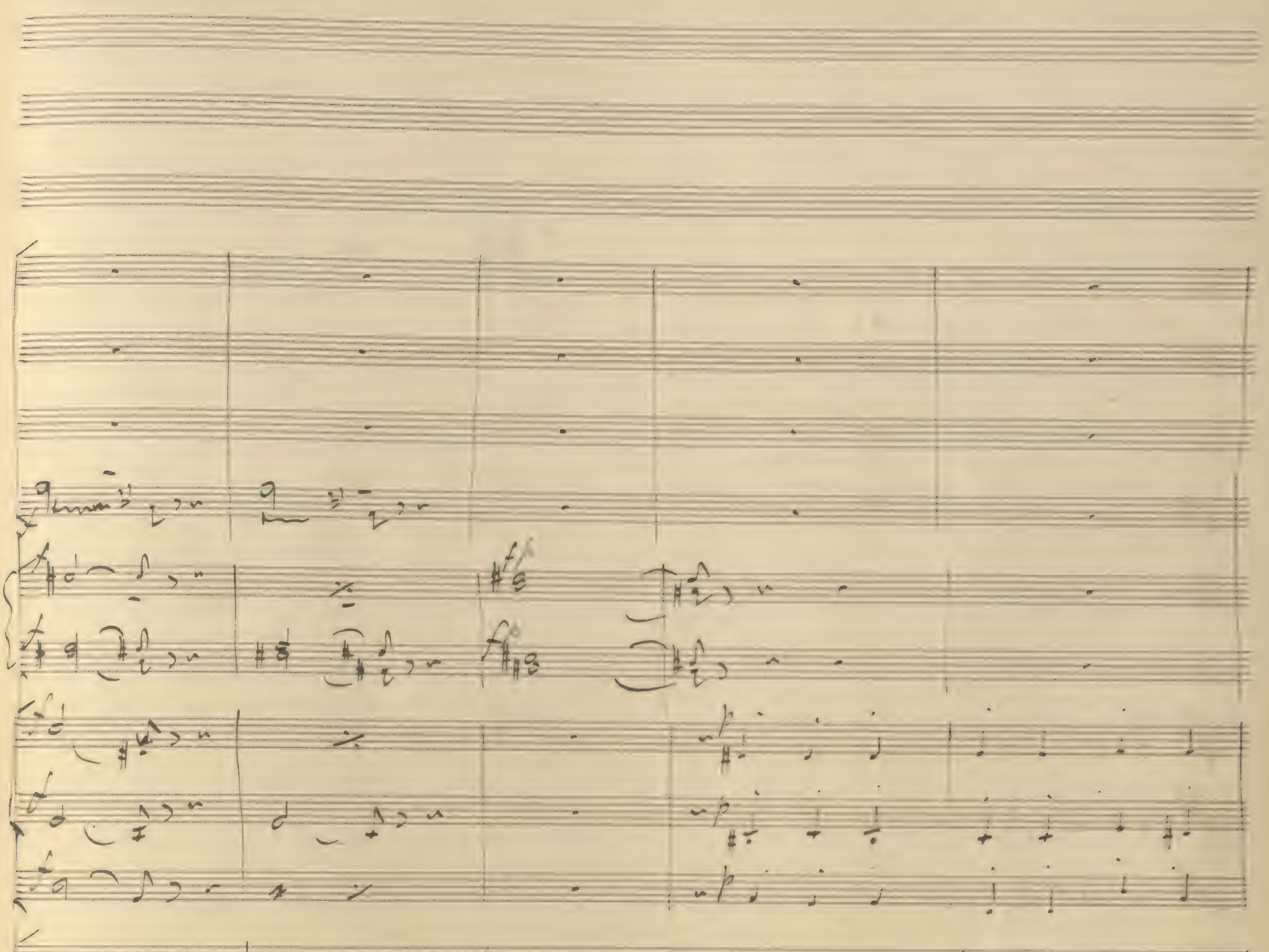


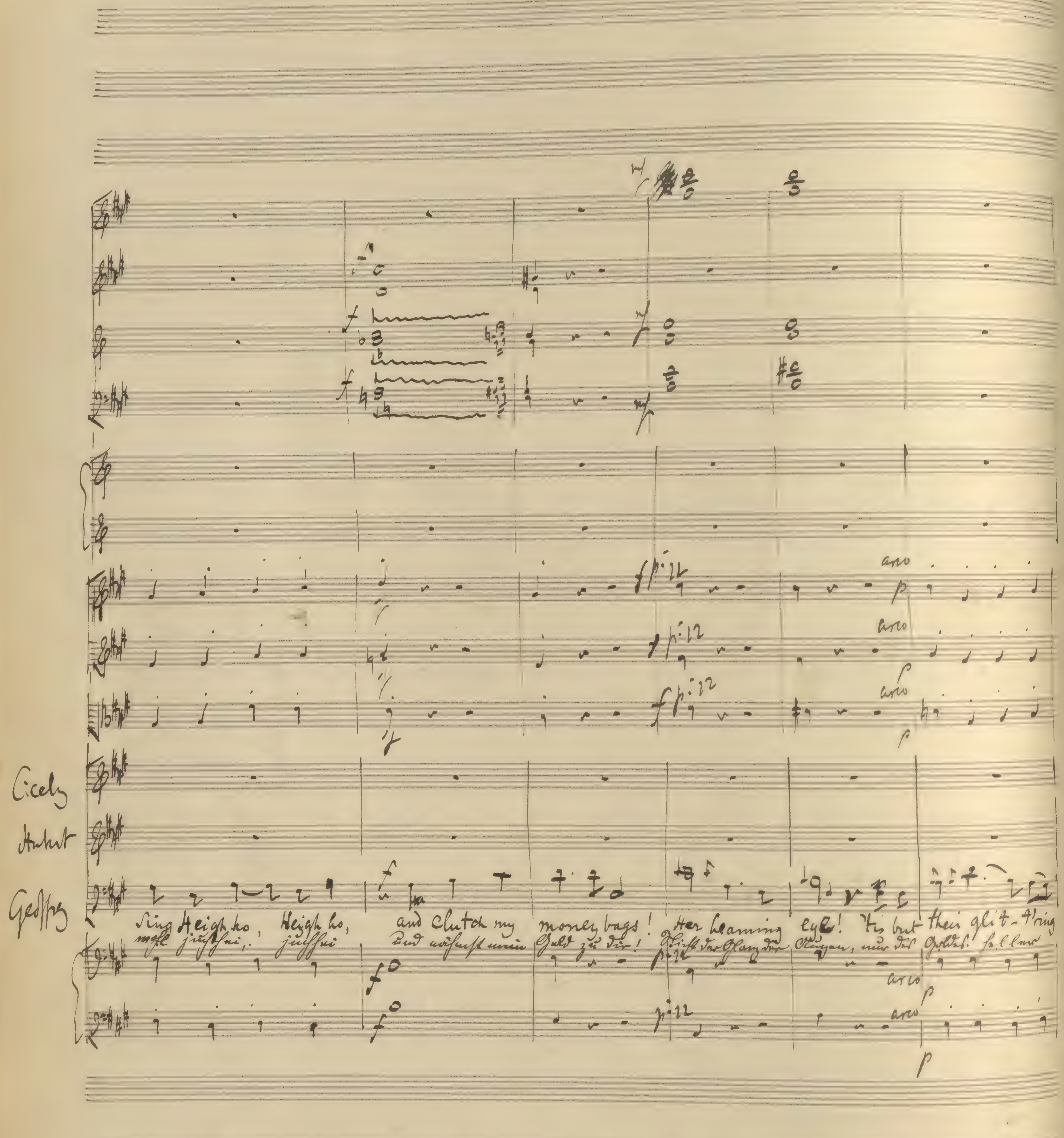
(separating them)
Thou jade!
and thou
Thou wanton churl!
but coo thy last
She flies to day to her good aunt in
pizz

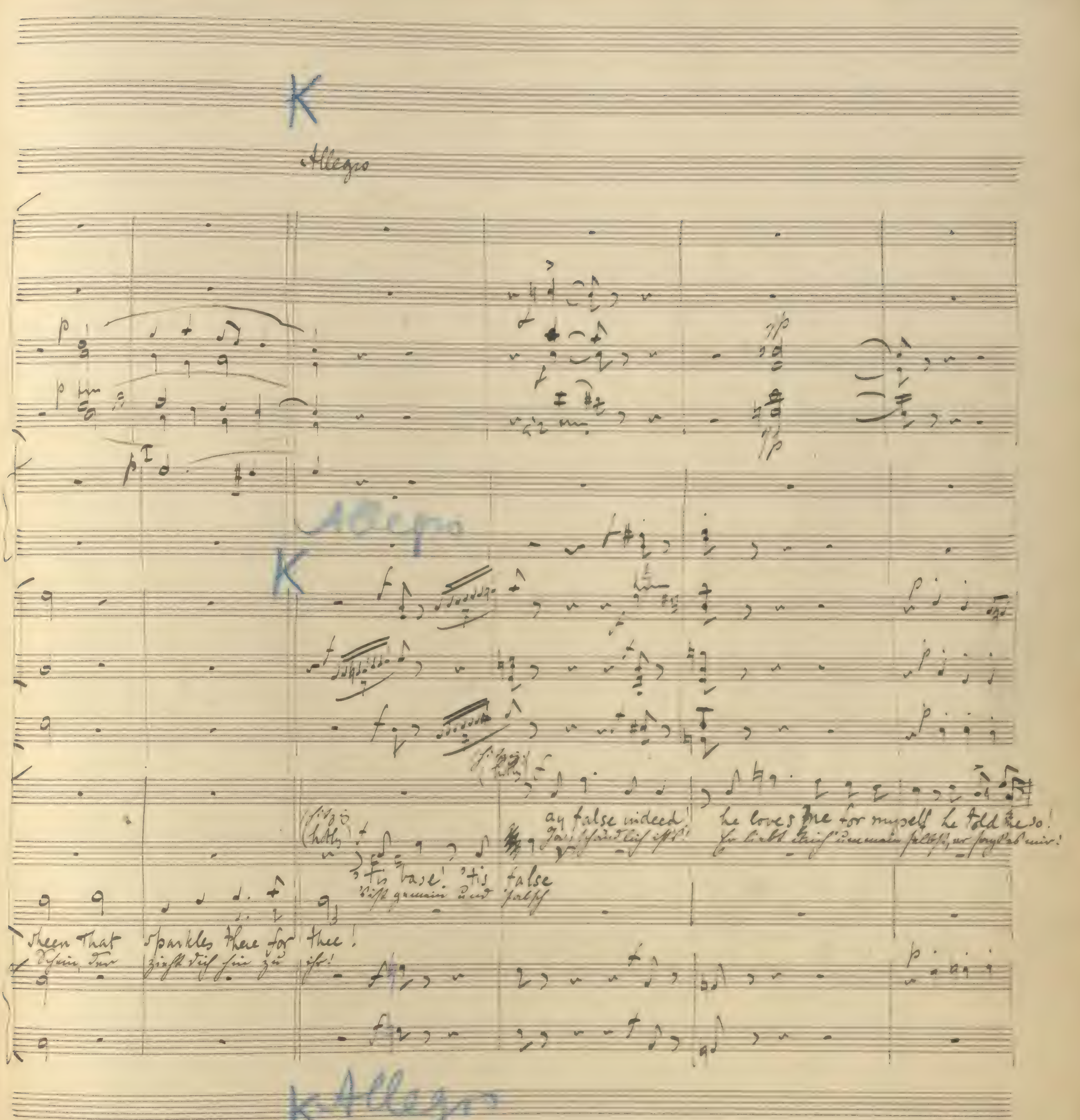

Cecely
Hubert
Geoffrey
arco
Kent, who'll guard her well, right well, I warrant me. a kindly griffin. She'll thy body keep:

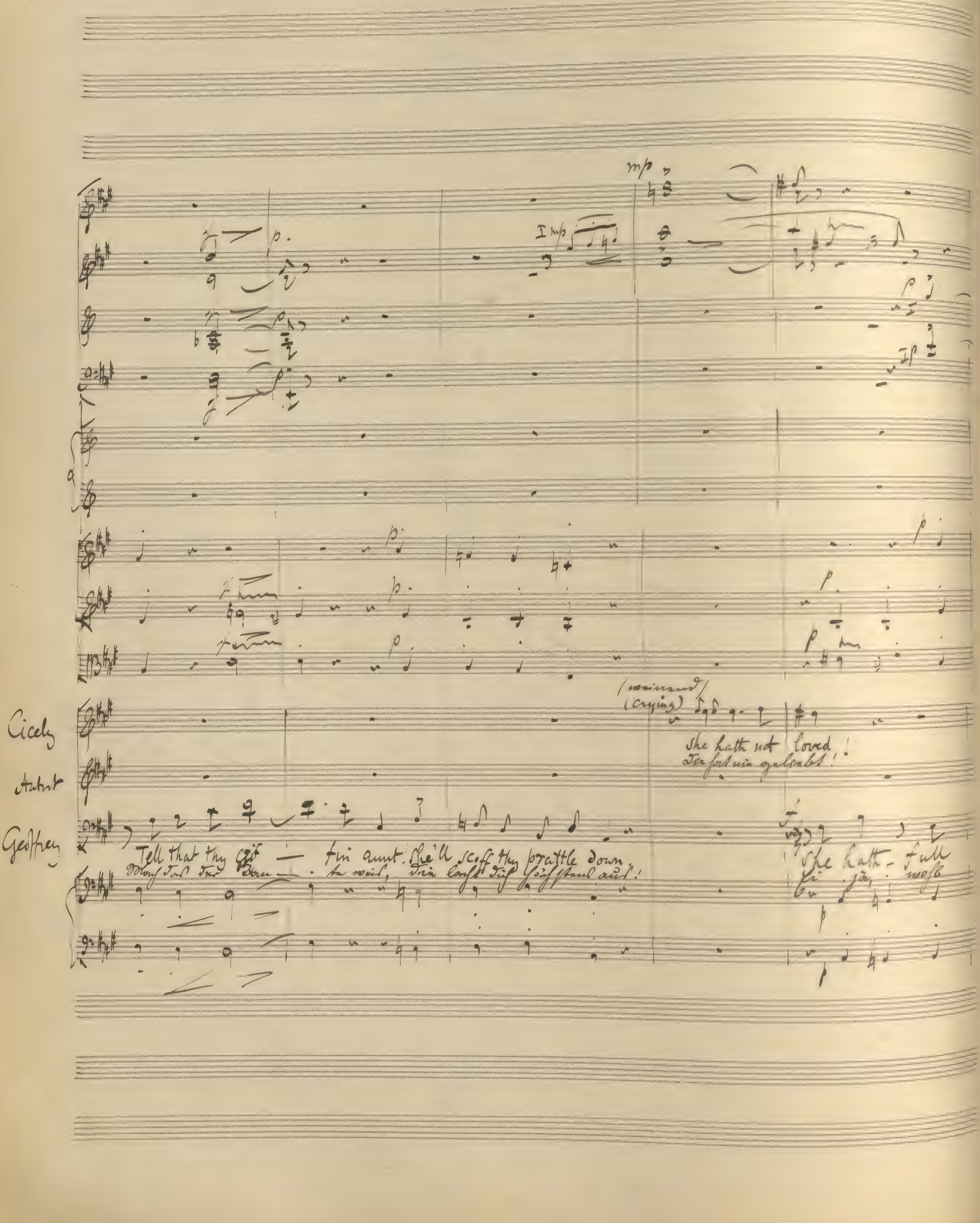

J
Thomas watch thy soul. Be-twixt them both, may be, they'll make a de - cent wench of you, and not a
pizz

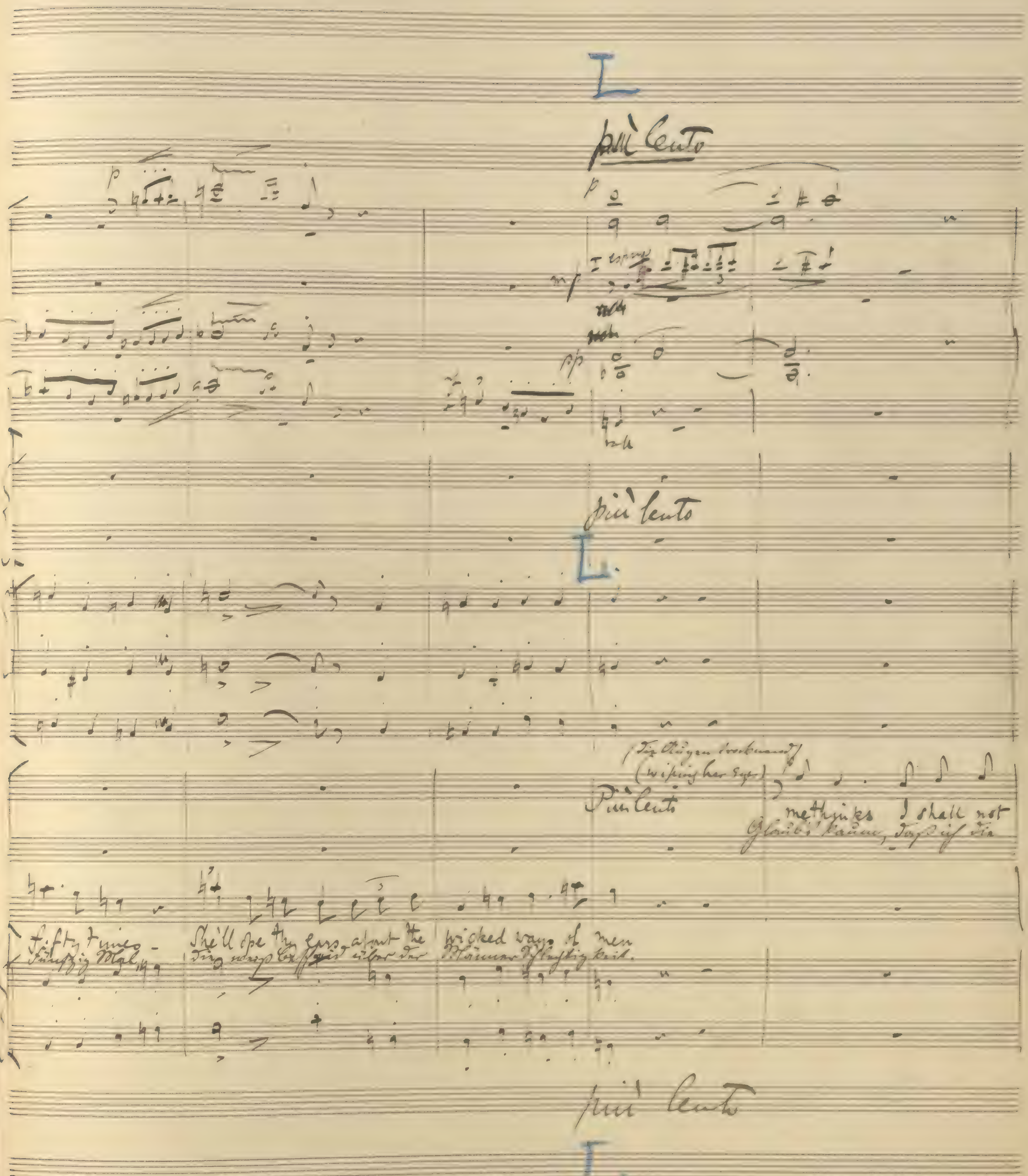

p
Solo
p
p
arco
arco
arco
mf
Cicely
'Twas but a birthday song!
Hubert
a greet- ing to thy house!
Geoffrey
hoyden simpering to hear Heigh— ho sing Heigh ho!
Great

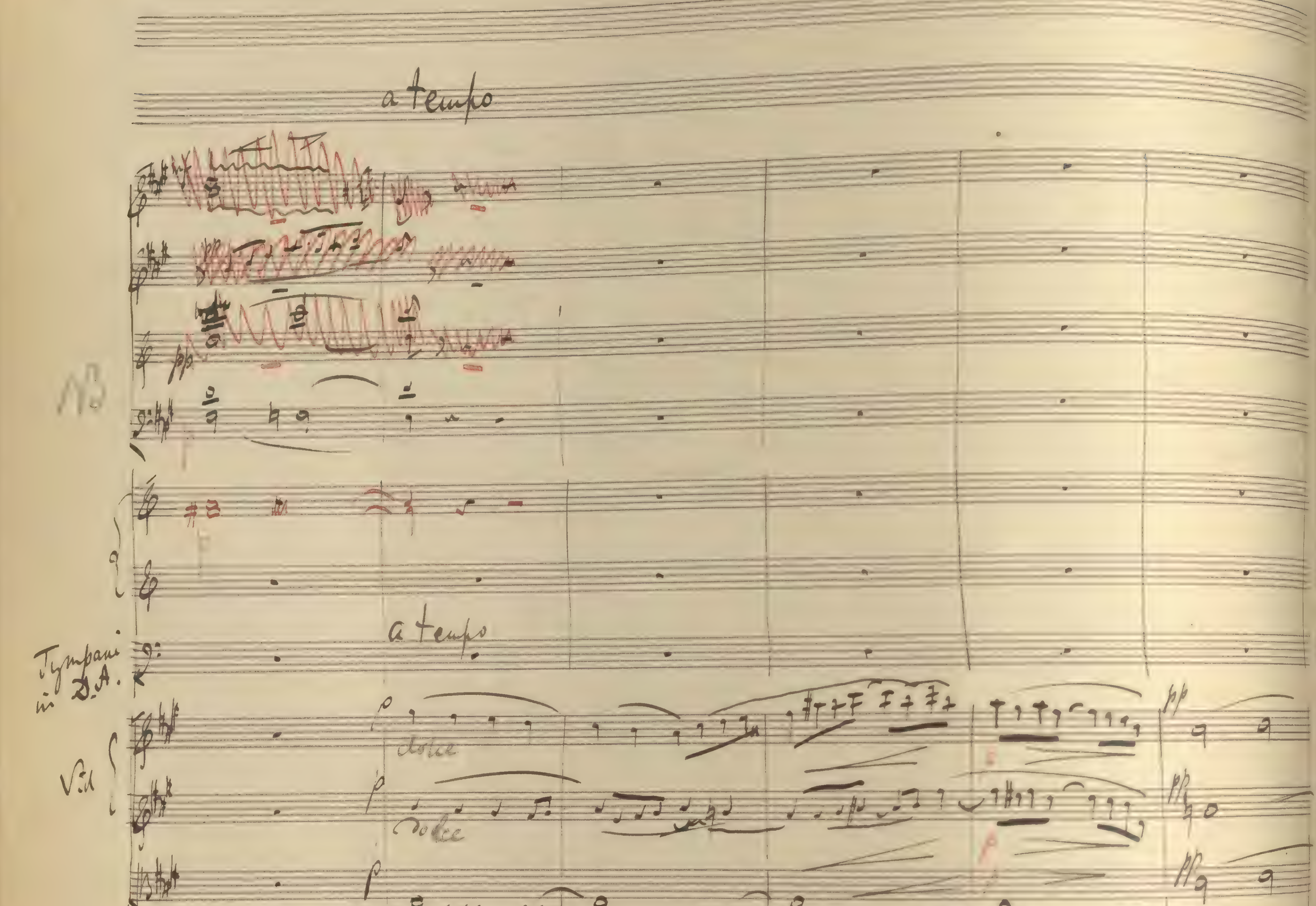

ing. forsooth! a birthday greeting. Deathday call it, knave, and say if but 'twere mine how you would

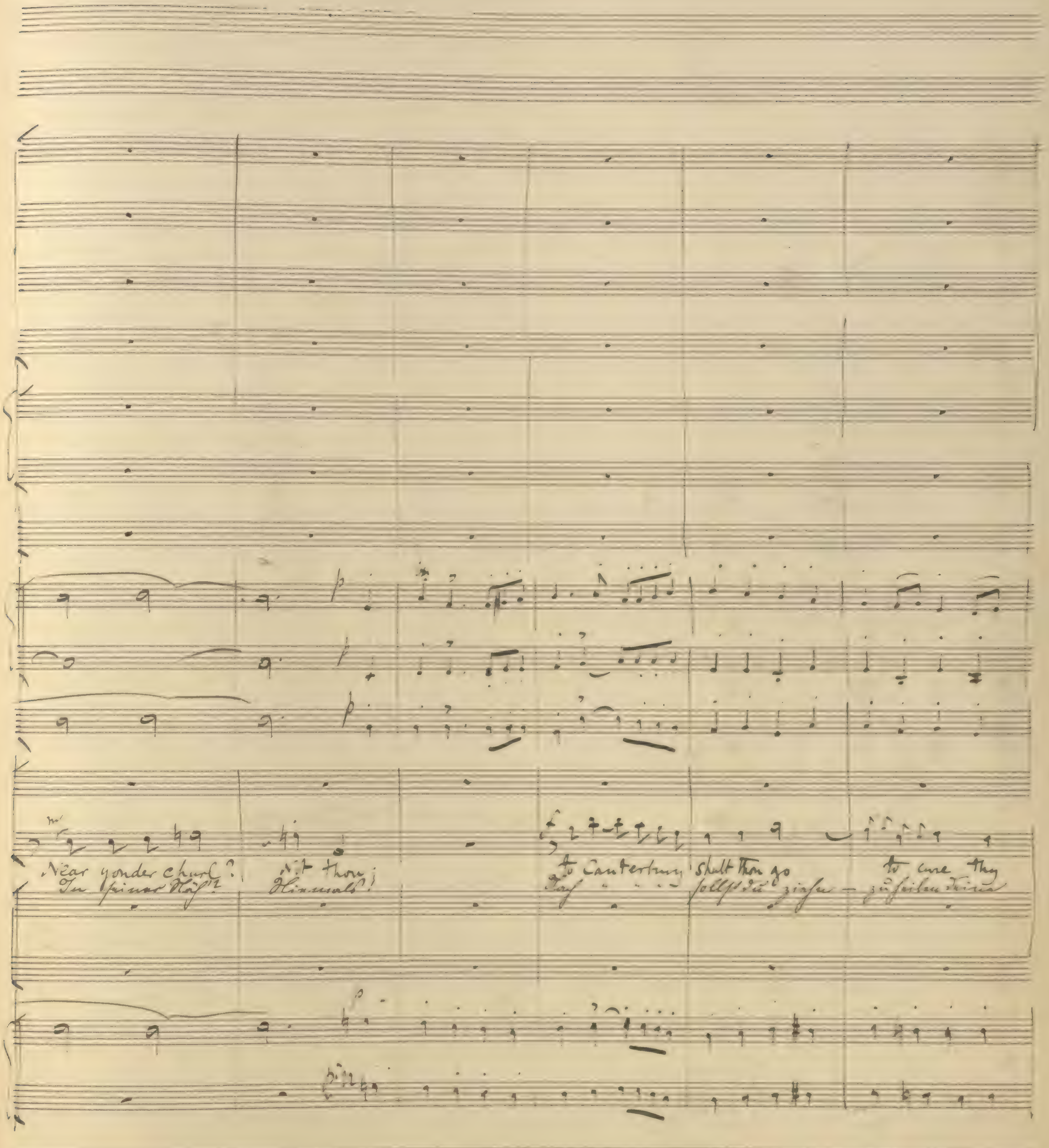

arco
Cicely
Hubert
Geoffrey
Sing Heigh ho, Heigh ho, and clutch my money bags! Her beaming eye! 'Tis but their glit-t'ring

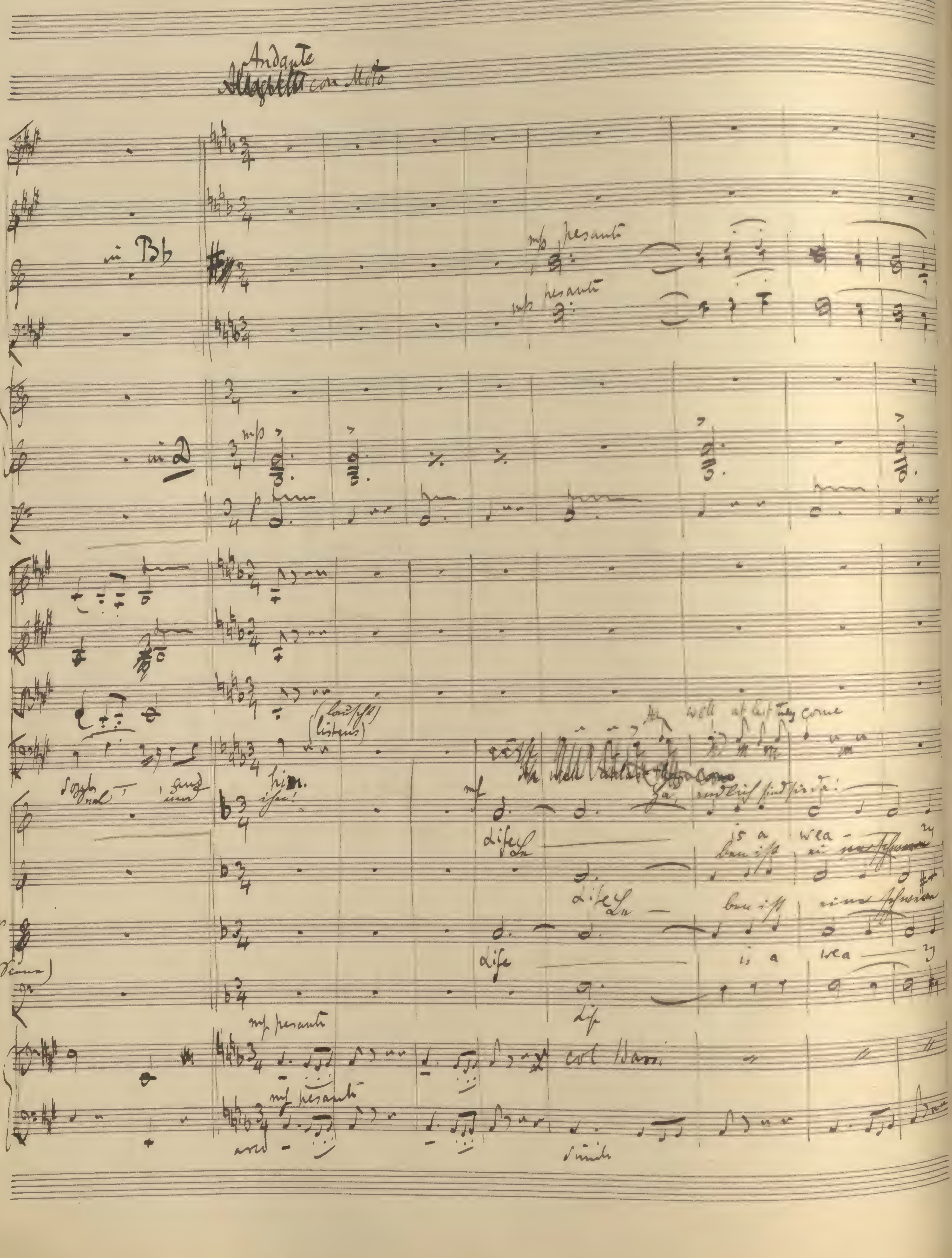

K
Allegro
sheen that sparkles there for thee!
'tis base! 'tis false
ay false indeed!
he loves me for myself he told me so!
K Allegro

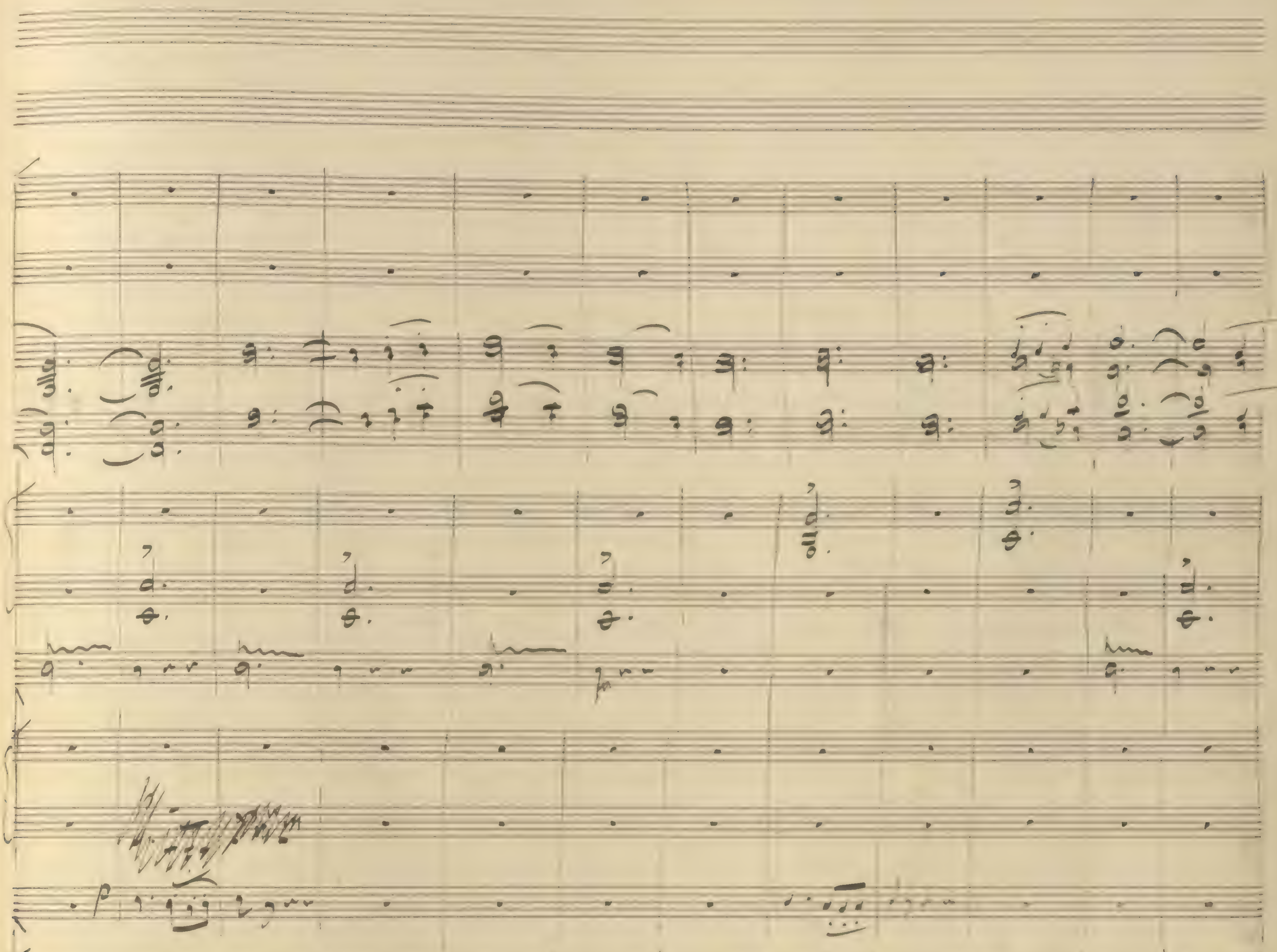

mp
I mp
Cicely
(crying)
She hath not loved!
Geoffrey
Tell that thy
She'll scoff thy prattle down.

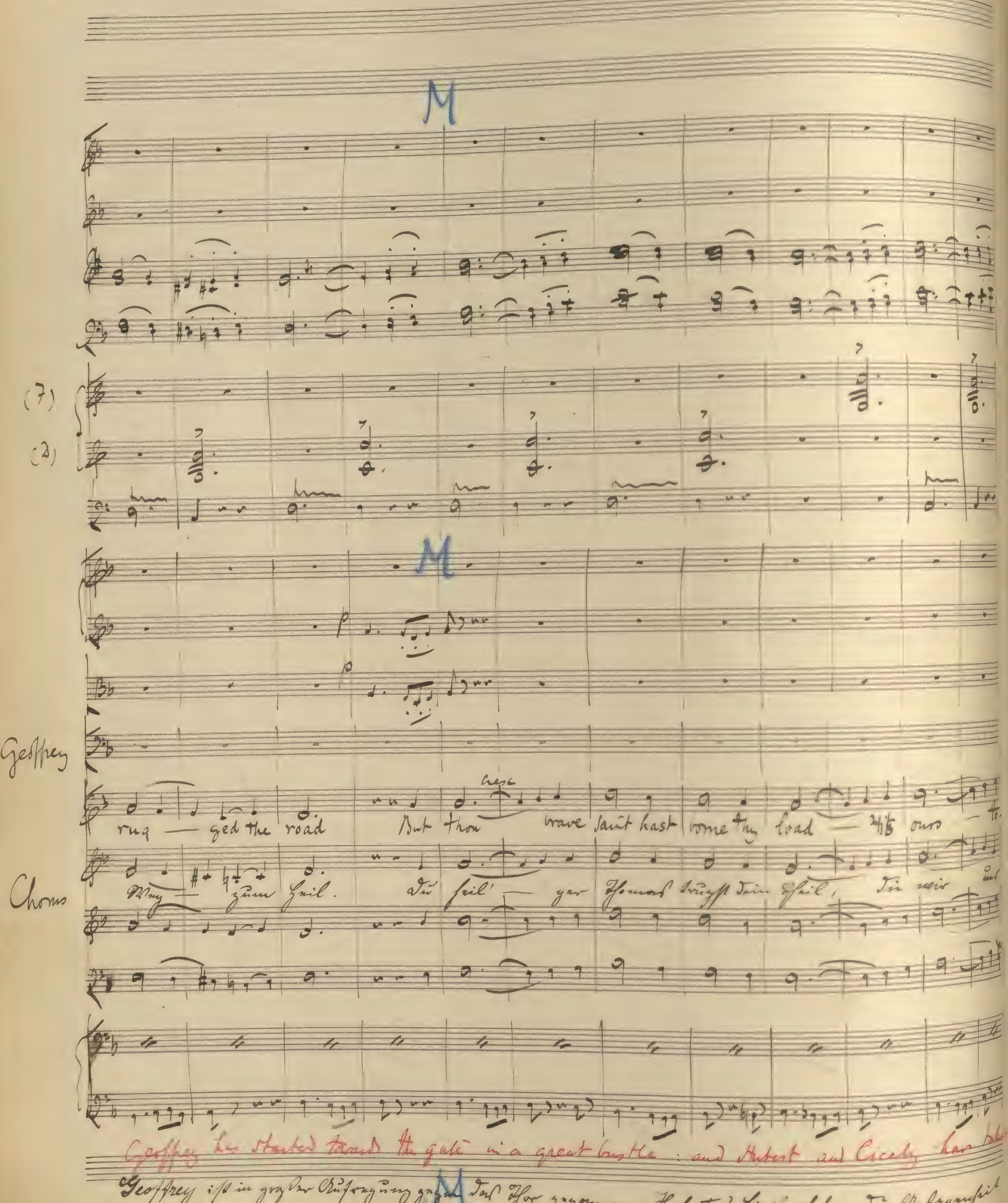

L
più lento
più lento
L
(wiping her eyes)
Più lento
methinks I shall not
fifty times -
She'll ope thy ears about the
wicked ways of men
più lento
L


a tempo
pp
a tempo
Tympani in D.A.
Vil
dolce
dolce
(caressing him)
mf
cresc
pp
Cicely
love this griffin aunt.
Oh say
Oh say
I'll stay with thee
Geoffrey
Soprano Alto
Chorus behind the scenes
Tenor Bass
Celli
dolce
pp
Bassi
a tempo


Near yonder church?
Not thou;
to Canterbury shalt thou go to cure thy


Andante
con Moto
in Bb
mp pesante
in D
Geoffrey
Soprano
Alto
Tenor
Bass
Life
is a
wea
well at last they come
mf pesante
col Bassi

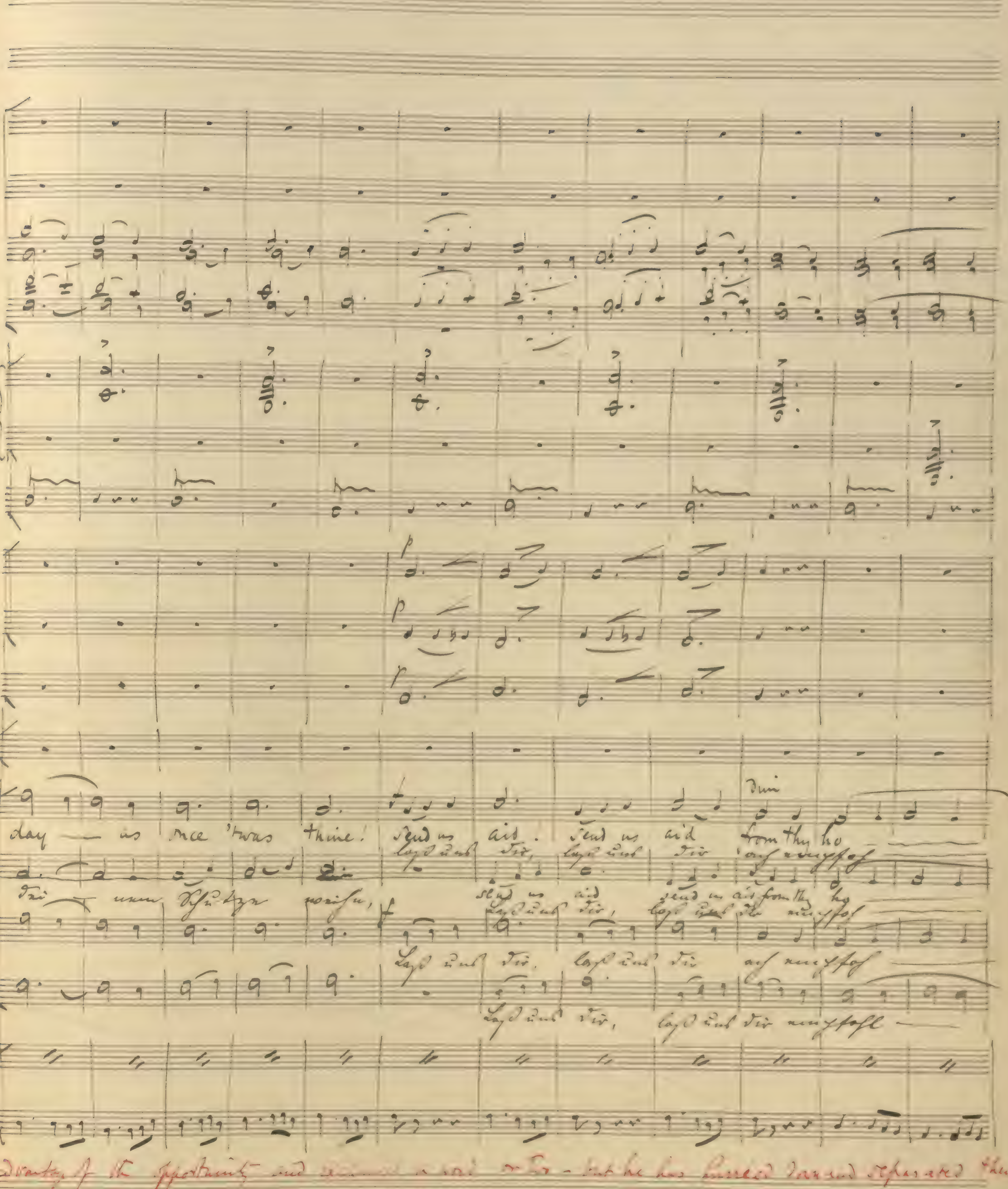

pilgrimage
sor — row and toil — with death for wage long the way and
pil-grimage.
sor — row and toil — with death for wage, long the way, and



Geoffrey has started toward the gate in a great bustle: and Hubert and Cicely have take

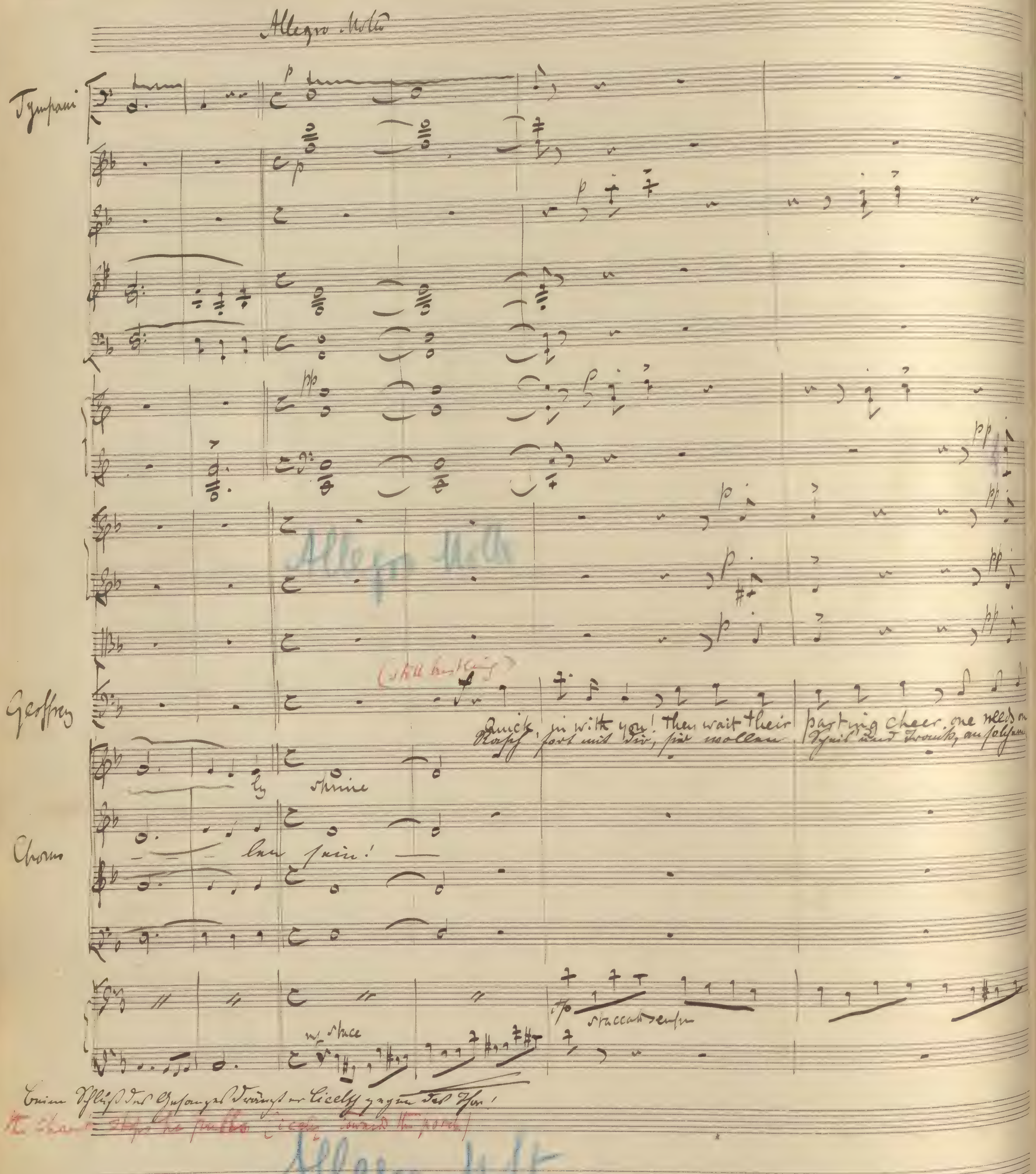
Geoffrey ist in großer Aufregung gegen das Thor gegangen. Hubert u. Cicily haben die Gelegenheit

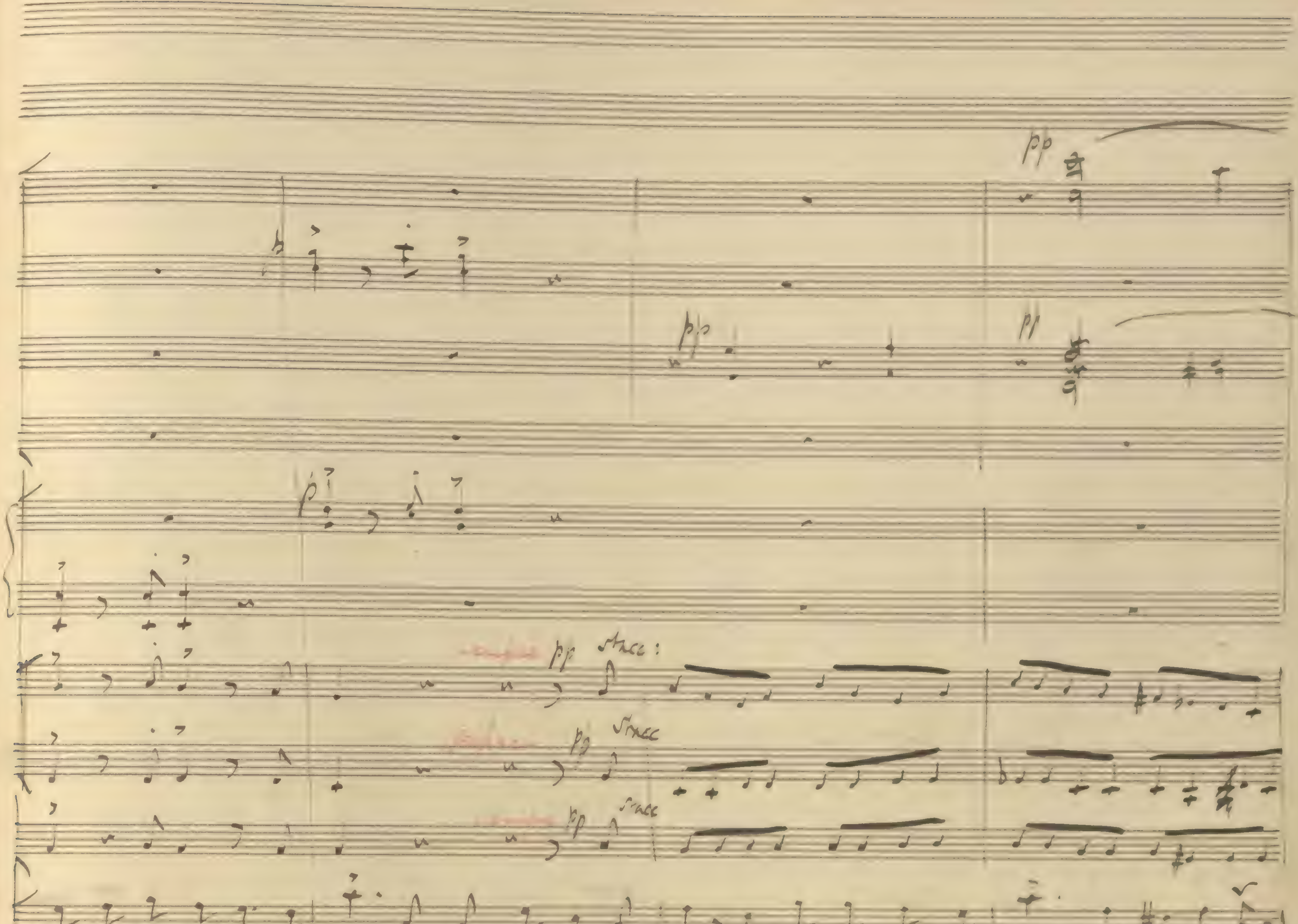
M

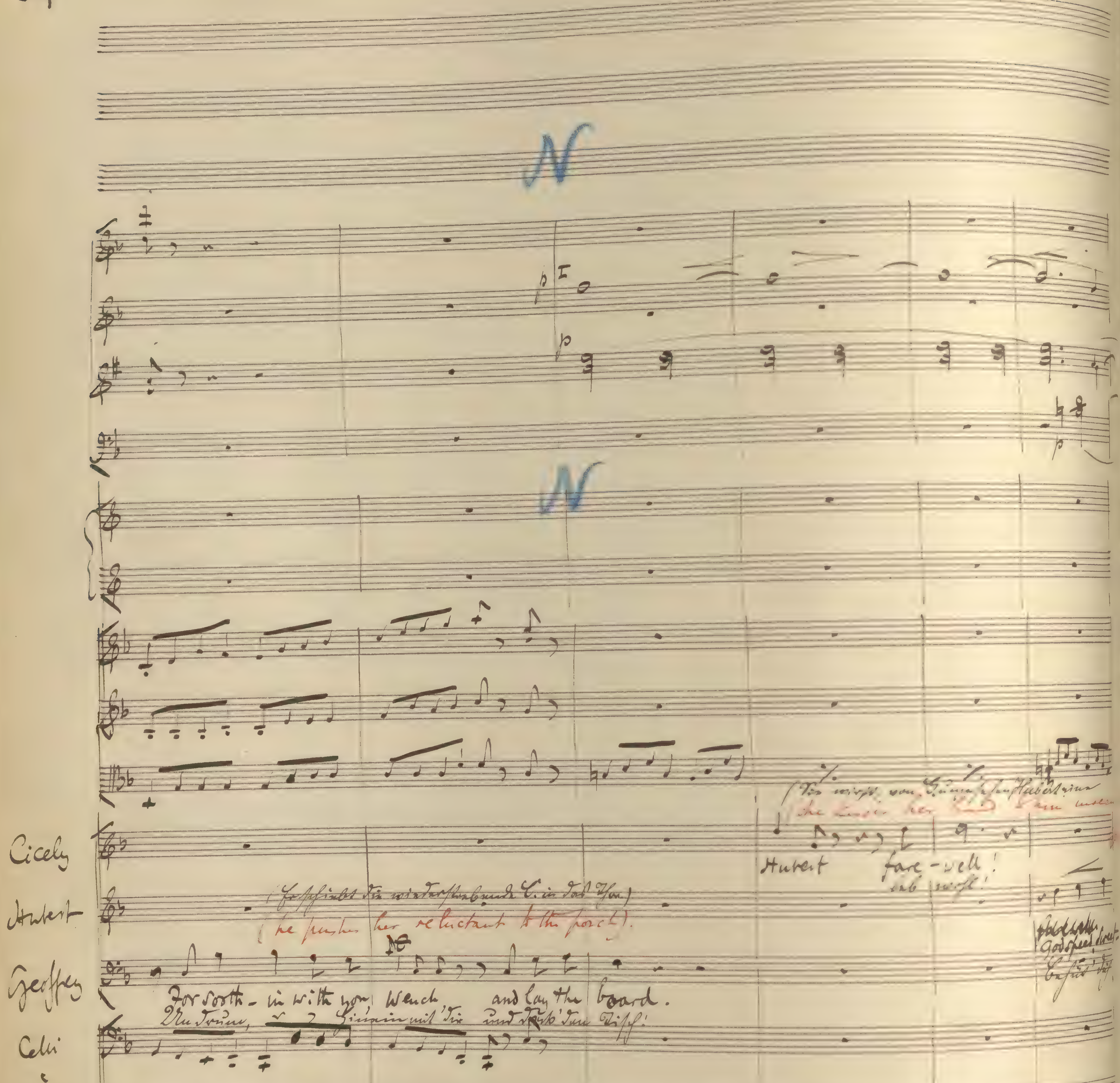


advantage of the opportunity and exchange a word or two – but he has hurried down and separated them:

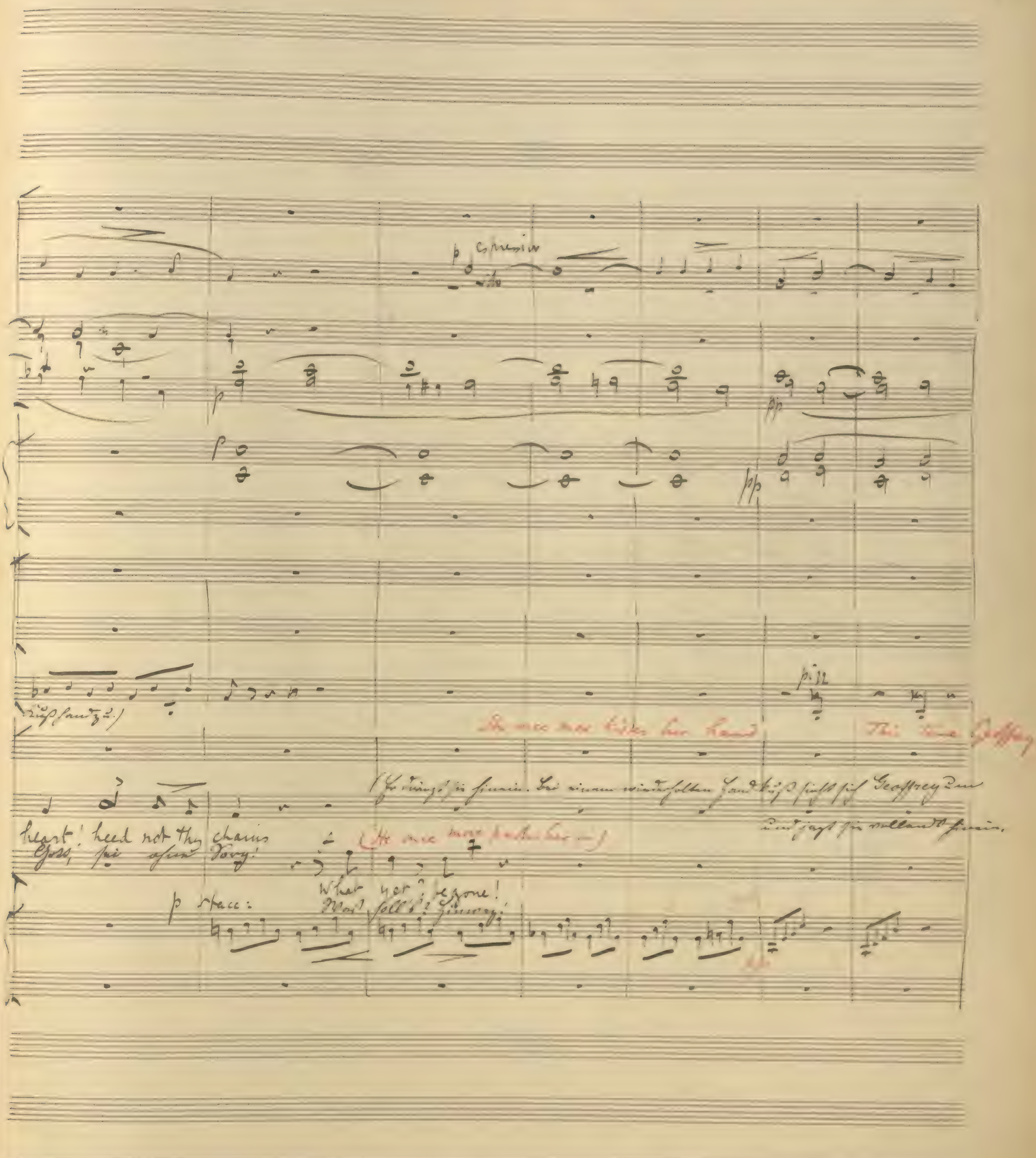
ergriffen, einige Worte mit einander zu wechseln, aber Geoffrey ist eilig herzugelaufen, sie zu trennen.

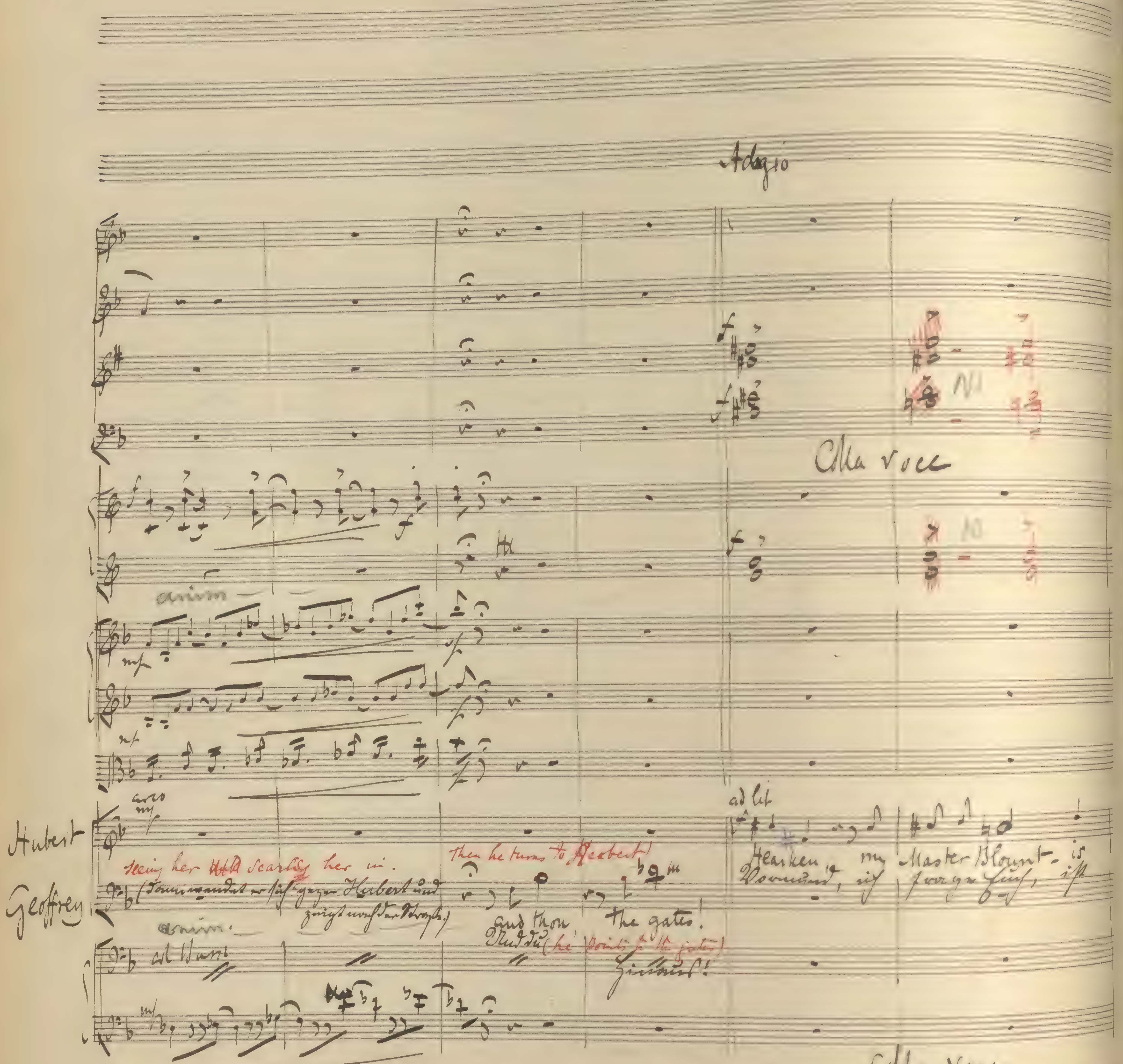

Allegro Molto
Tympani
Geoffrey
Chorus
shrine
pain!
Quick, in with you! then wait their parting cheer, one needs on
fort mit Dir, sie wollen
staccato sempre
Beim Schluß des Gesanges drängt er Cicely gegen das Thor!
Allegro Molto

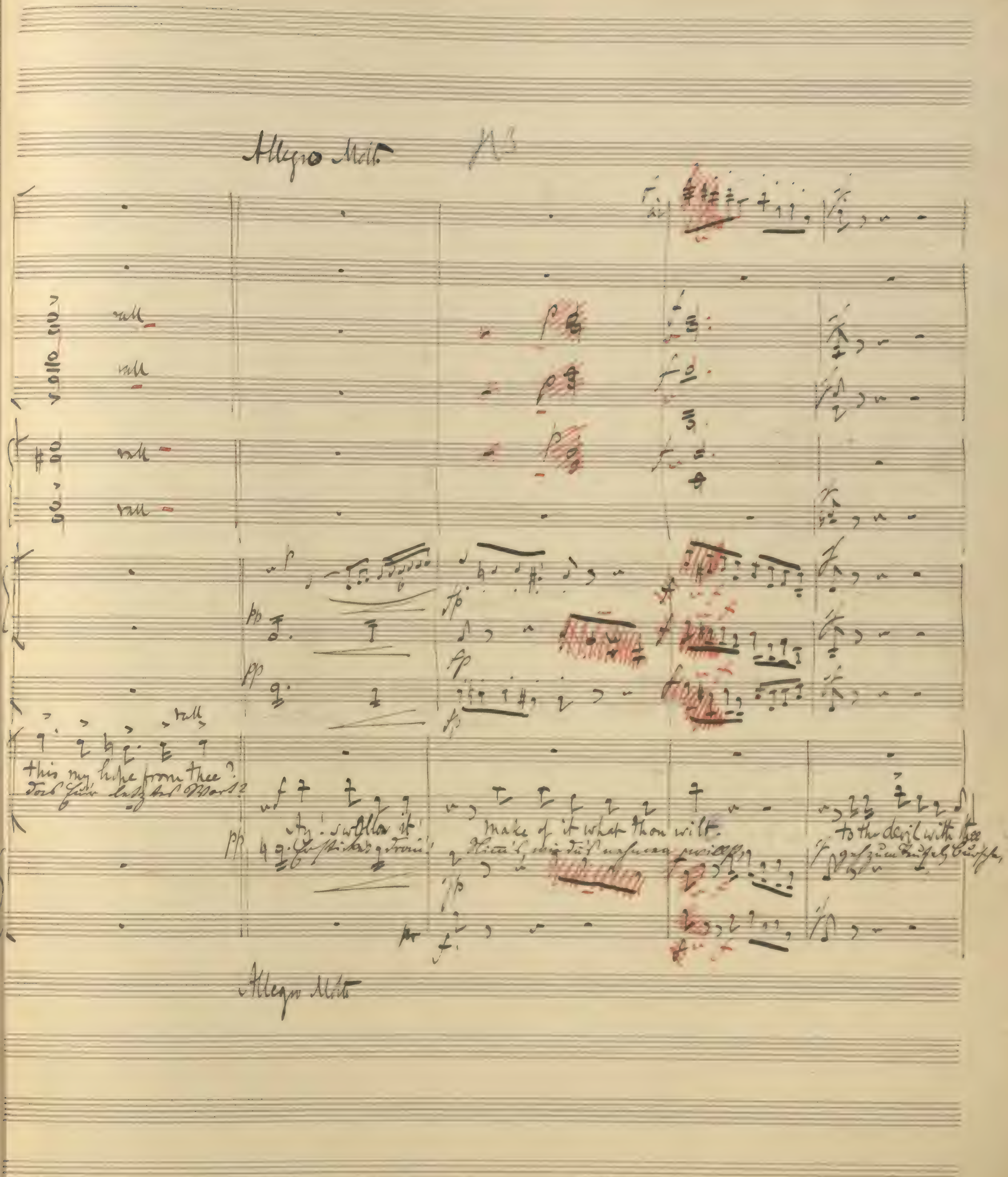

pp
stacc:
such a morn as this a hundred pound; I have but two _ and wasting them on stave and cudgelling-

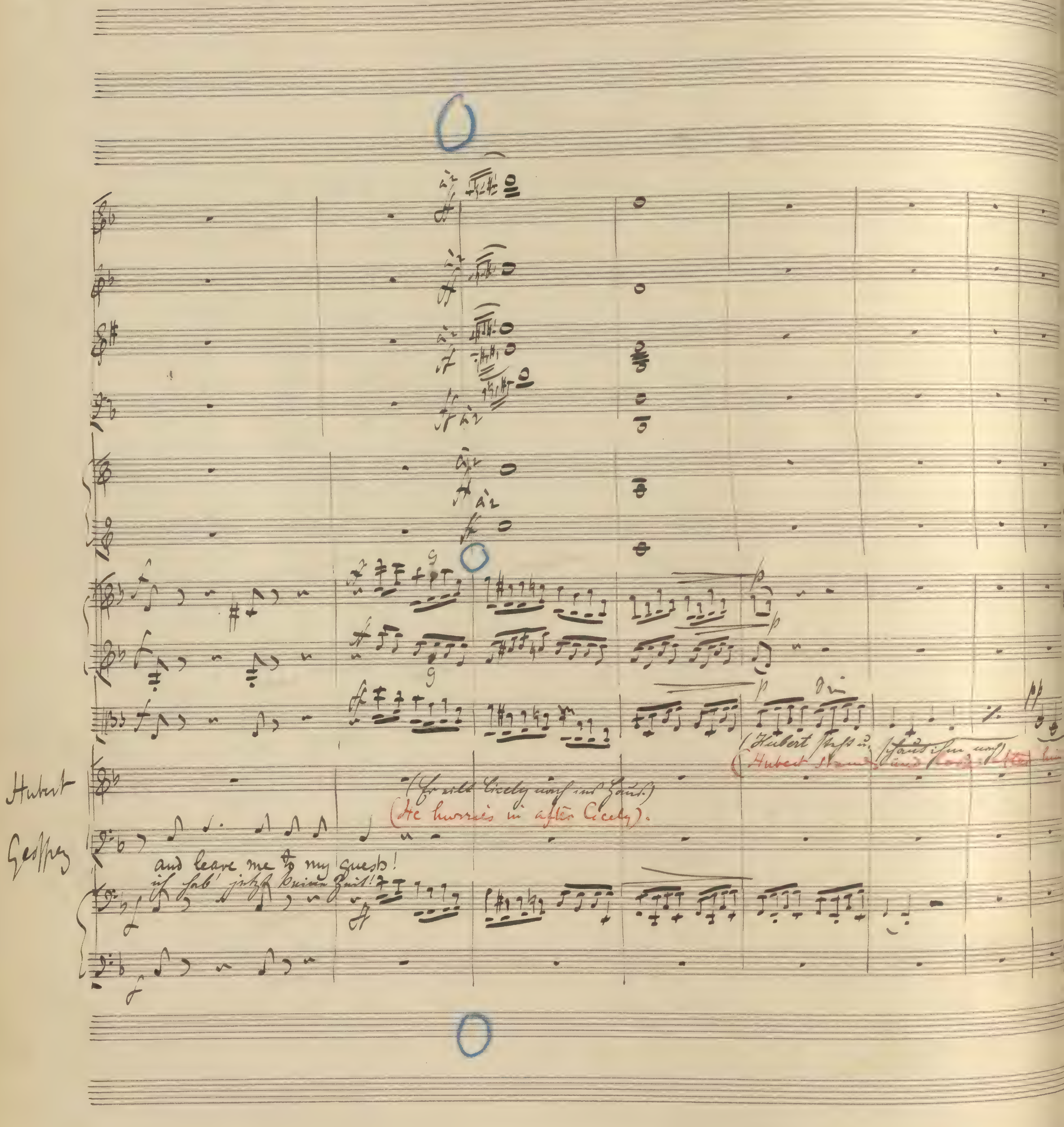


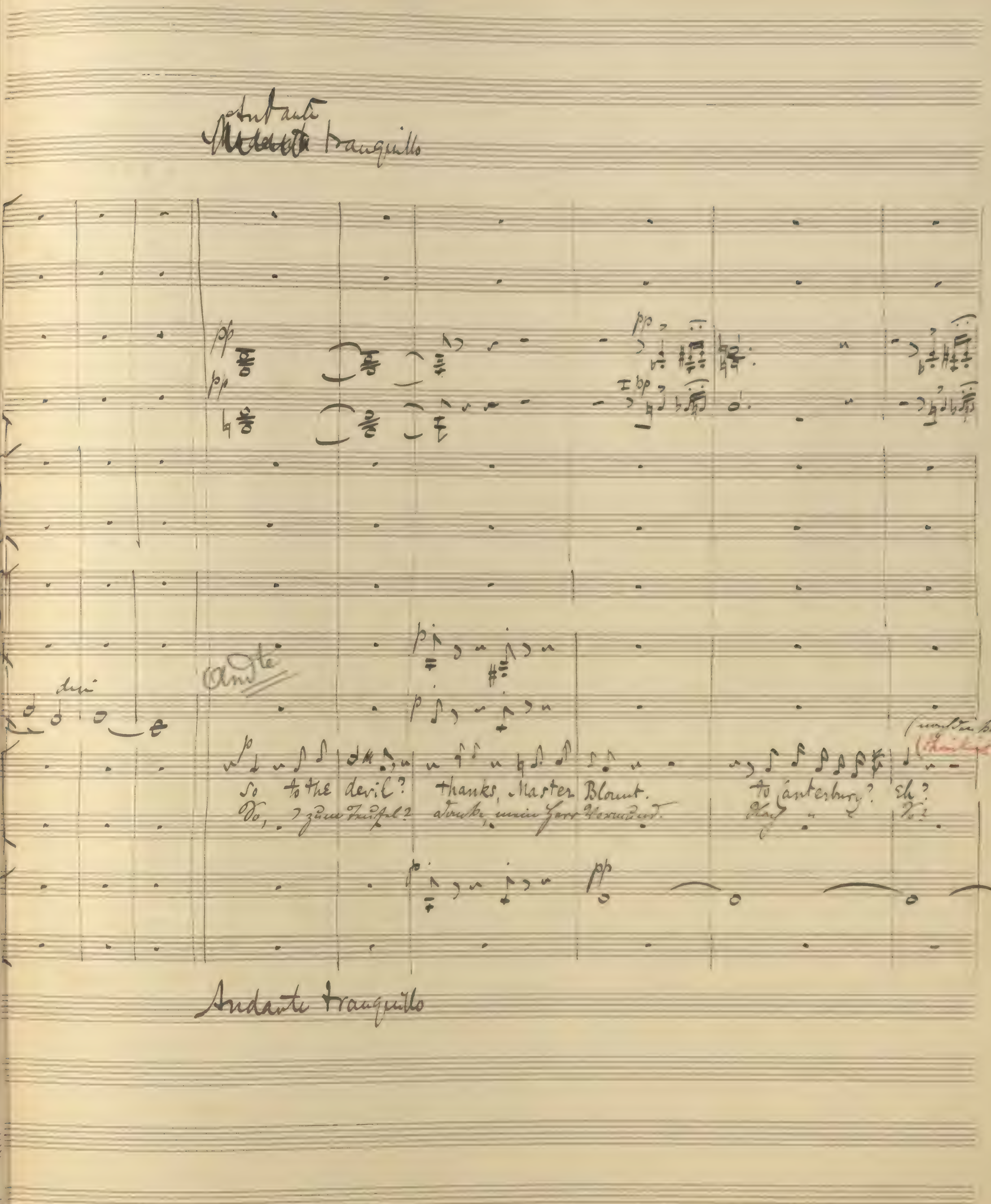
Cicely
Hubert
Geoffrey
Celli e Bassi
(he pushes her reluctant to the porch).
For sooth - in with you Wench and lay the board.
Hubert
fare-well!
Godspeed

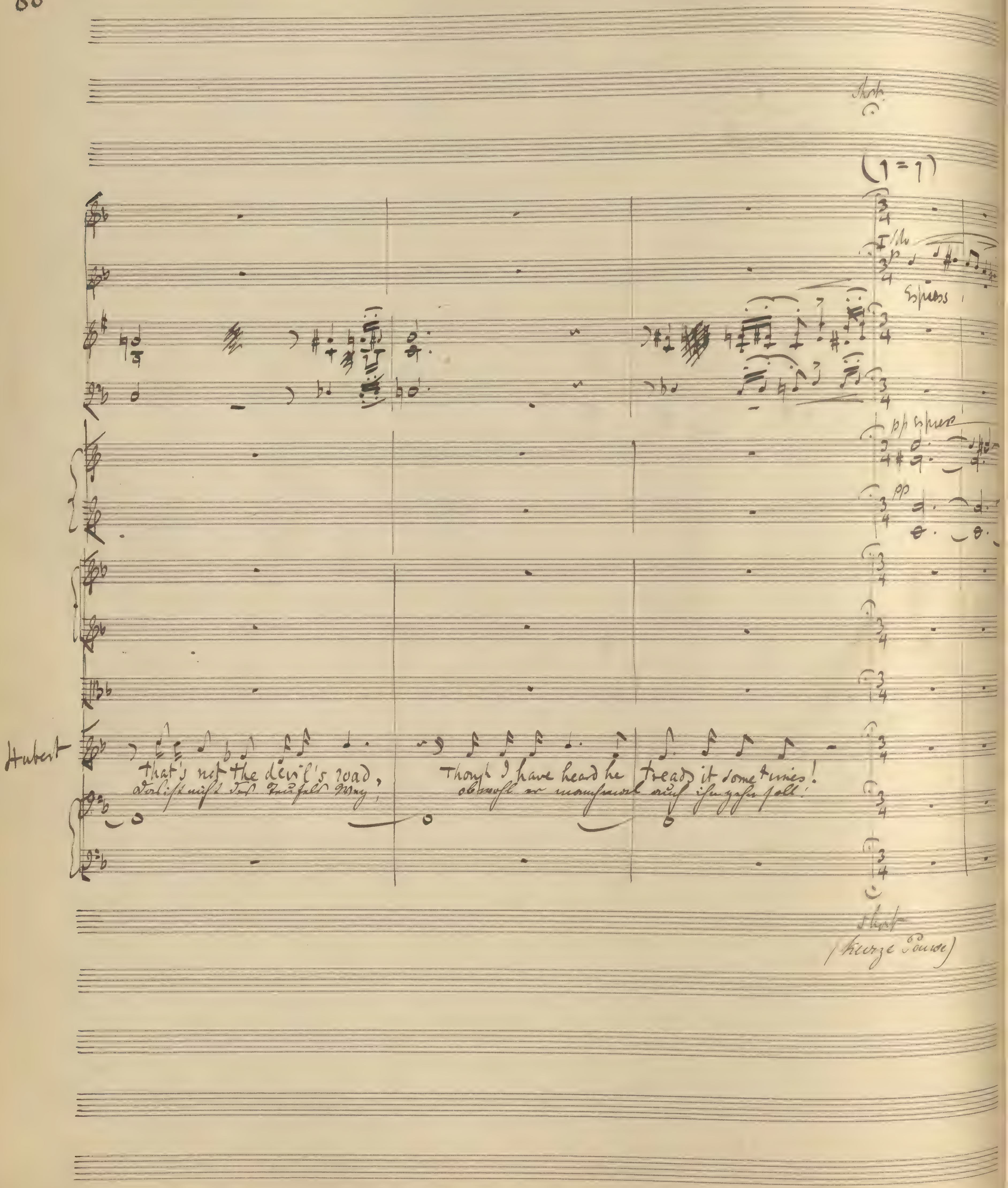

p espressivo
p
pp
pizz
heart! heed not thy chains
What yet? begone!
p stacc:
Geoffrey

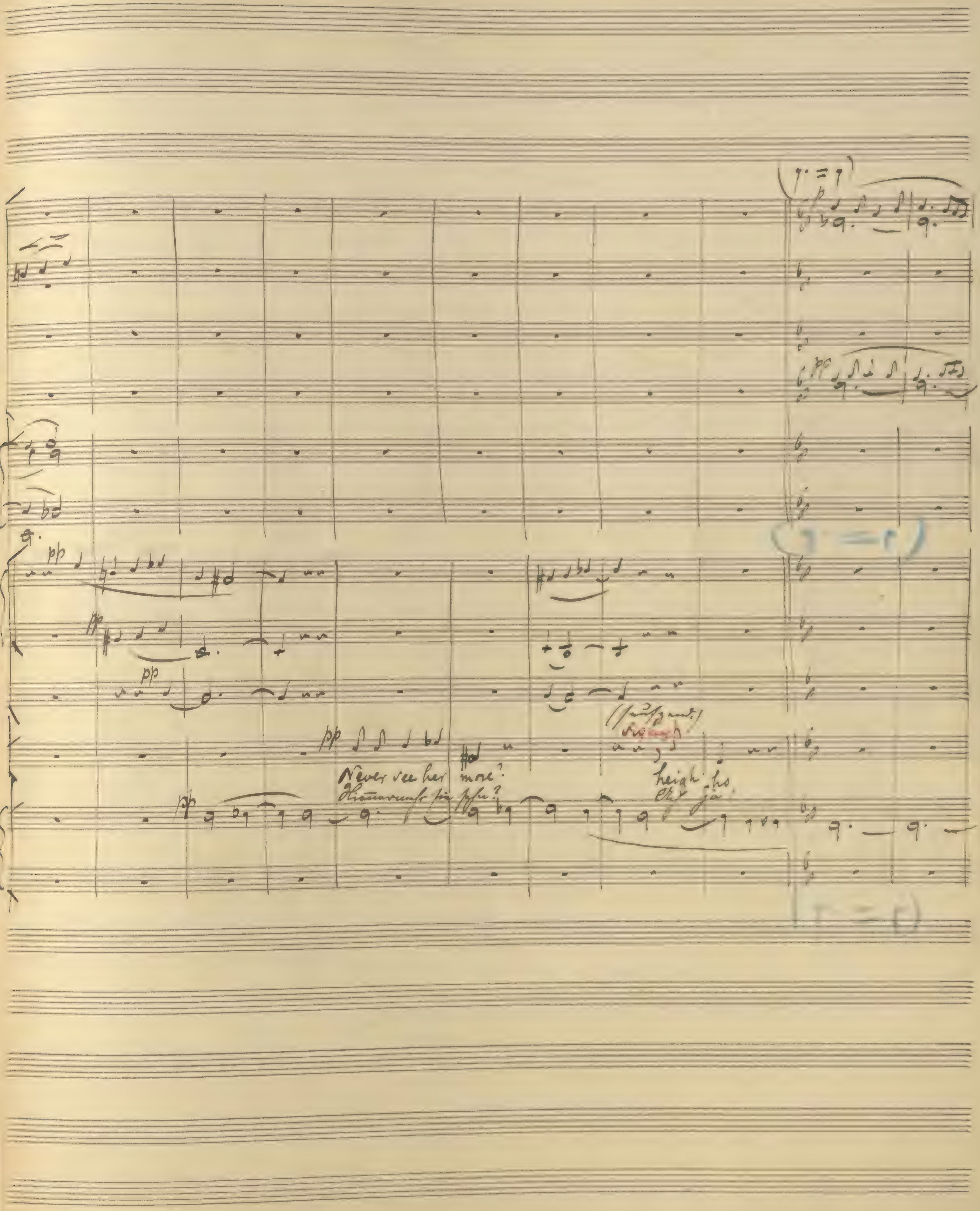

Adagio
Colla voce
Hubert
Geoffrey
ad lib
Hearken, my Master Blount is
and thou
the gates!
Colla voce
Adagio


Allegro Molto
rall
rall
rall
rall
rall
this my hope from thee?
Ay! swallow it
Make of it what thou wilt.
to the devil with thee
Allegro Molto

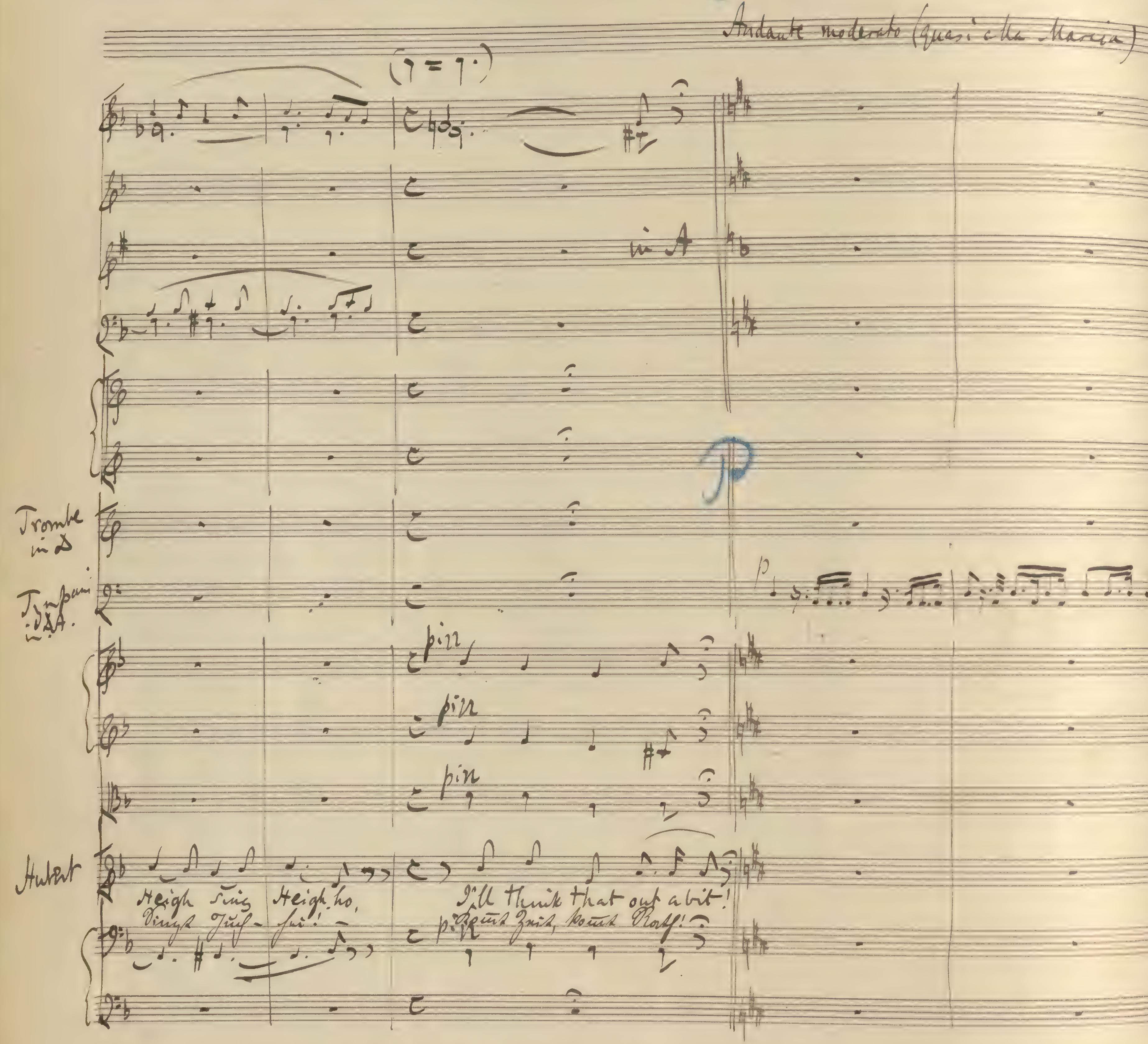

Hubert
Geoffrey
and leave me to my guests!
ich hab' jetzt keine Zeit!
(Er eilt Cicely nach ins Haus.)
(He hurries in after Cicely).
(Hubert steht u. schaut ihm nach)
(Hubert stands and


Andante tranquillo
Andte
So to the devil? thanks, Master Blount.
to Canterbury? Eh?
Andante tranquillo

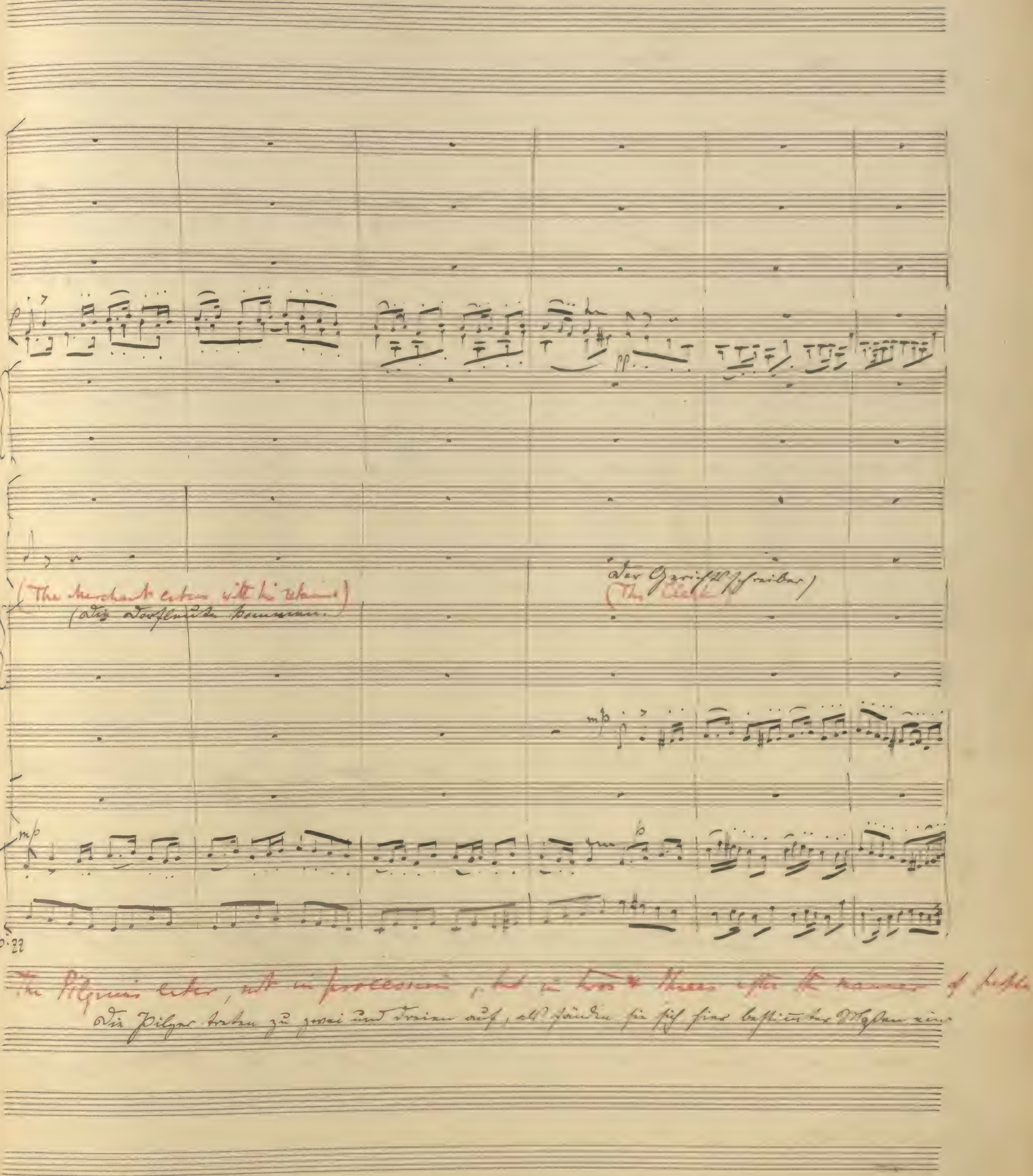

short
(1 = 1)
Solo
espress
pp espress
pp
Hubert
that's not the devil's road, Though I have heard he tread it sometimes!
Das ist nicht des Teufels Weg! obwohl er manchmal auf ihm gehen soll!
short
(Kurze Pause)

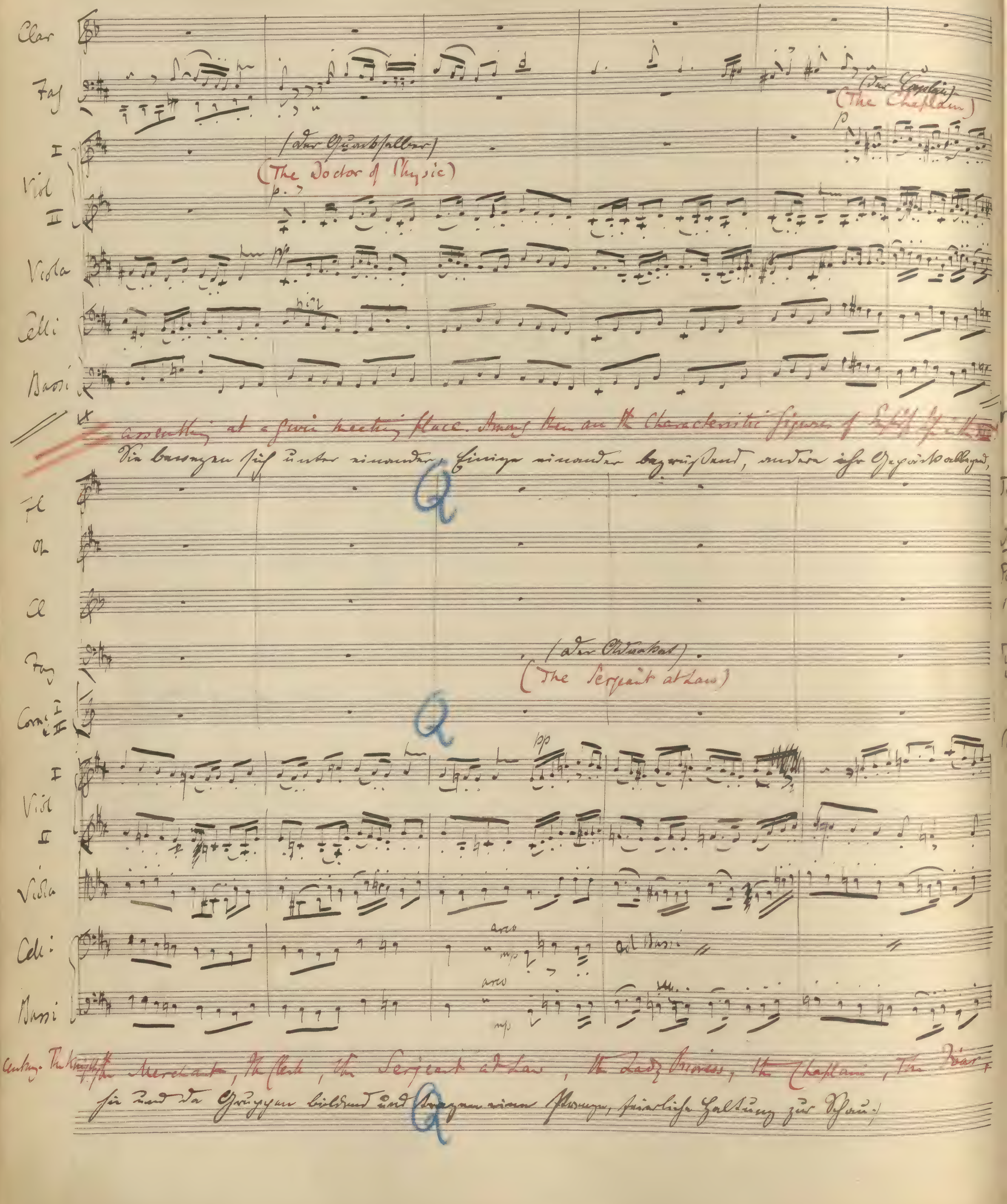

Never see her more?
heigh ho

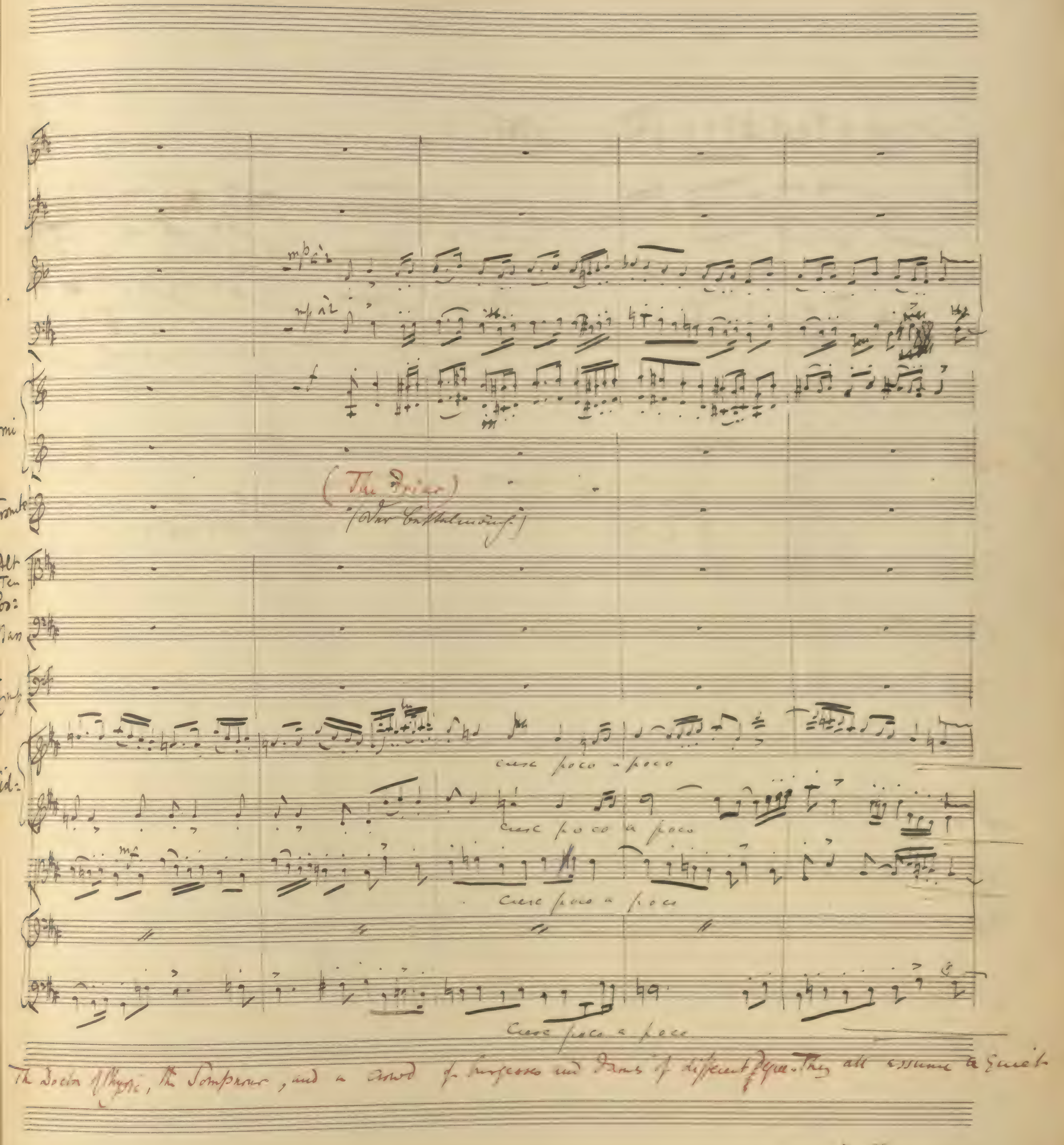
Scene 3.

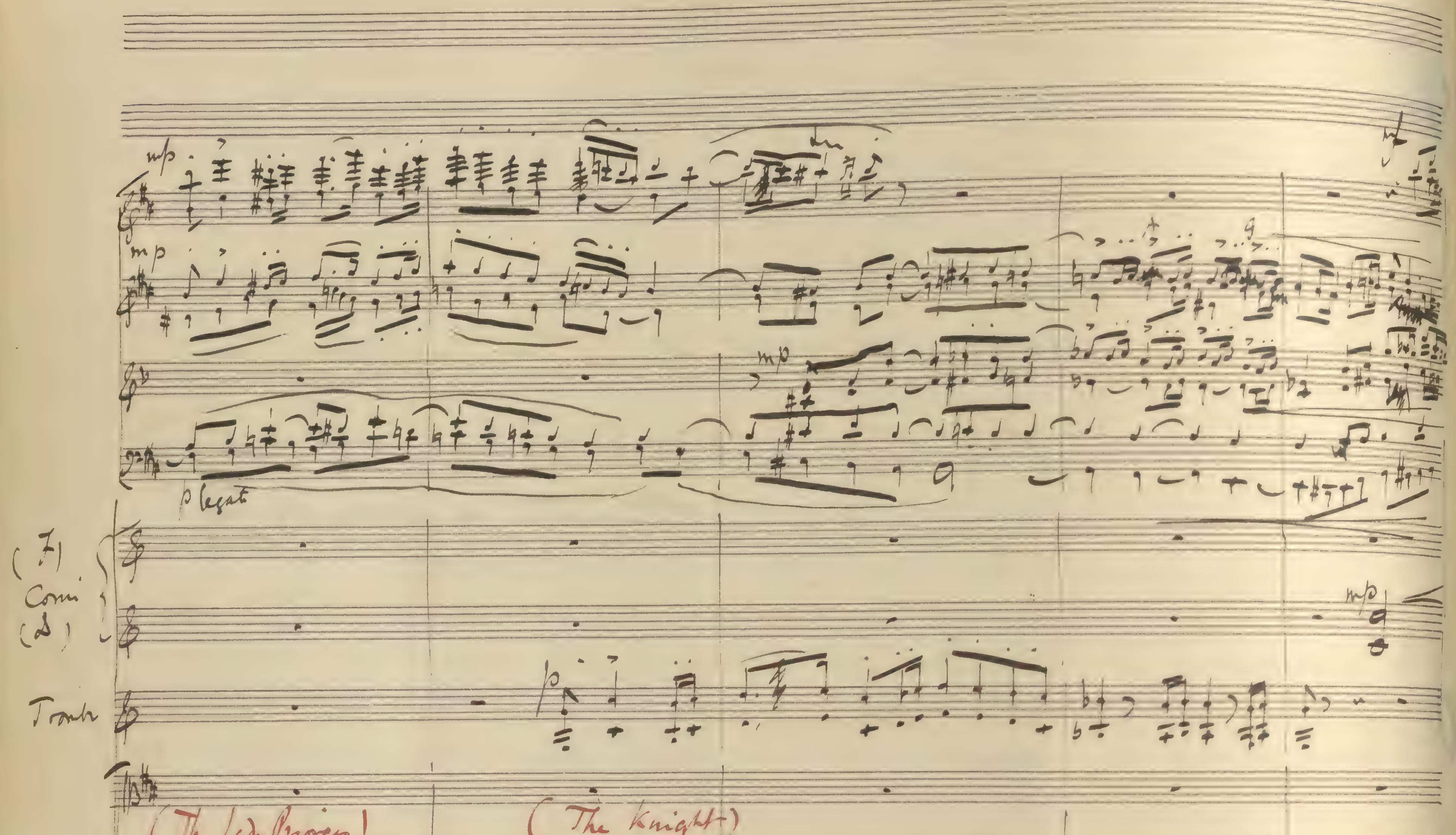


(He seats himself at table (K) and falls into a deep reverie)
(Er setzt sich ernst an einen Tisch u. versinkt in tiefe Gedanken.)

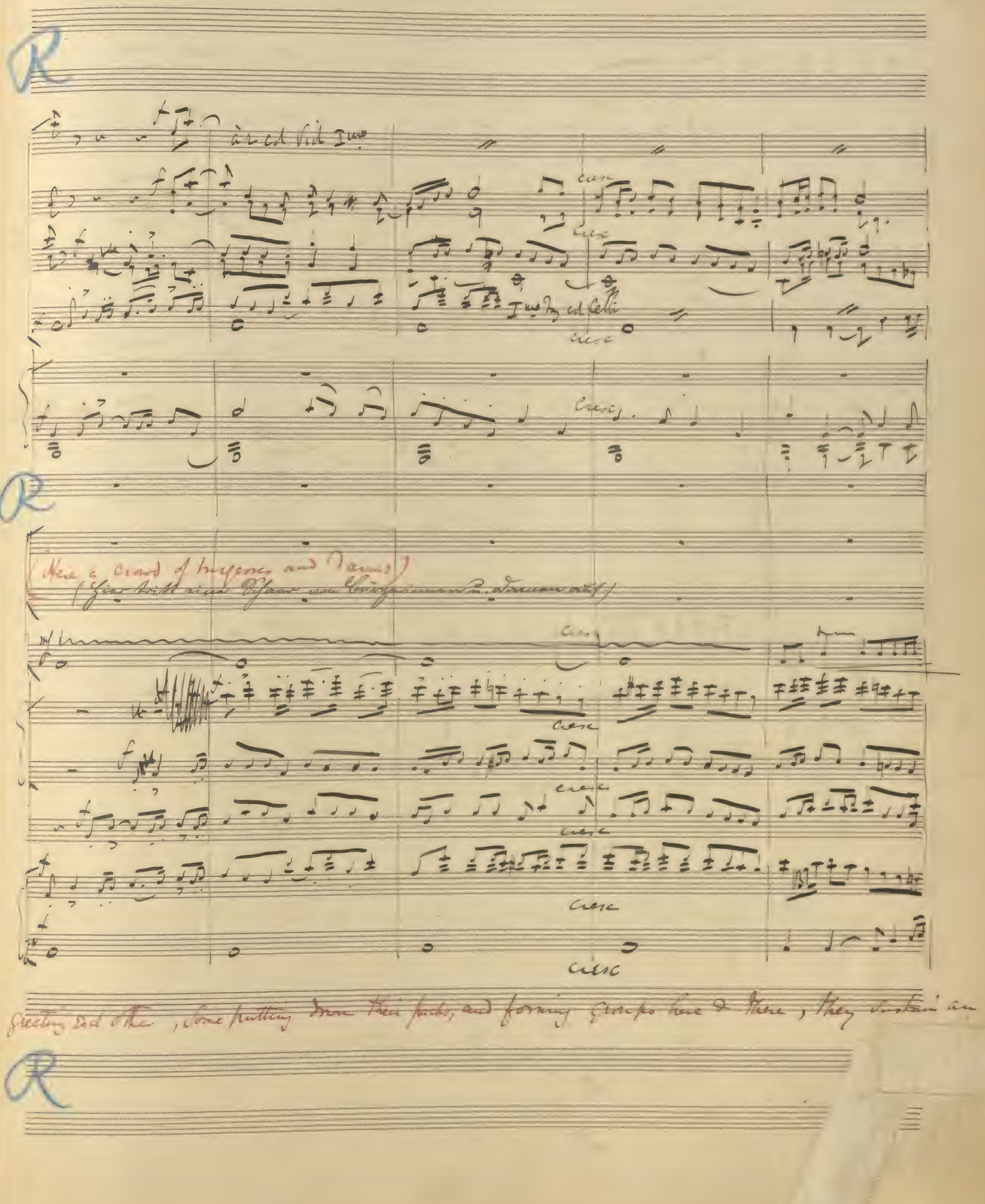

(The Merchant enters with his wares)
Der Gerichtsschreiber
(The Clerk)
mp
pp
The Pilgrims enter, not in procession, but in twos & threes after the manner of people

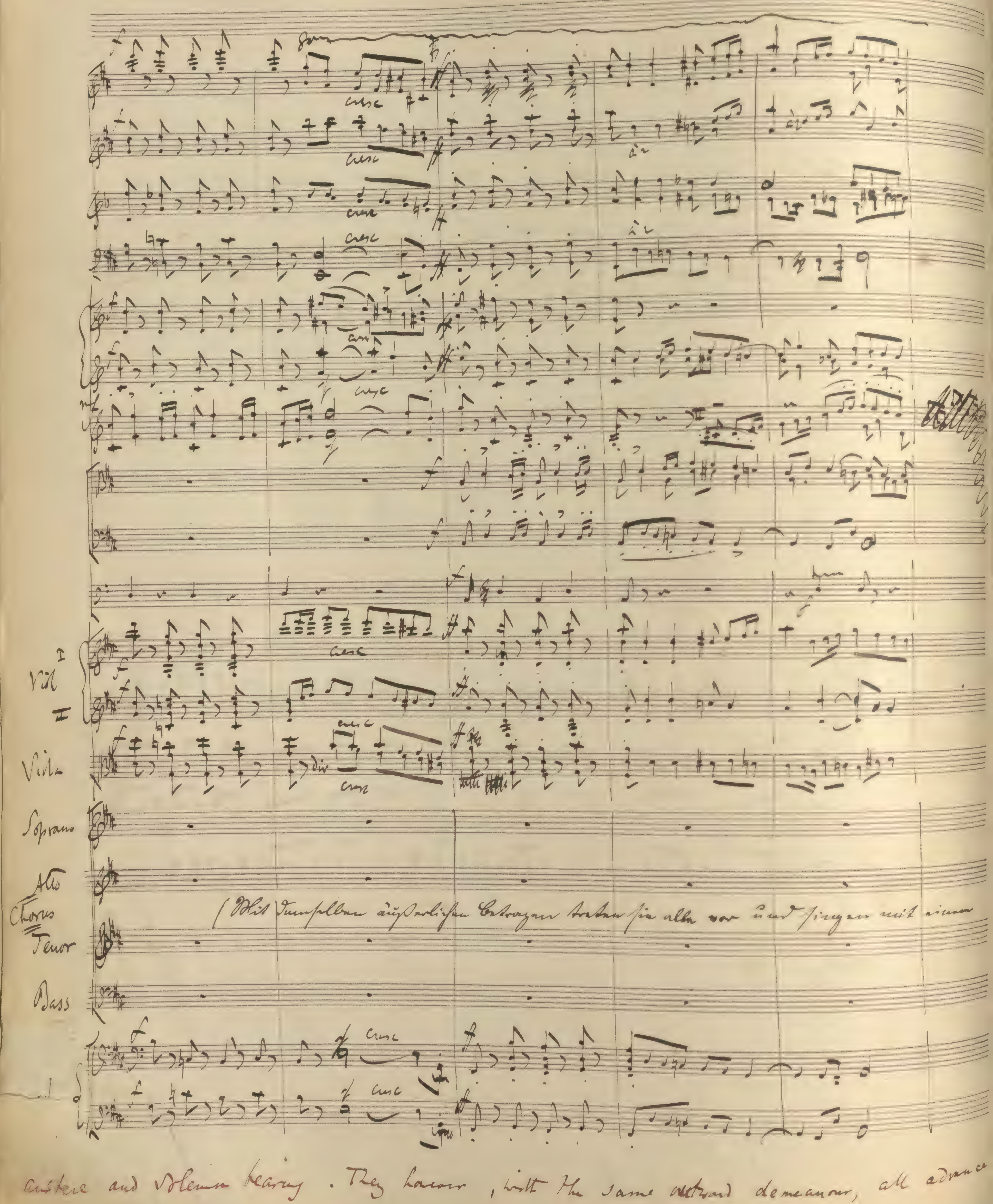

Clar
Fag
(The Chaplain)
Viol
(The Doctor of Physic)
Viola
Celli
Bassi
Fl
Ob
Cl
Fag
(The Serjeant at Law)
Corni I II
Viol
Viola
Celli
Bassi
arco
the Merchant, the Clerk, the Serjeant at Law, the Lady Prioress, the Chaplain, the Friar


(The Friar)
cresc poco a poco
cresc poco a poco
cresc poco a poco
cresc poco a poco
The Doctor of Physic, the Sompnour, and a crowd of Burgesses and Dames of different types. They all assume a quiet



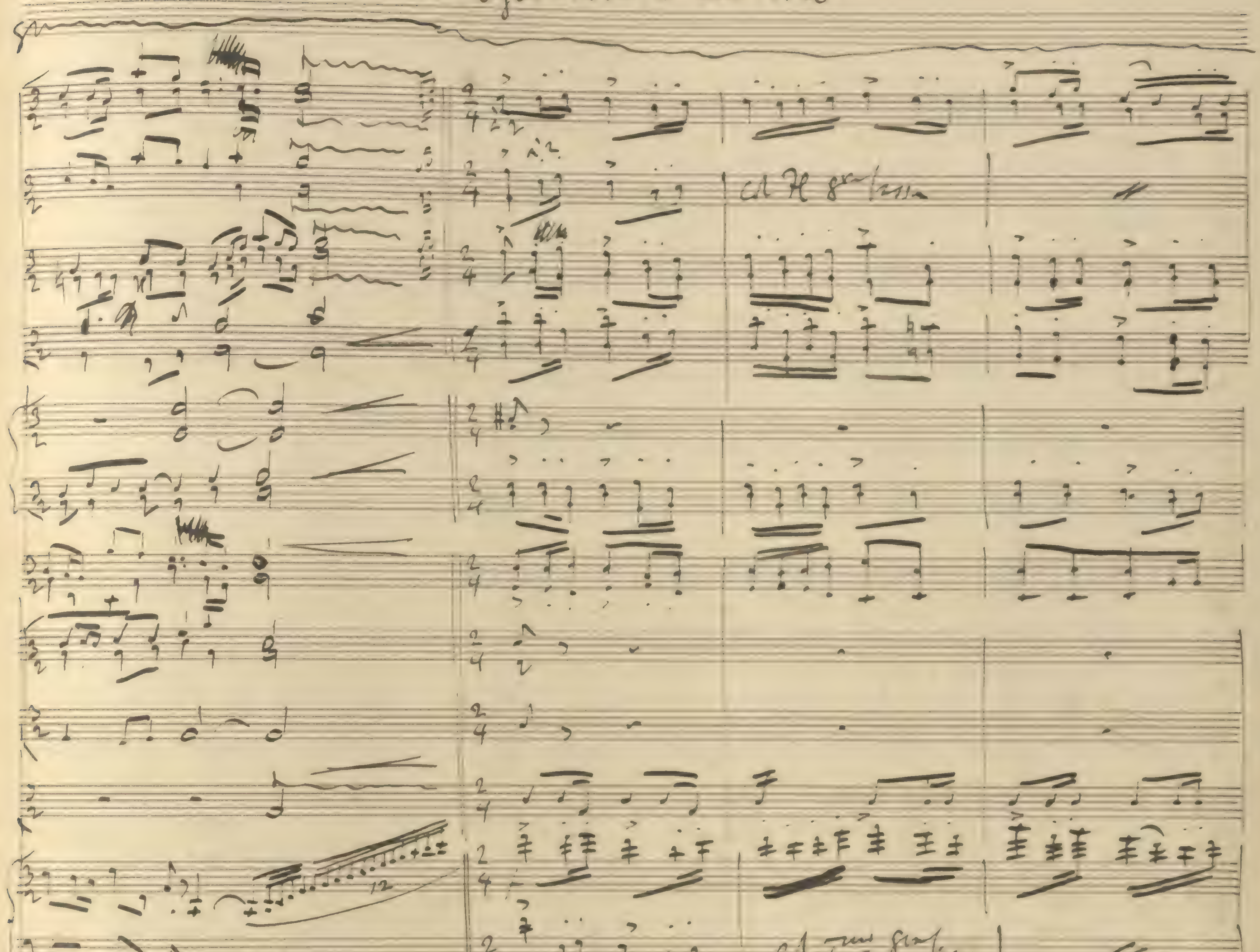
recollected manner as fitting to an ostensibly religious occasion; and even as they move about, some


a 2 col Viol Imo
cresc
Imo 2do col Celli
(Here a crowd of burgers and dames)
dim
greeting each other, some putting down their packs, and forming groups here & there, they sustain an

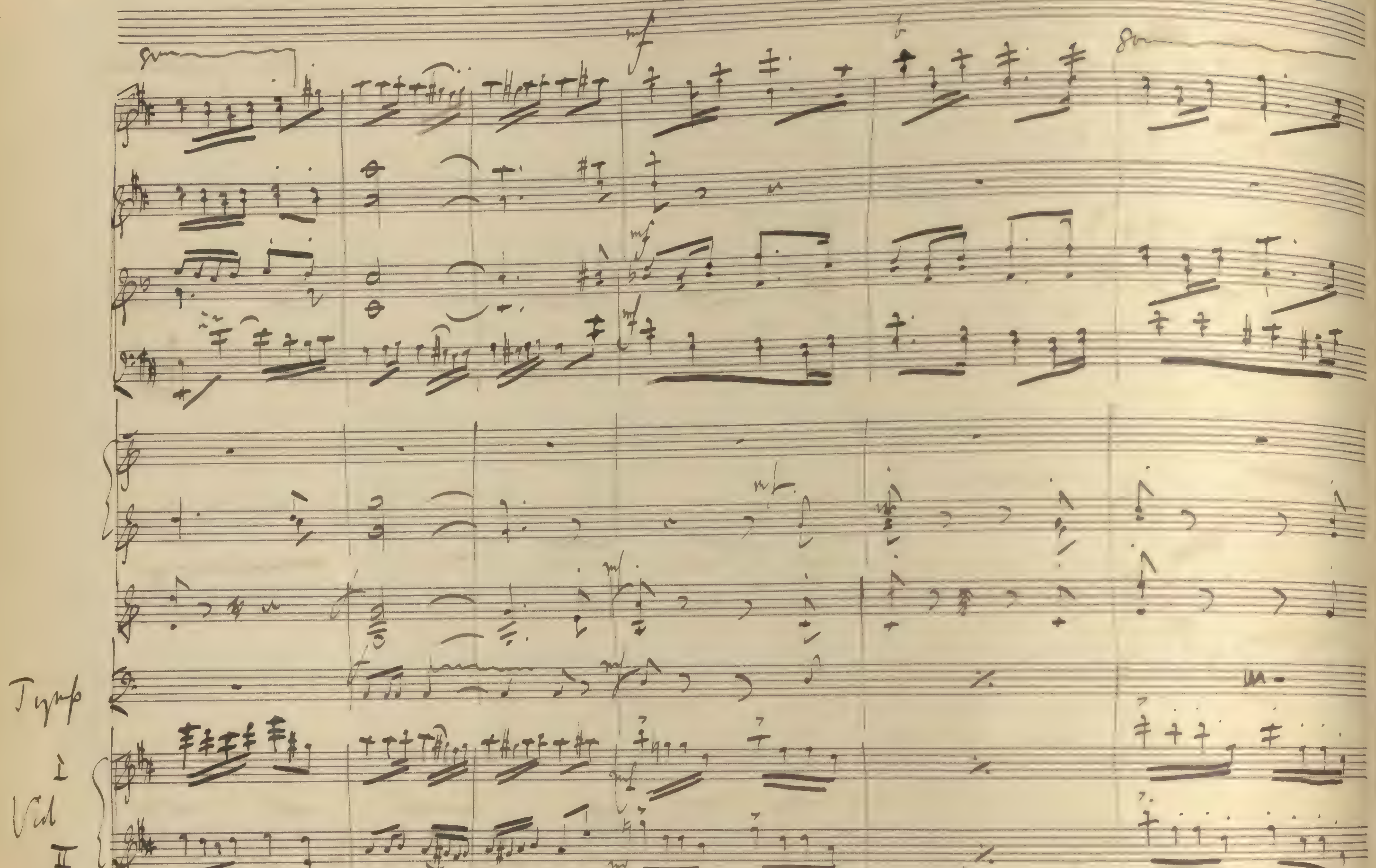


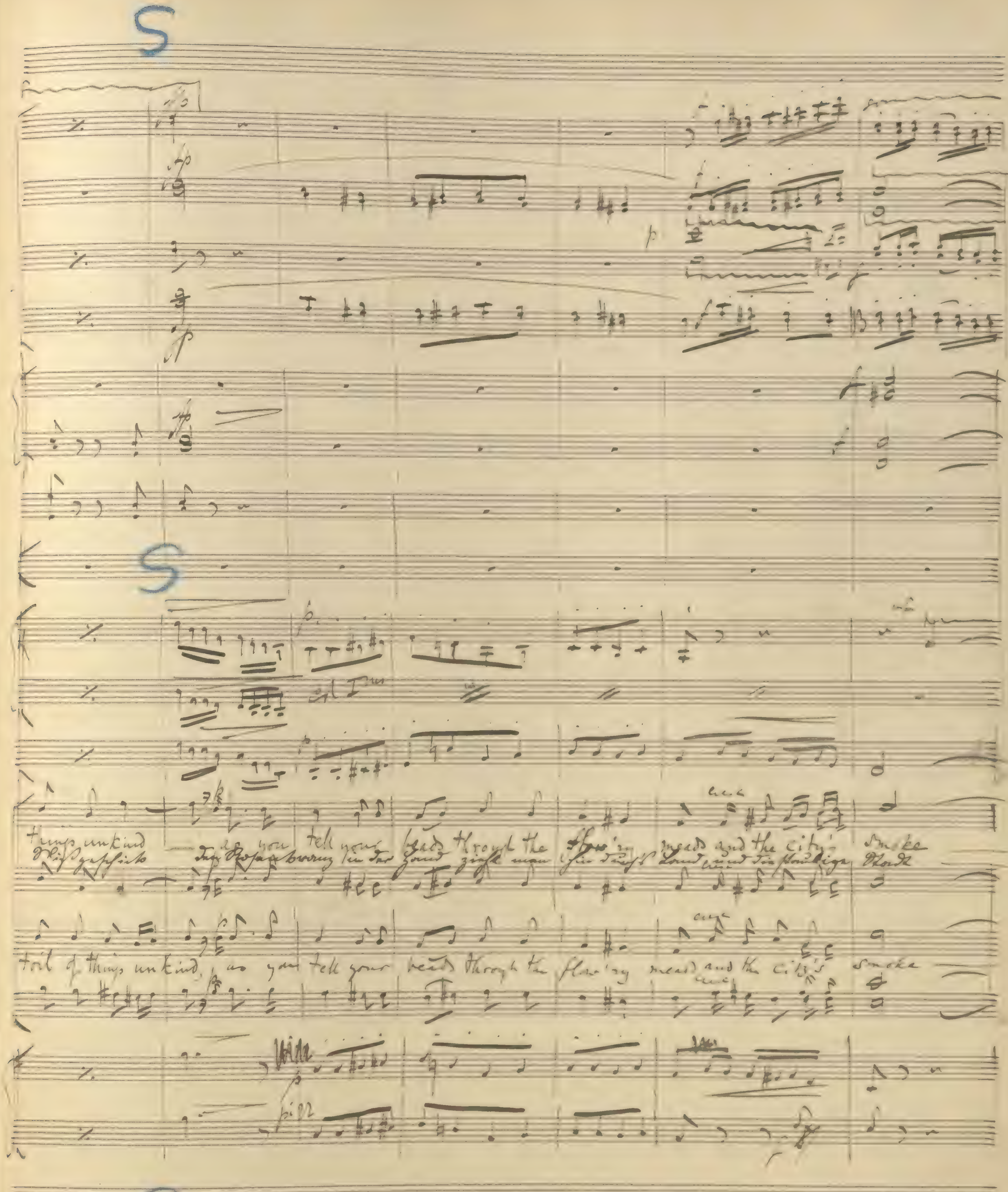
austere and solemn bearing. They however, with the same outward demeanour, all advance

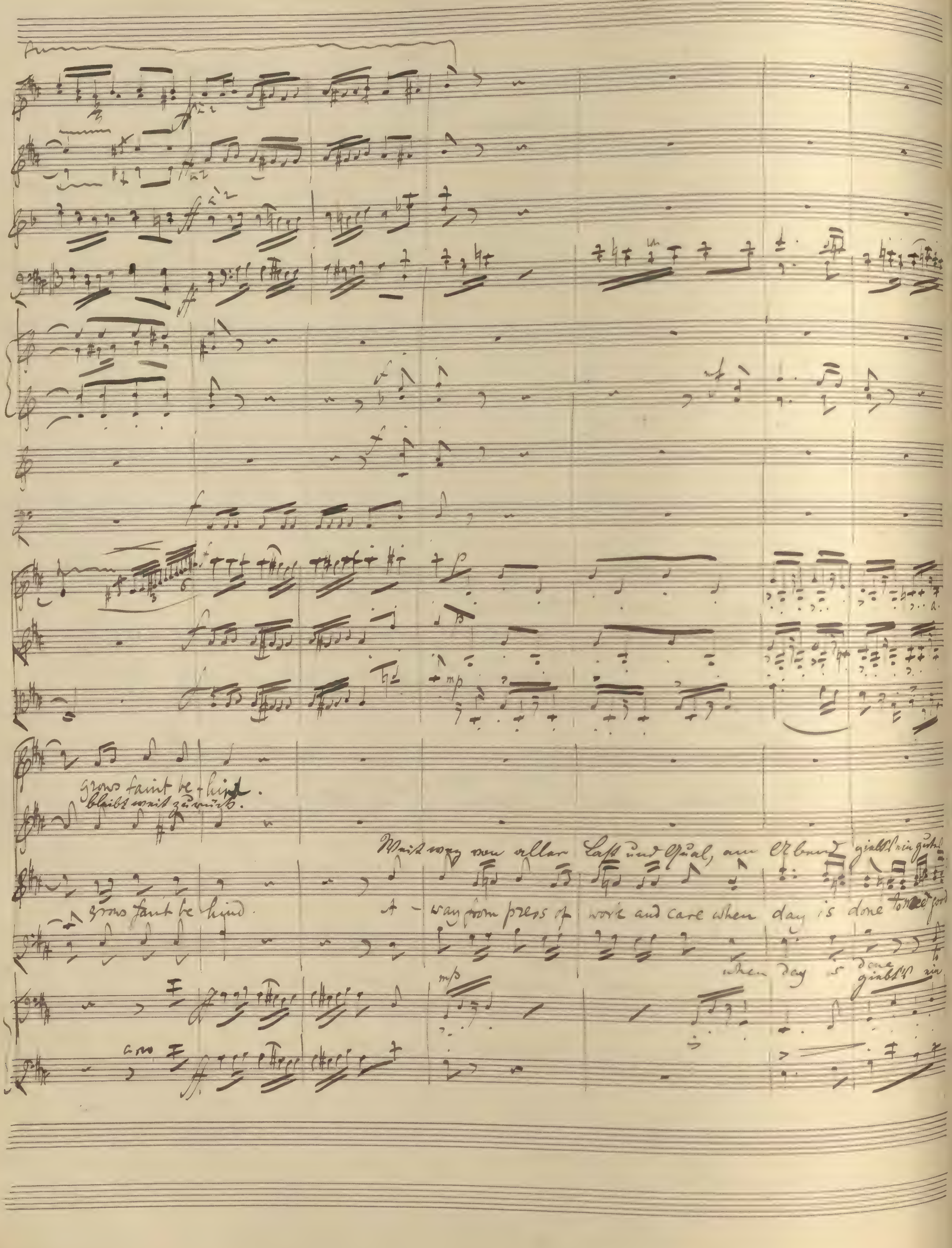
Allegro Molto e con Brio

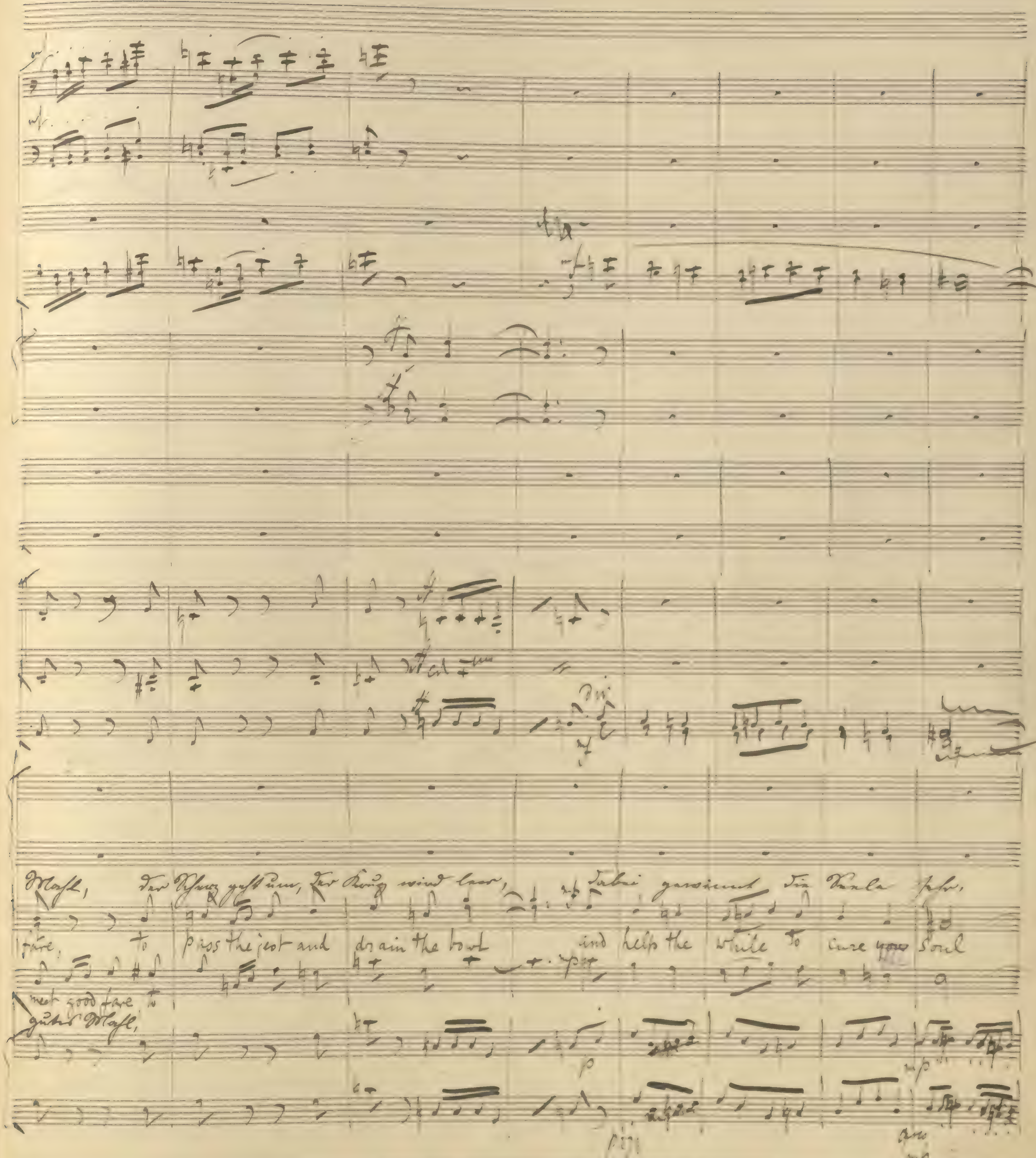


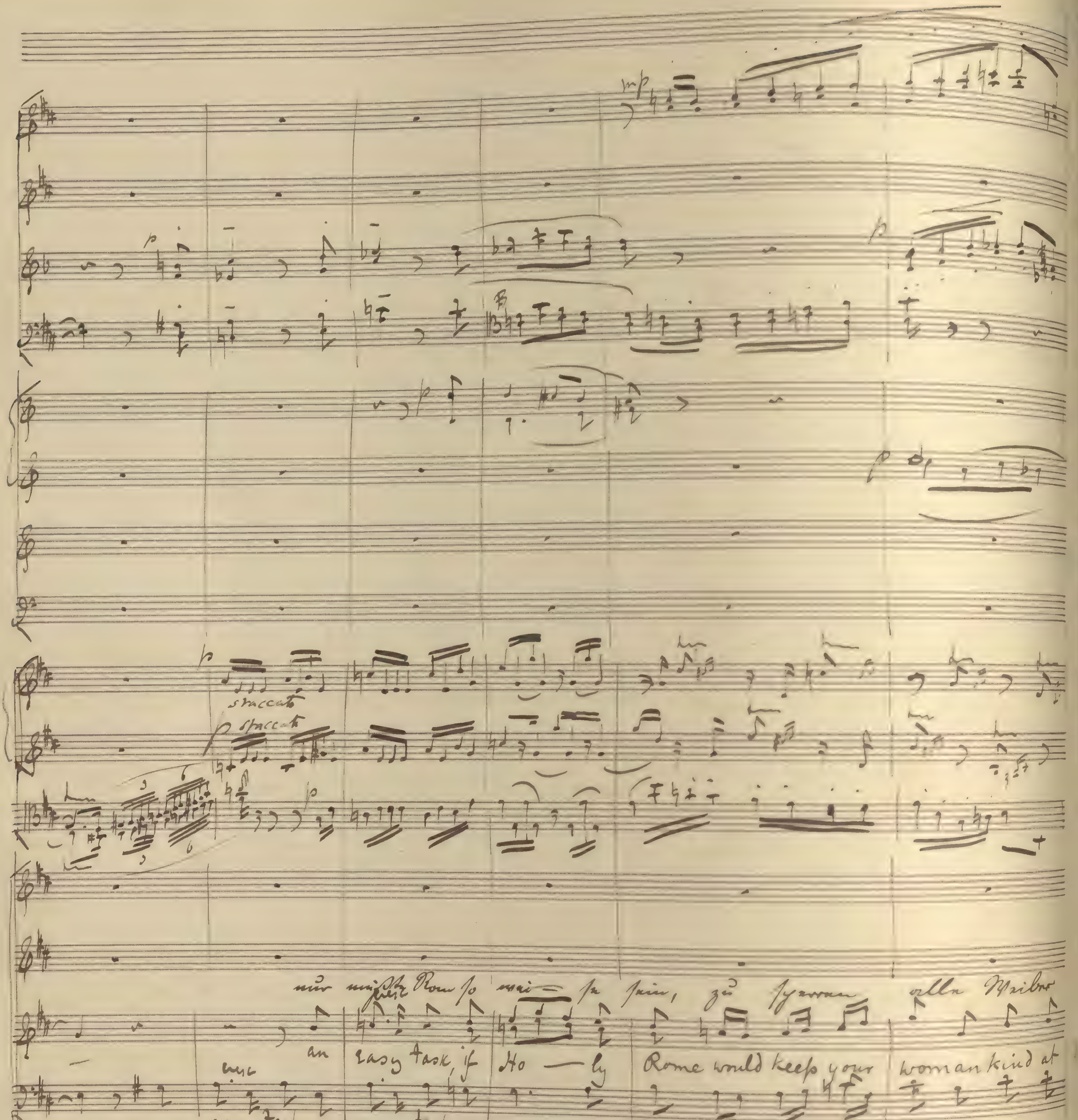
together and sing with a sudden change to merriment.

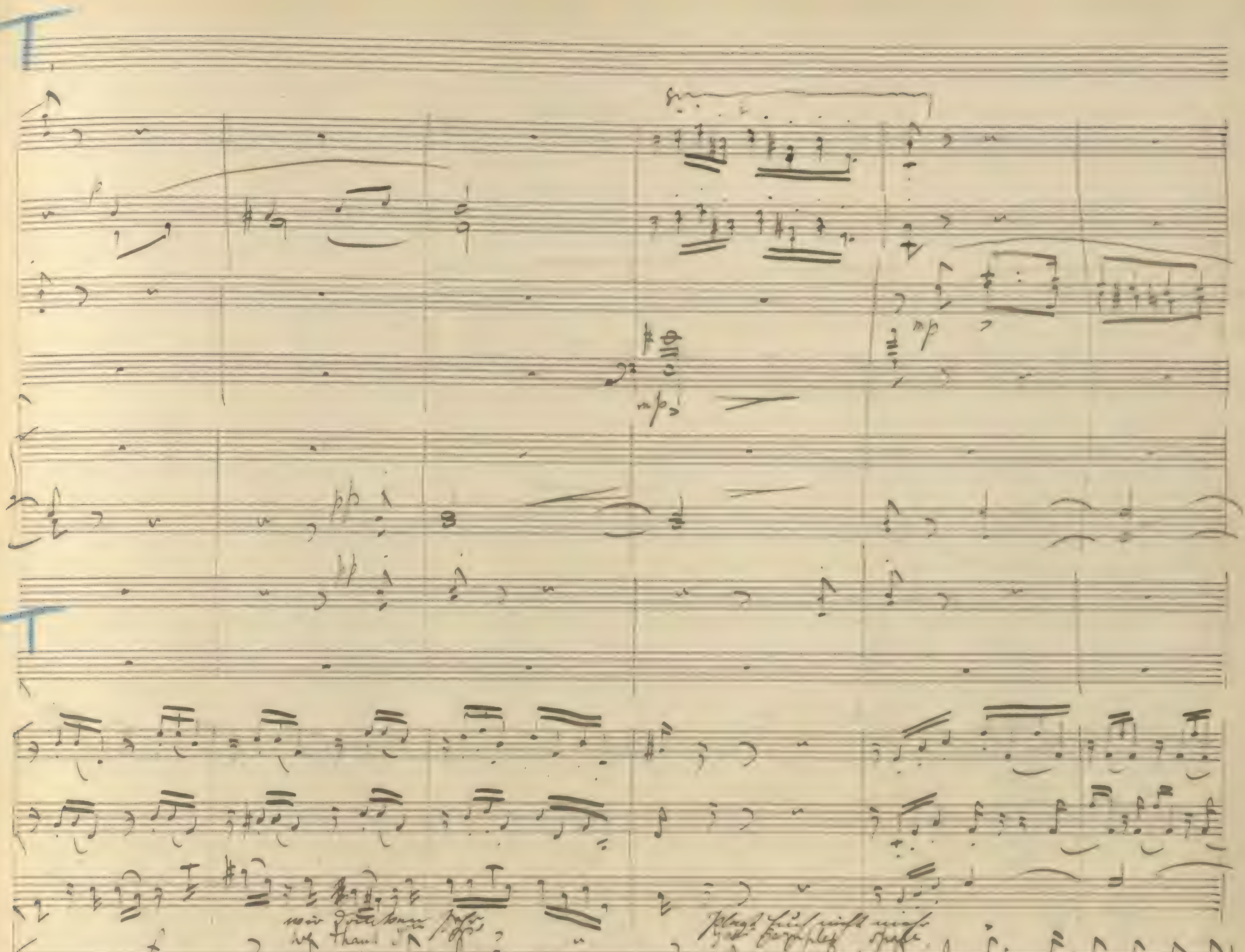

Tymp
I
Viol
II
Chorus
Can – terbury shrine — right quit of the dust the rist and rust the moil and toil of
Can- terbury
Can – terbury shrine – right quit of the dust, the rist and rust, the moil and

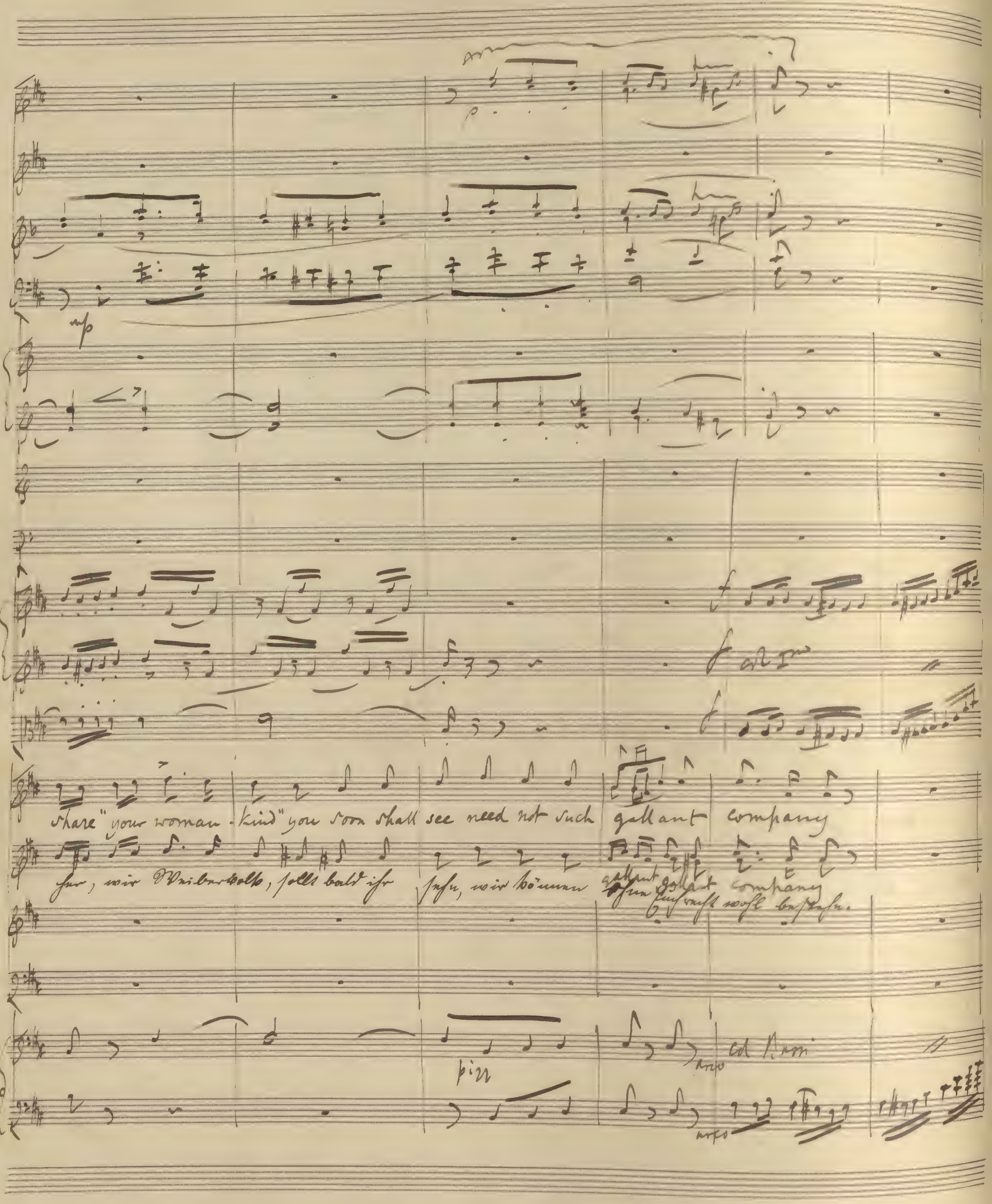

things unkind
as you tell your beads through the flow'ing mead and the city's smoke
toil of things unkind, as you tell your beads through the flow'ing mead and the city's smoke

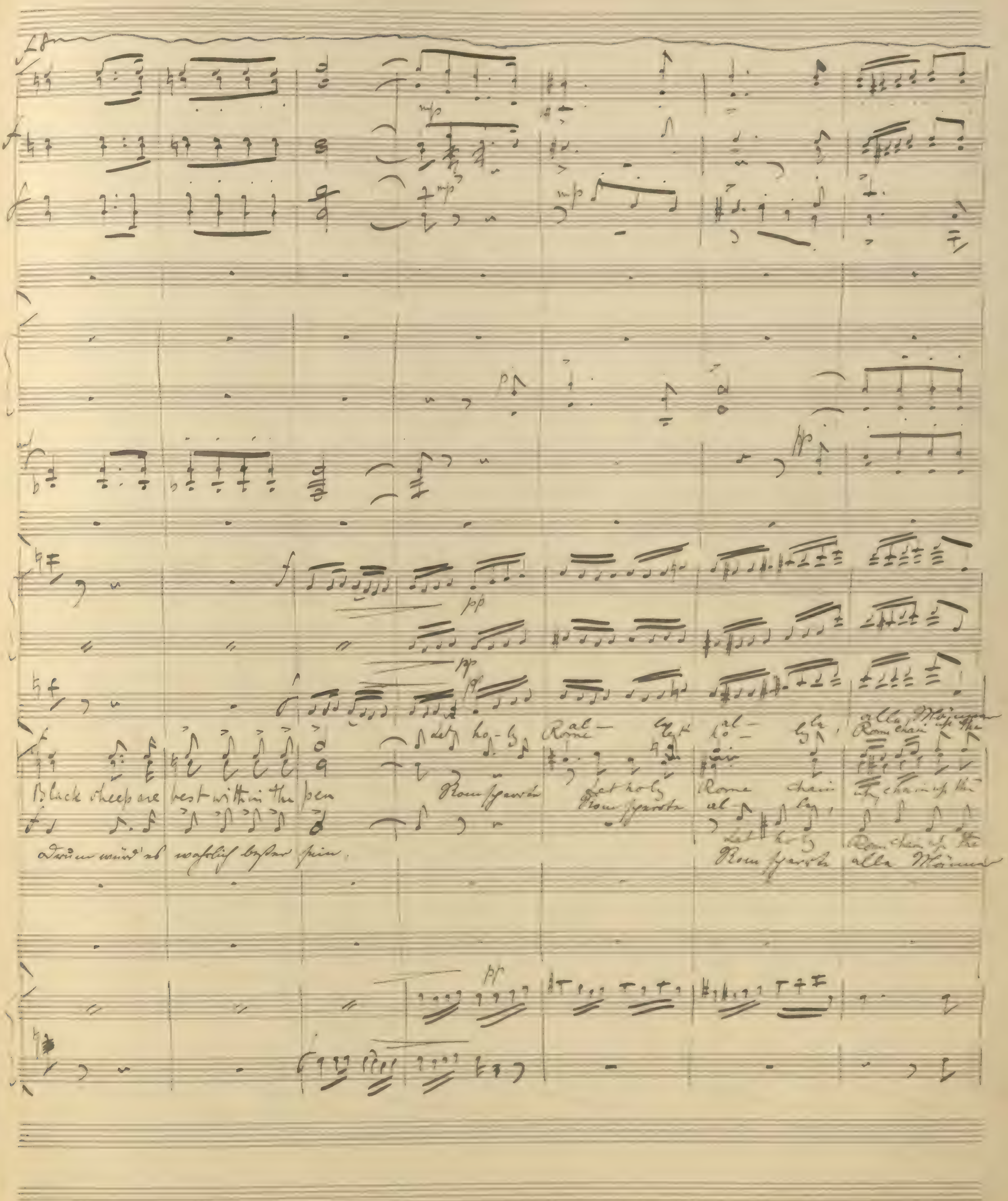

grows faint be-hind.
bleibt weit zurück.
Weit weg von aller Last und Qual, am Abend giebt's ein gutes
A - way from press of work and care when day is done to meet good
grows faint be-hind.
mp
when day is done
giebt's ein
mp

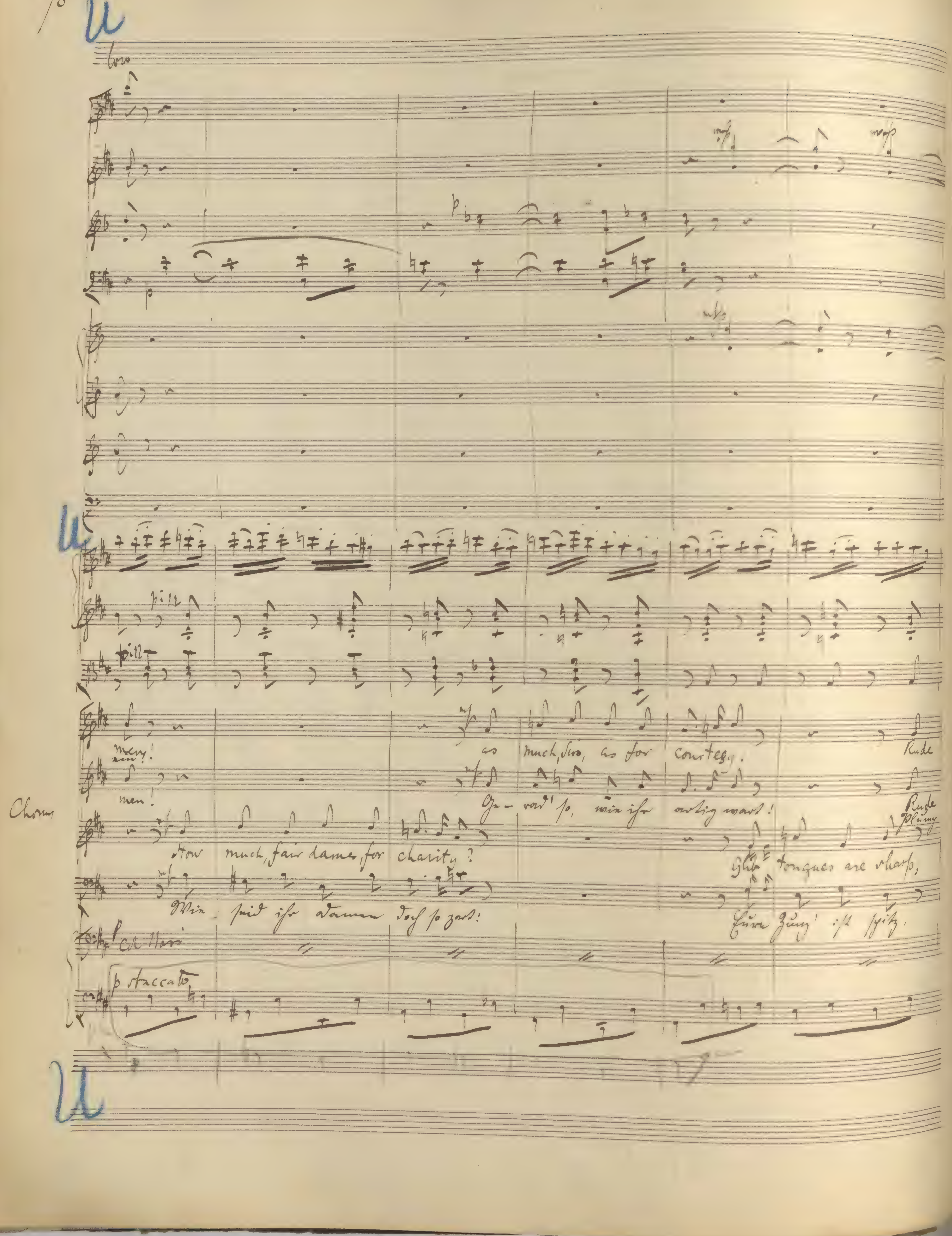

fare, to pass the jest and drain the bowl and help the while to cure your soul
meet good fare to

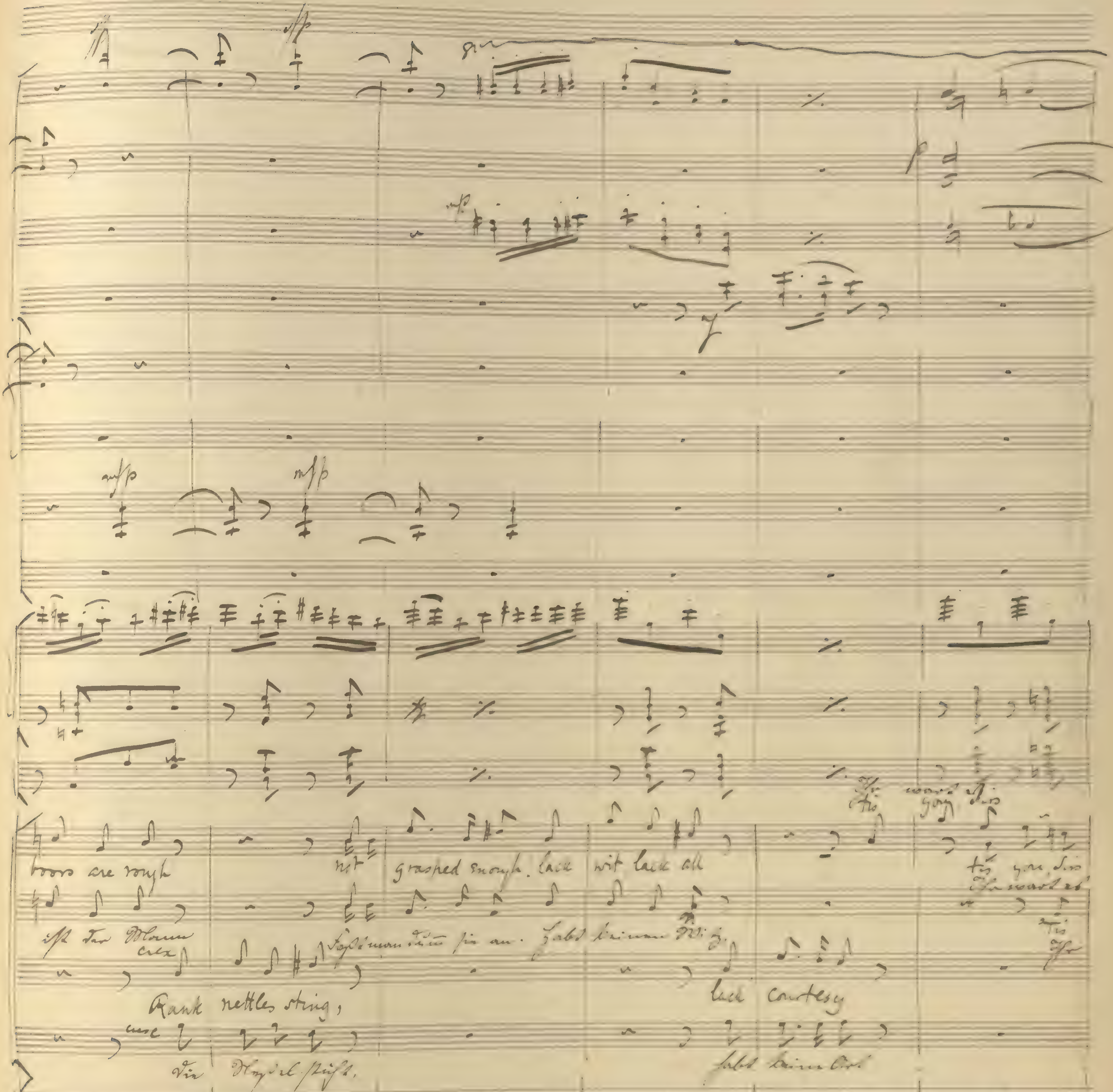

staccato
staccato
an easy task, if Holy Rome would keep your womankind at
an easy task an easy task,
pizz

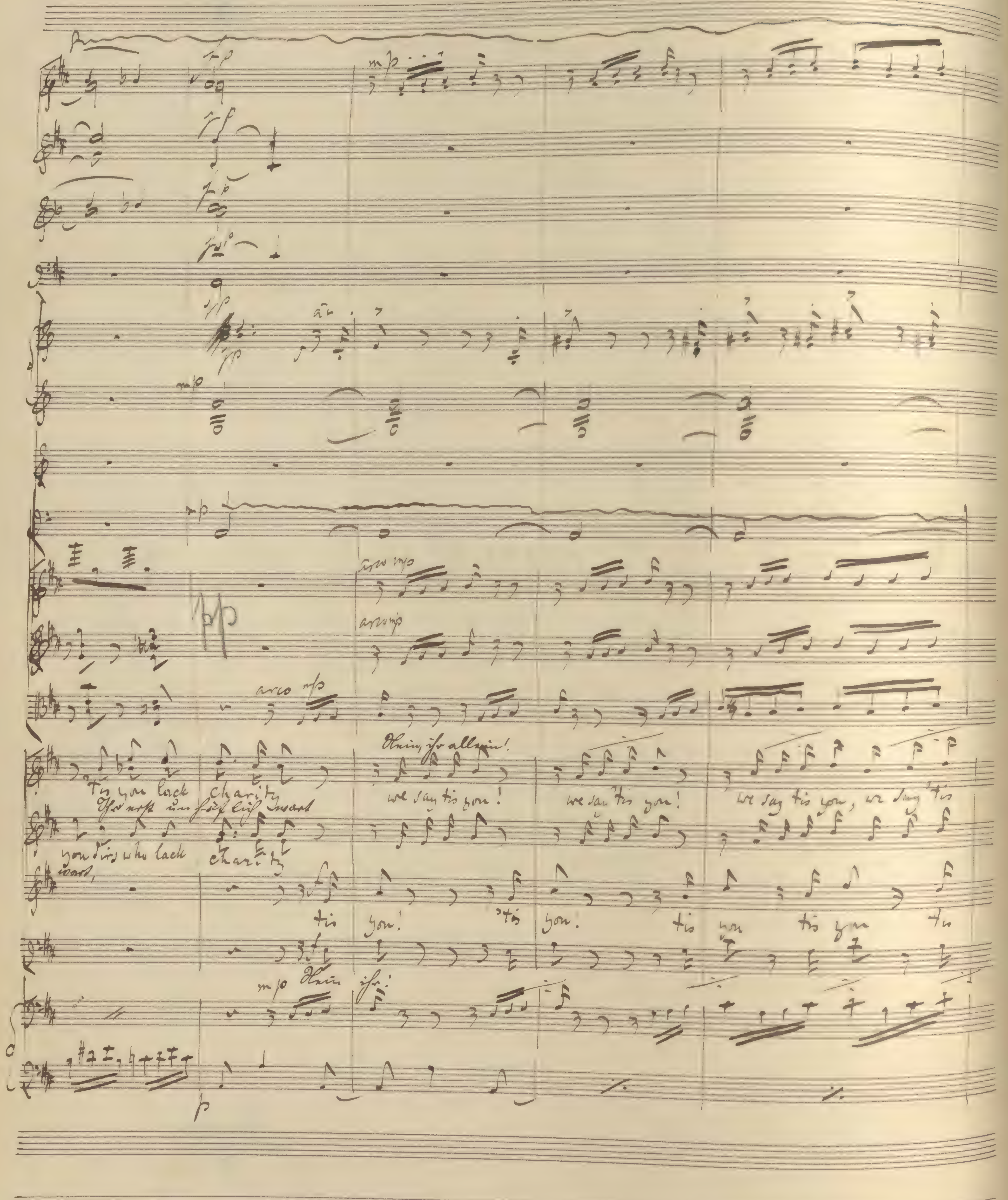

wir danken sehr
we thank you
your scruples spare
Plagt Euch nicht mehr
we thank you sir
Wir danken sehr
although with you the road we
home!

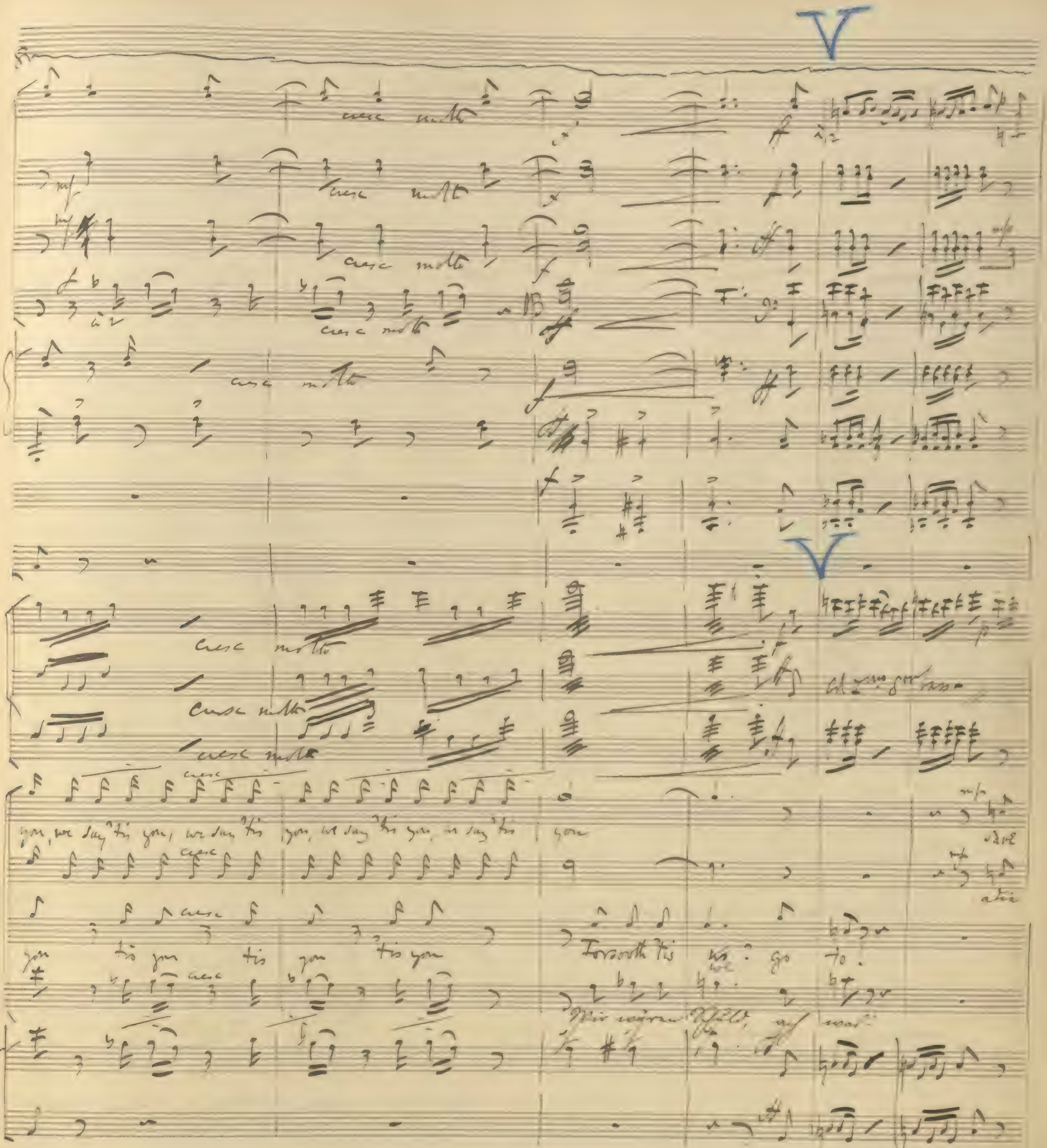

mp
pizz
arco
col Bassi
"share" your woman-kind" you soon shall see need not such gallant company
gallant company

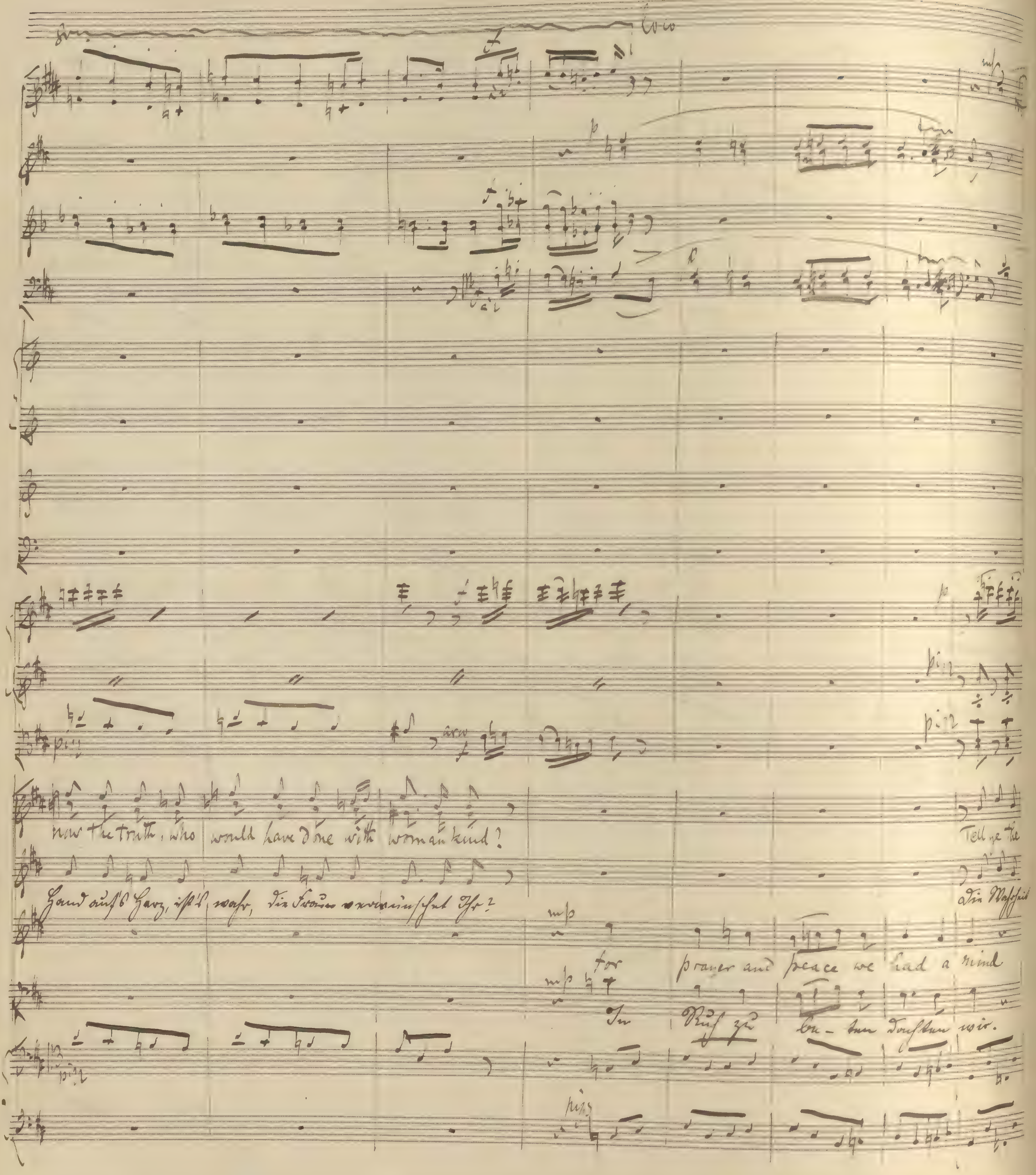

Black sheep are best within the pen

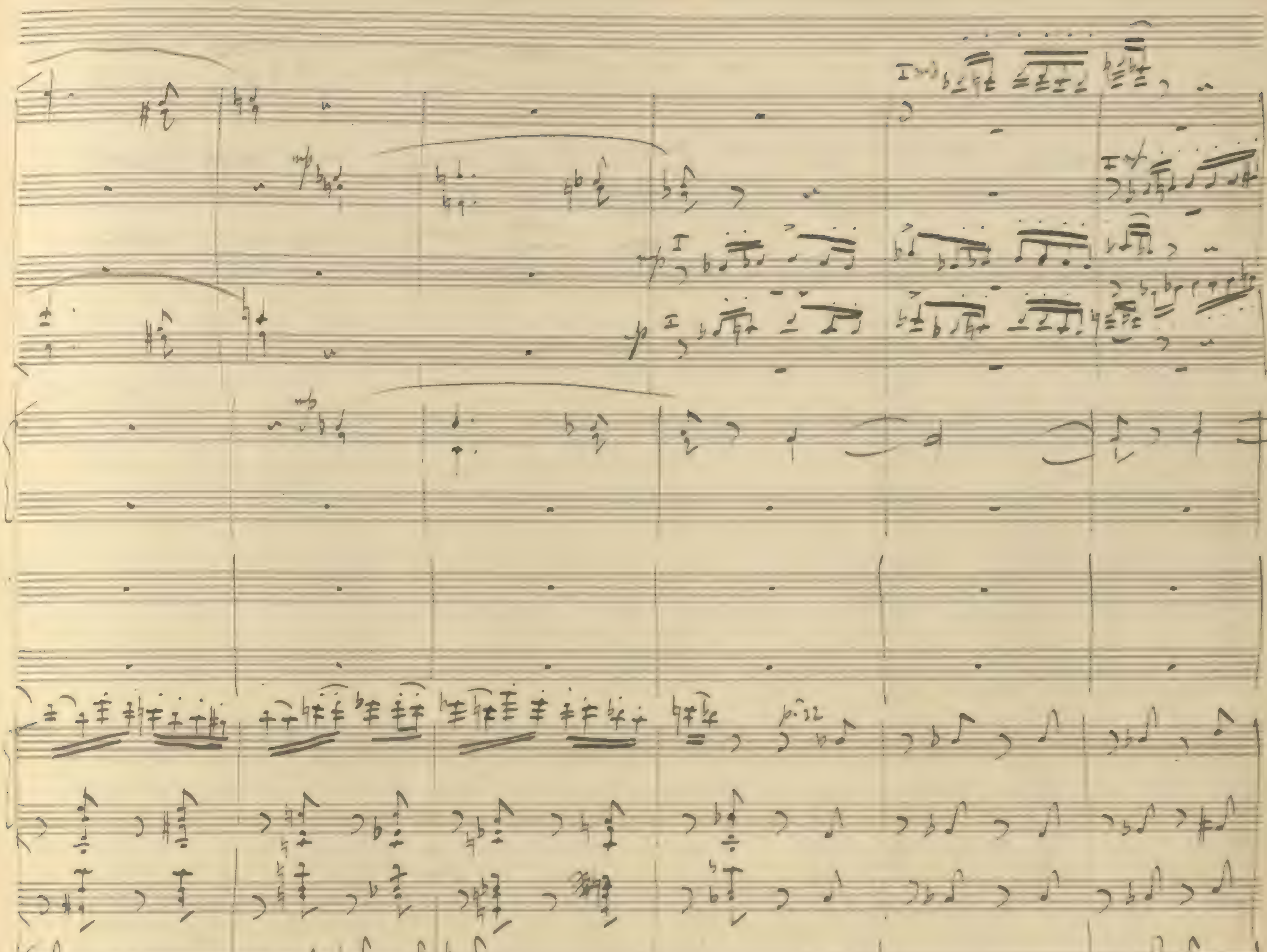

U
pizz
p staccato
Chorus
How much, fair dames, for charity?
Wie seid ihr Damen doch so zart!
as much, sirs, as for courtesy.
Gar voll' so, wie ihr artig wart!
Glib tongues are sharp,
Eure Zung' ist spitz.
Rude


boors are rough
not grasped enough. lack wit lack all
lack courtesy
'tis you sir
Rank nettles sting,

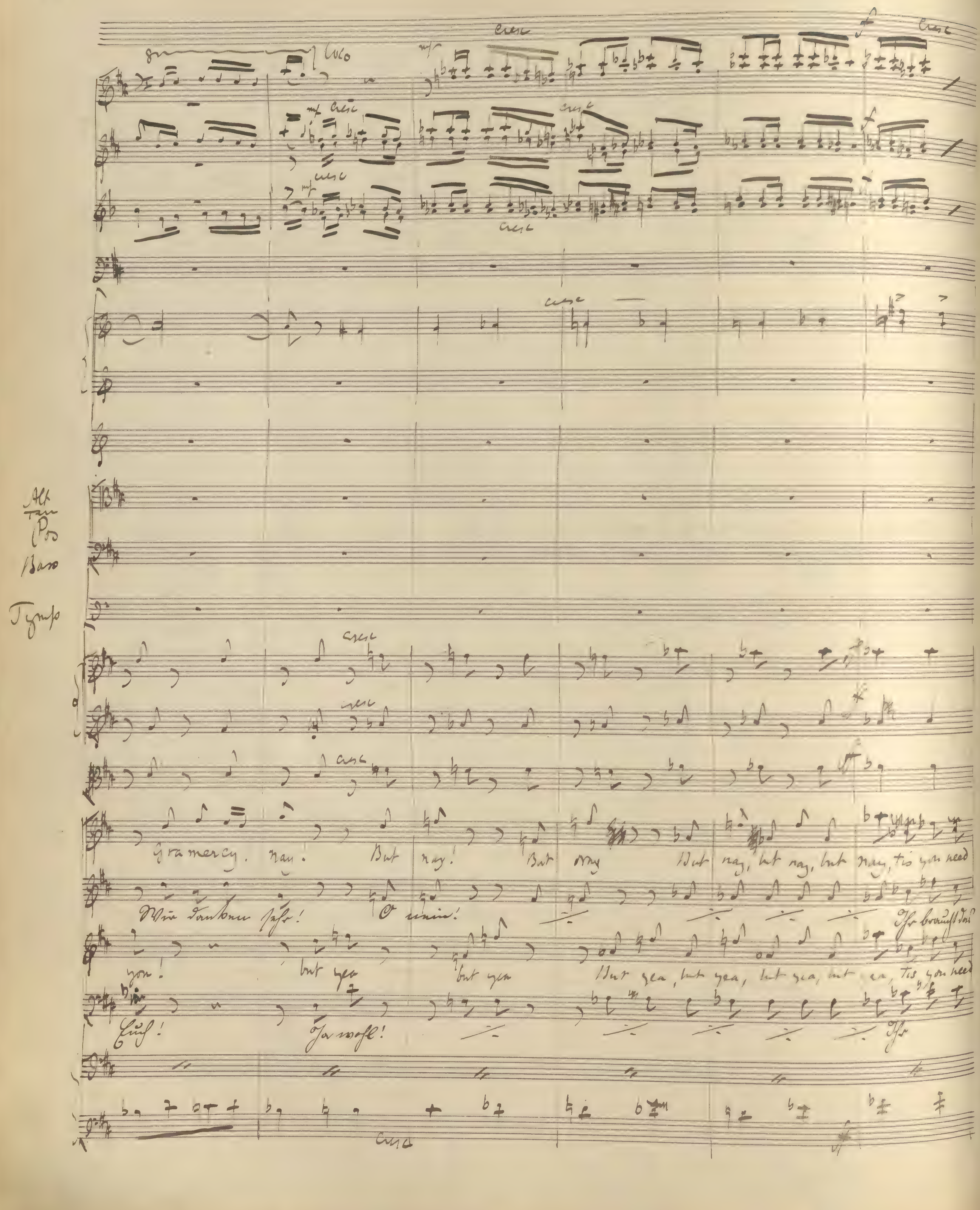

mp
arco mp
arco mp
arco mp
'Tis you lack charity
we say 'tis you!
we say 'tis you!
we say 'tis you, we say 'tis
you 'tis who lack
charity
'tis
you!
'tis
you.
'tis
you
'tis you
'tis
mp
p

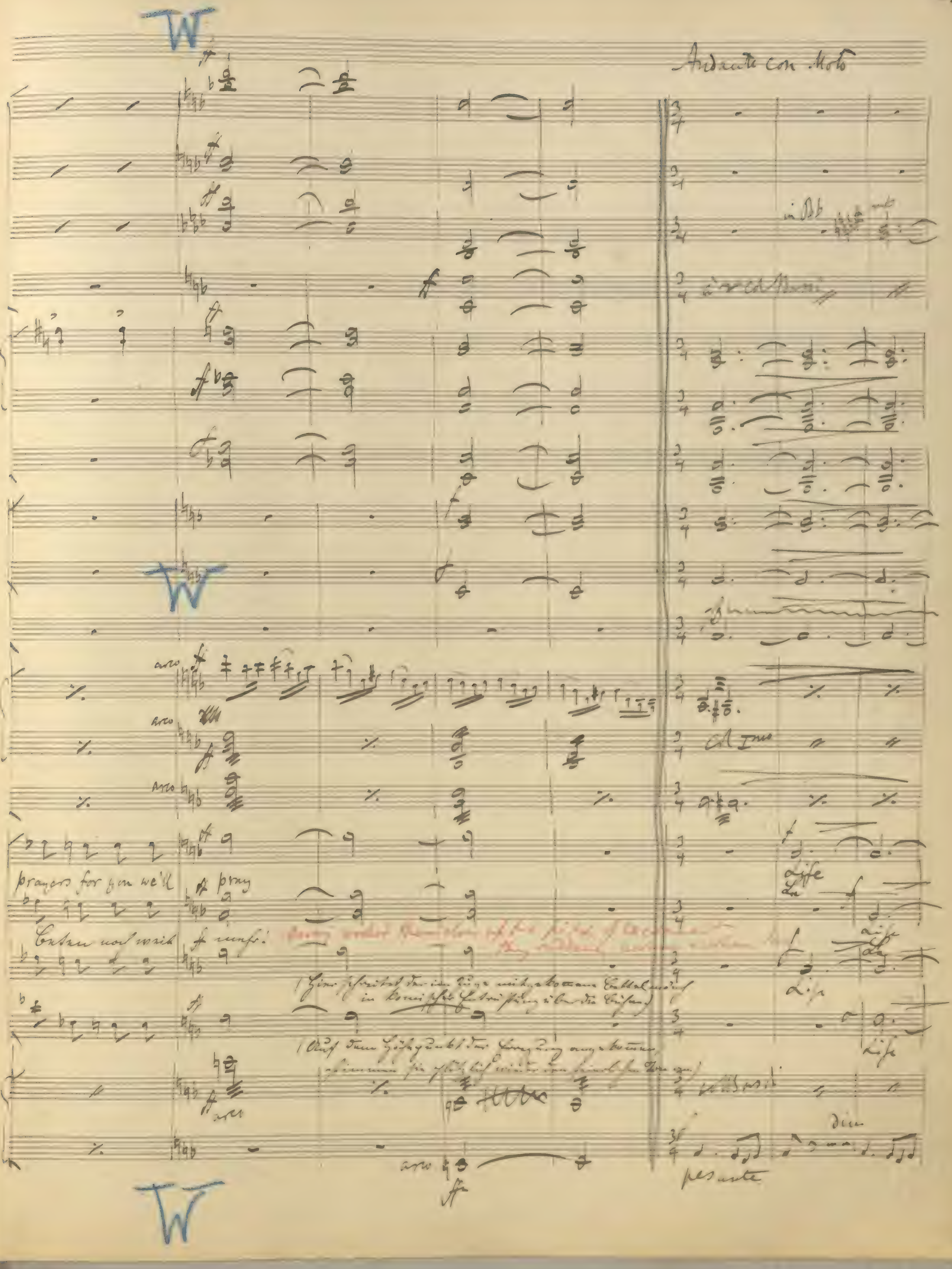

cresc molto
cresc molto
cresc molto
cresc molto
cresc molto
cresc molto
cresc molto
cresc molto
you, we say 'tis you, we say 'tis you, we say 'tis you, we say 'tis you
you 'tis you 'tis you 'tis you
Forsooth 'tis we go to.

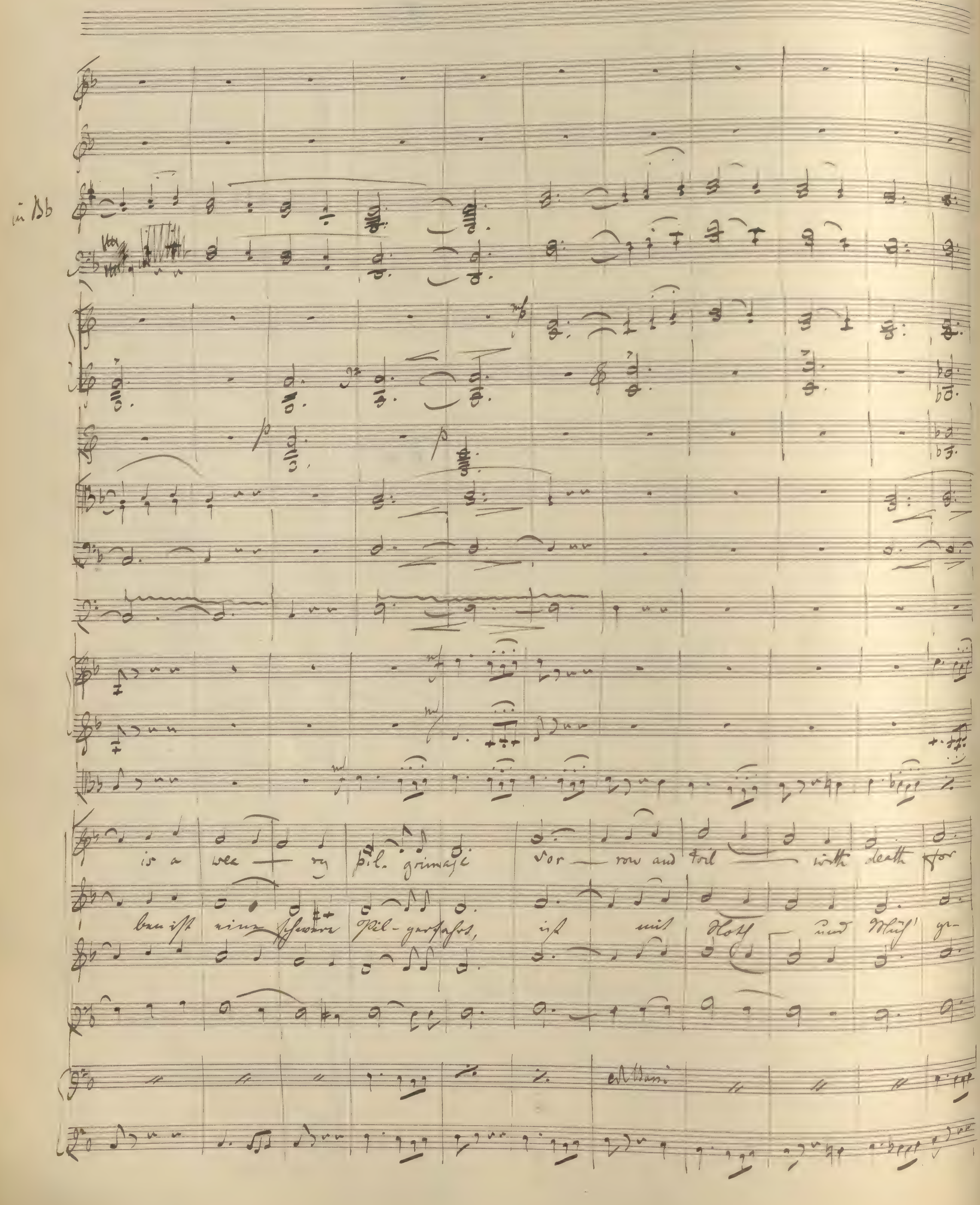

Solo
mf
p
arco
pizz.
now the truth, who would have done with womankind?
Tell ye the
Die Wahrheit
mf
for prayer and peace we had a mind
In Ruh zu beten dachten wir.

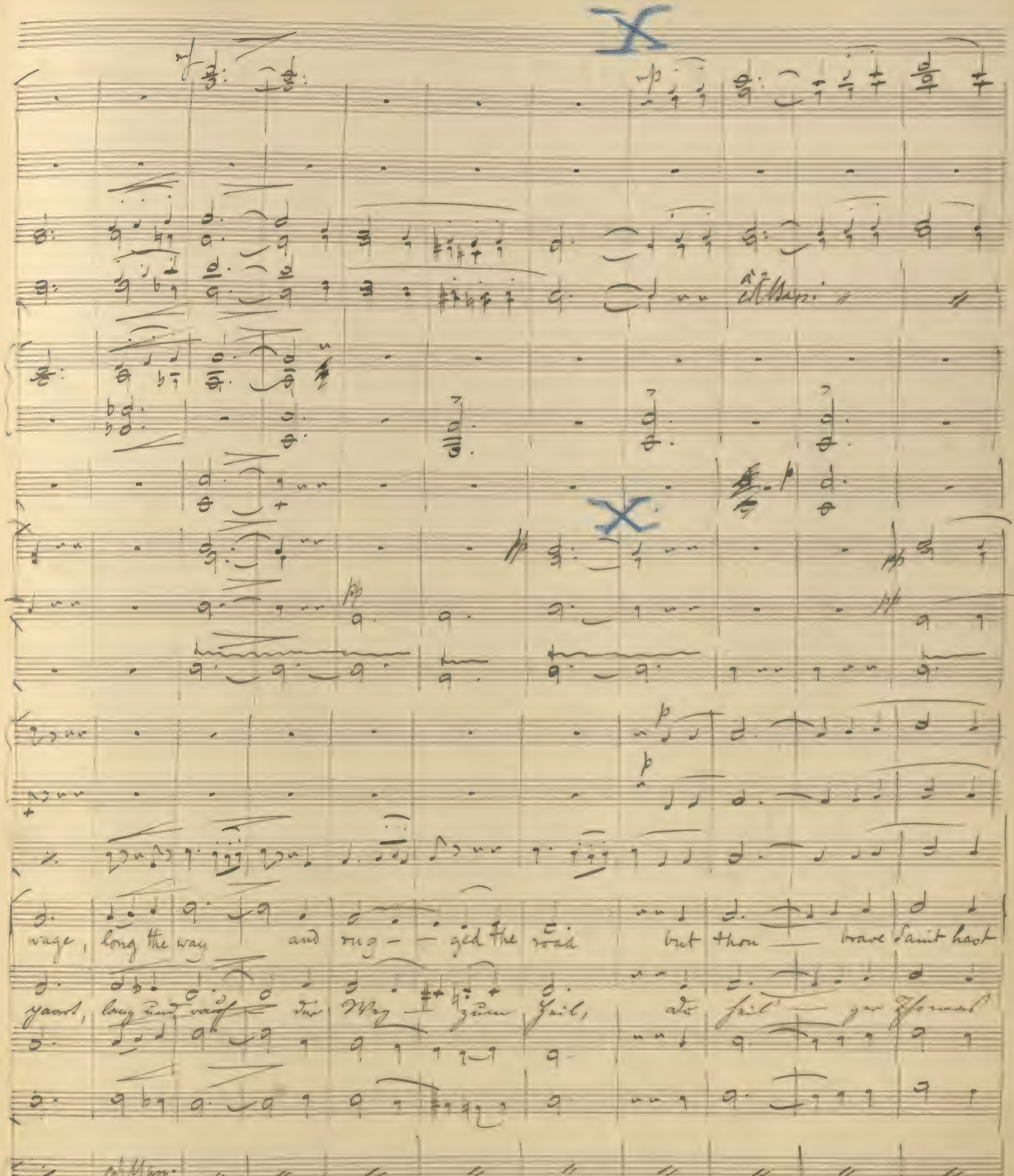


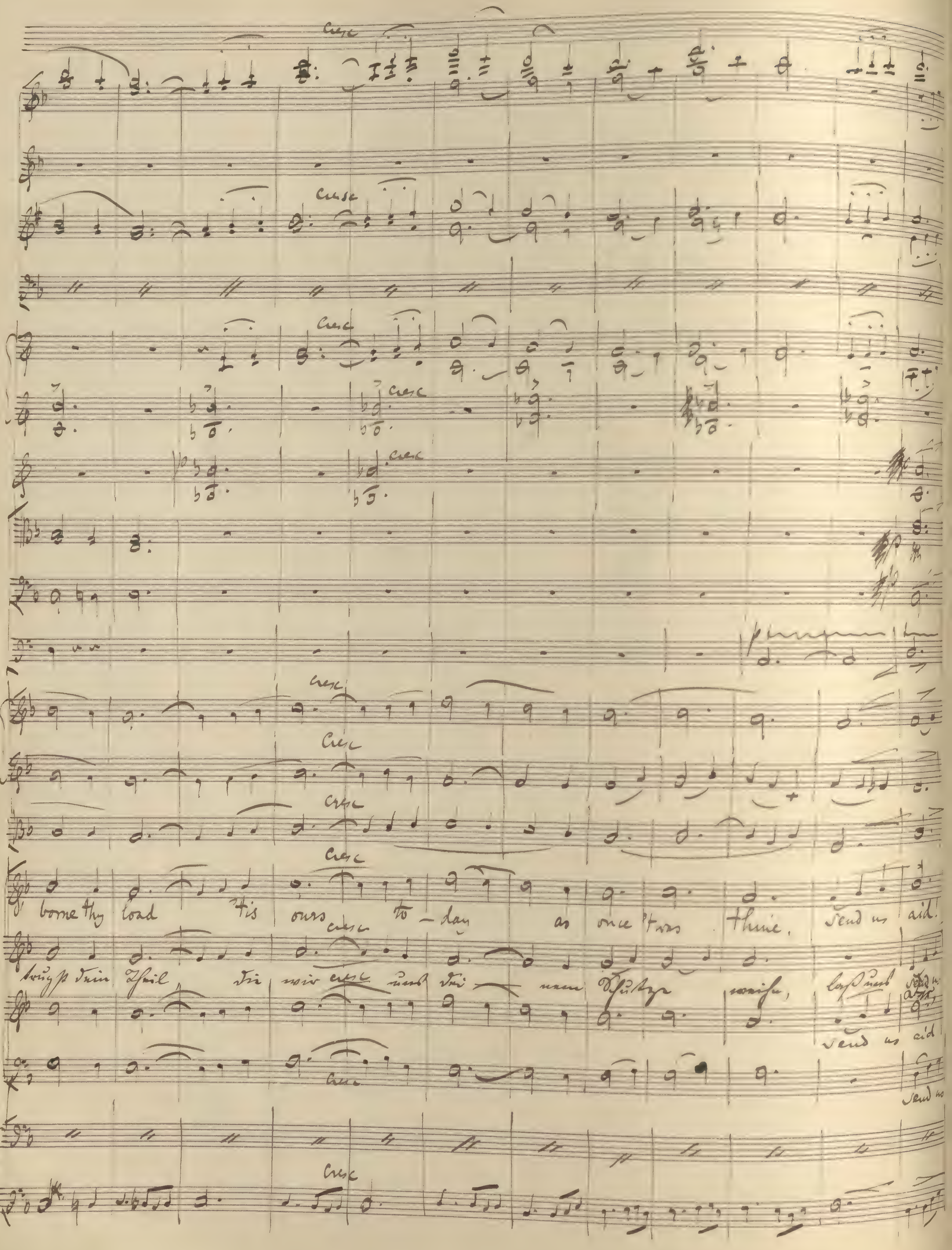
Tell me your own
For us?
Tell me your head.
Ay do! your need shall prompt a prayer For you we'll pray. for
Col Bass.

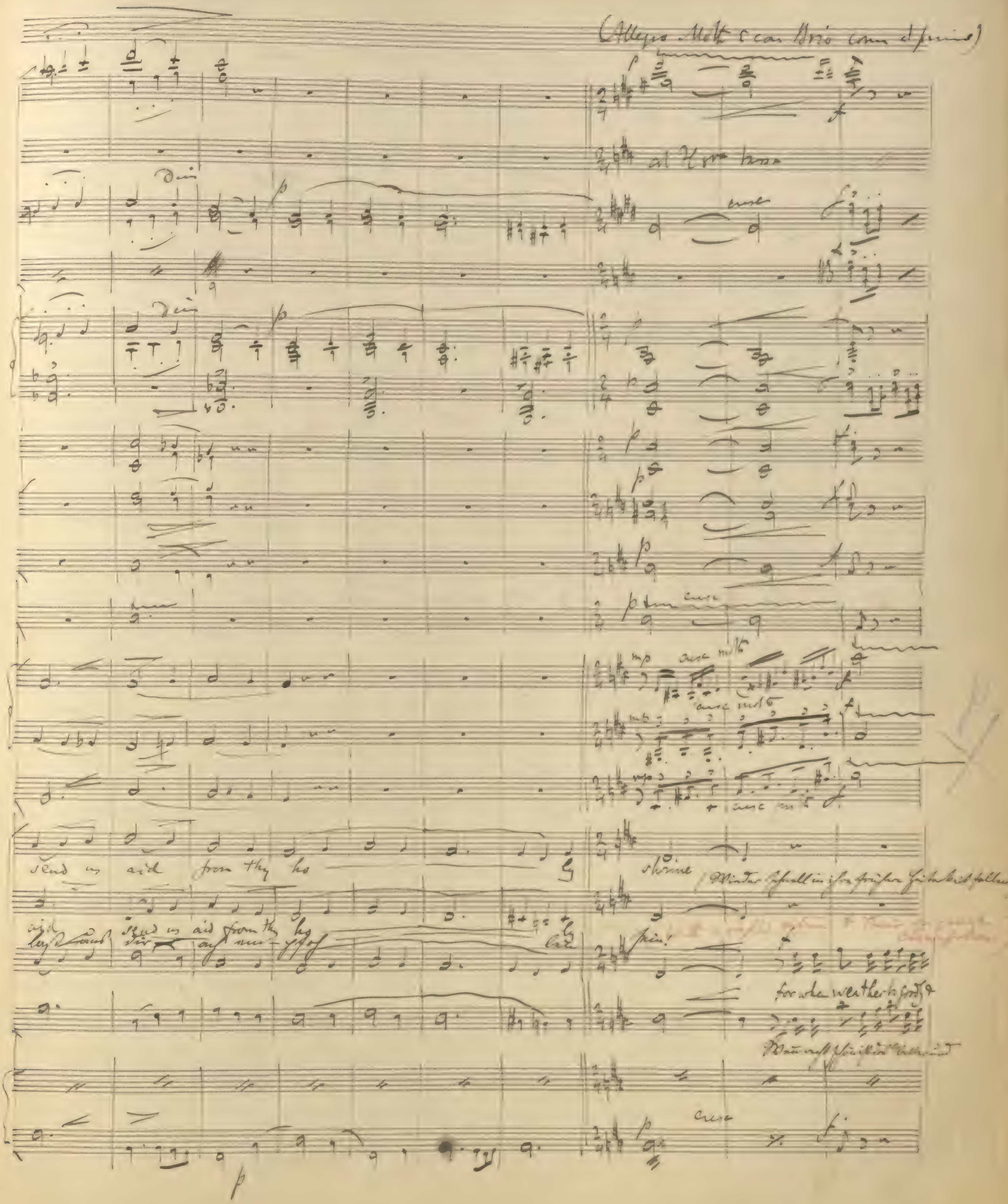

loco
cresc
Alt
Ten
Pos
Bass
Tymp
Gramercy. nay. But nay! But nay But nay, but nay, but nay, 'tis you need
Wir danken sehr! O nein!
Ihr braucht das
you! but yea but yea But yea, but yea, but yea, but yea, 'tis you need
Euch! Ja wohl!
Ihr

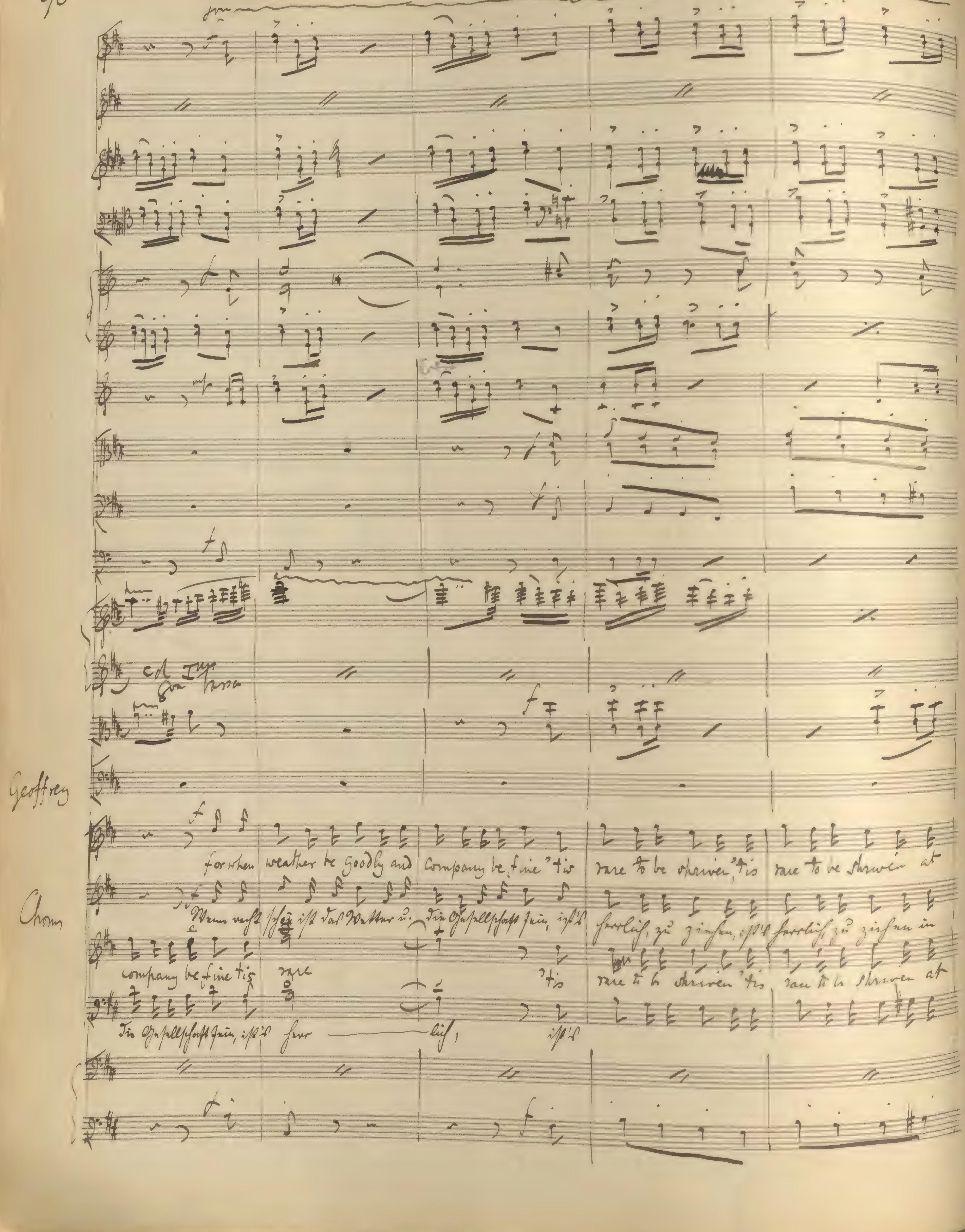

Andante con Moto
in Bb
col I^mo
prayers for you we'll
pray
Life
pesante
dim

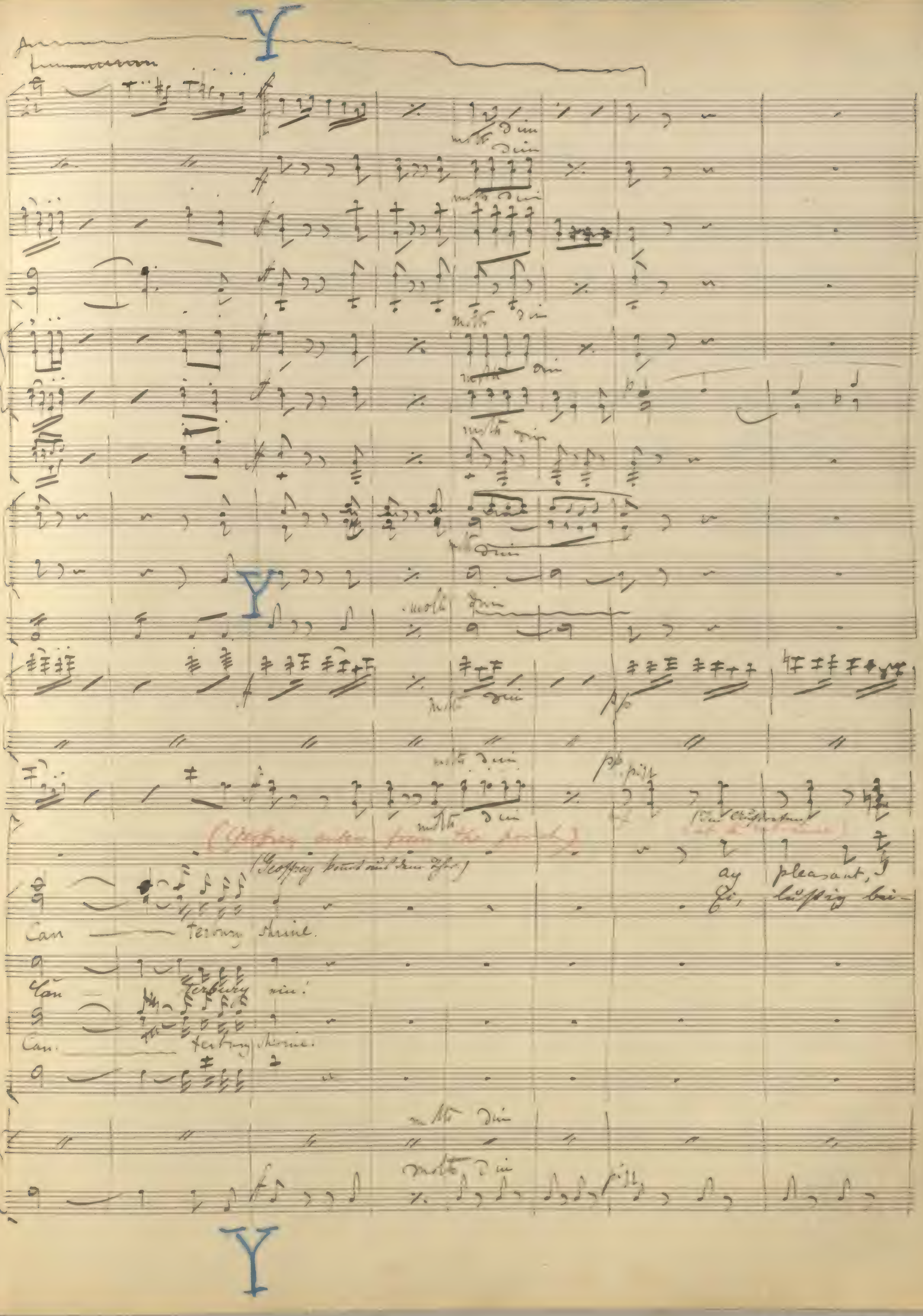

in Bb
is a wea - ry pil - grimage
sor - row and toil with death for
ist eine schwere Pil - gerfahrt,
ist mit Noth und Müh' ge-

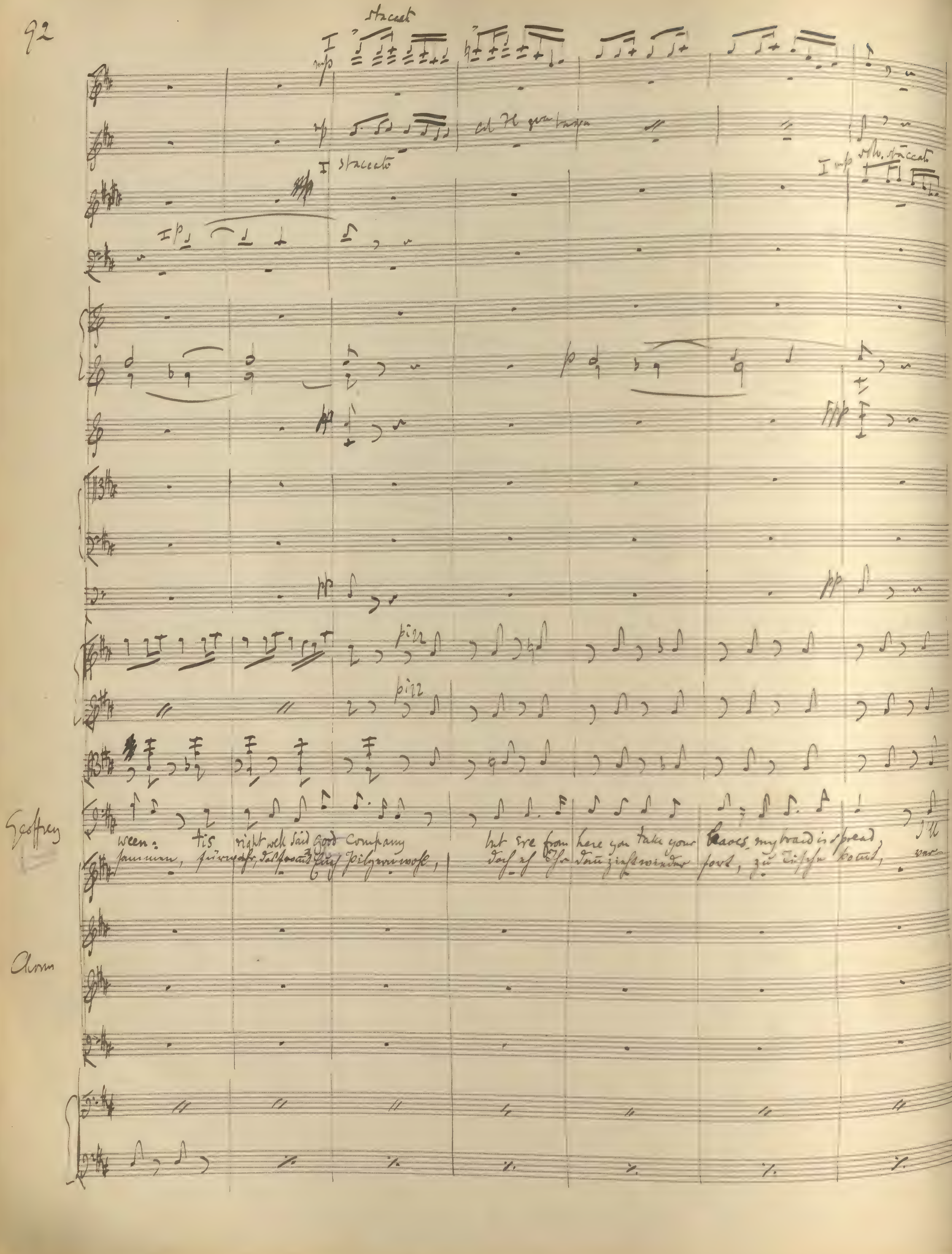

wage, long the way and rug - - ged the road but thou brave Saint hast

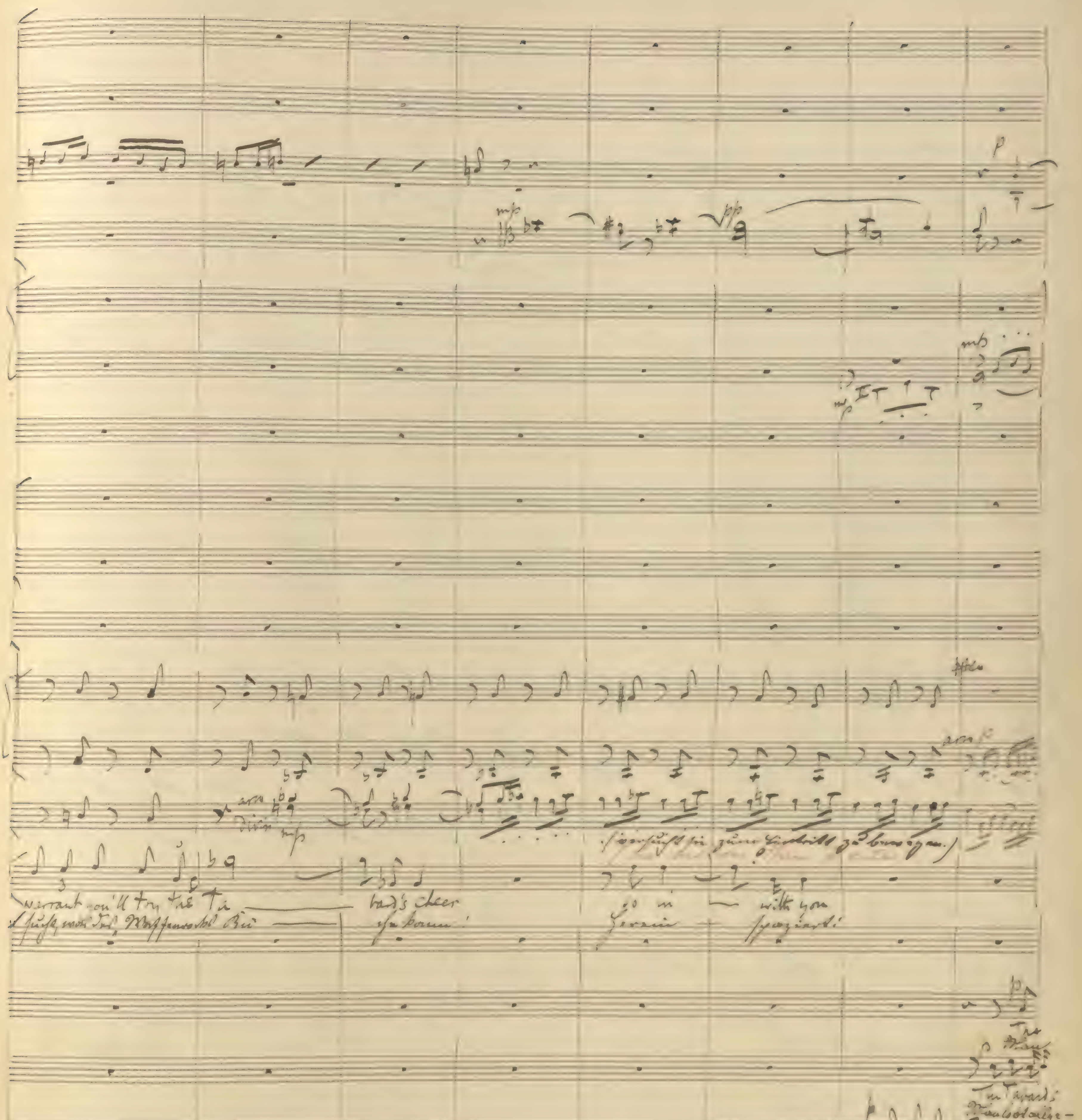

cresc
borne thy load 'tis ours to - day as once 'twas thine. Send us aid!
send us aid
send us

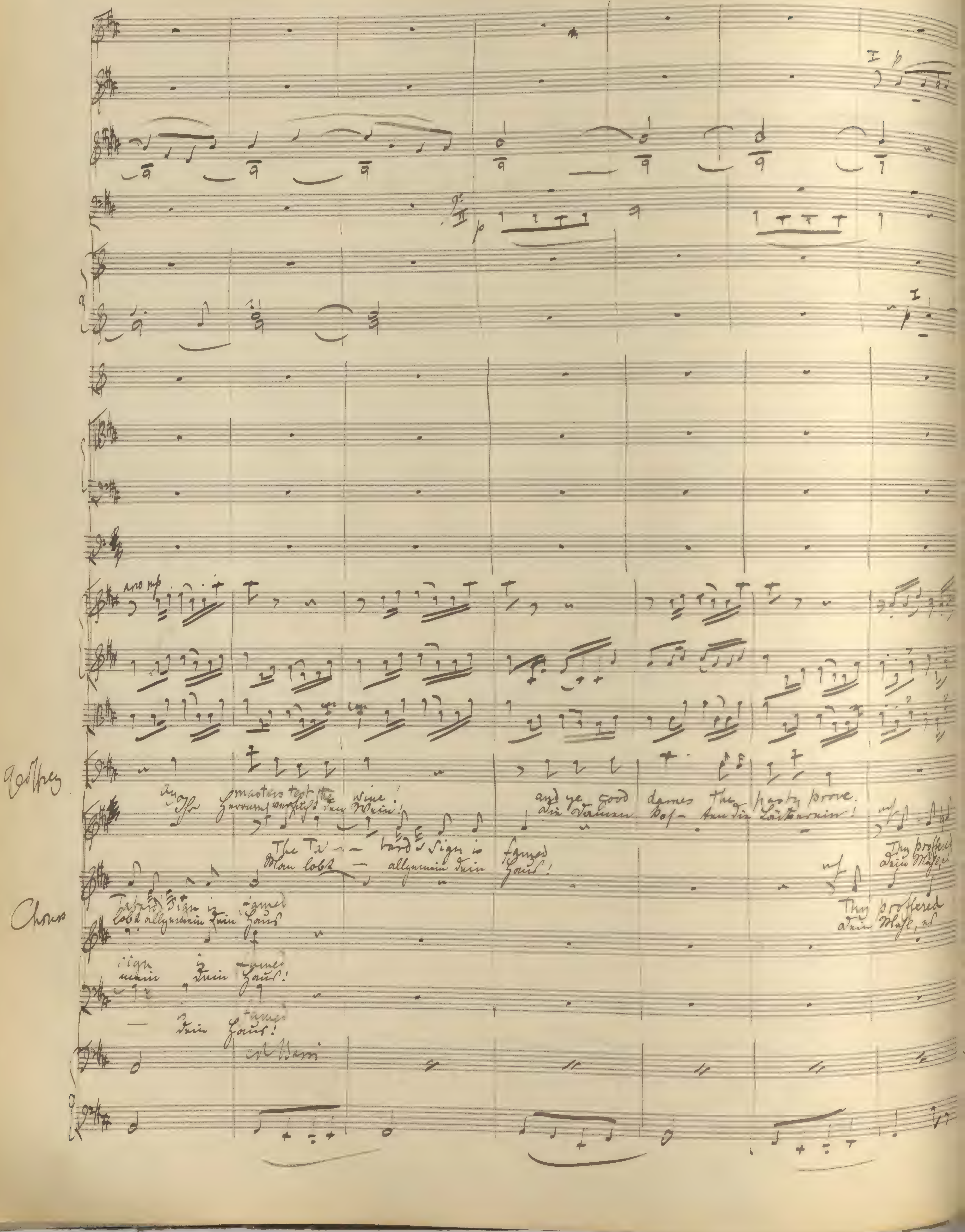

send us aid from thy ho
shrine
send us aid from thy ho
for when weather is frost


col Imo
8va bassa
Geoffrey
Chorus
for when weather be goodly and company be fine 'tis rare to be shriven, 'tis rare to be shriven at
Wenn recht schön ist das Wetter u. die Gesellschaft fein, ist's herrlich, zu ziehen, ist's herrlich zu ziehen in
company be fine 'tis rare 'tis rare to be shriven 'tis rare to be shriven at
Die Gesellschaft fein, ist's herr — lich, ist's

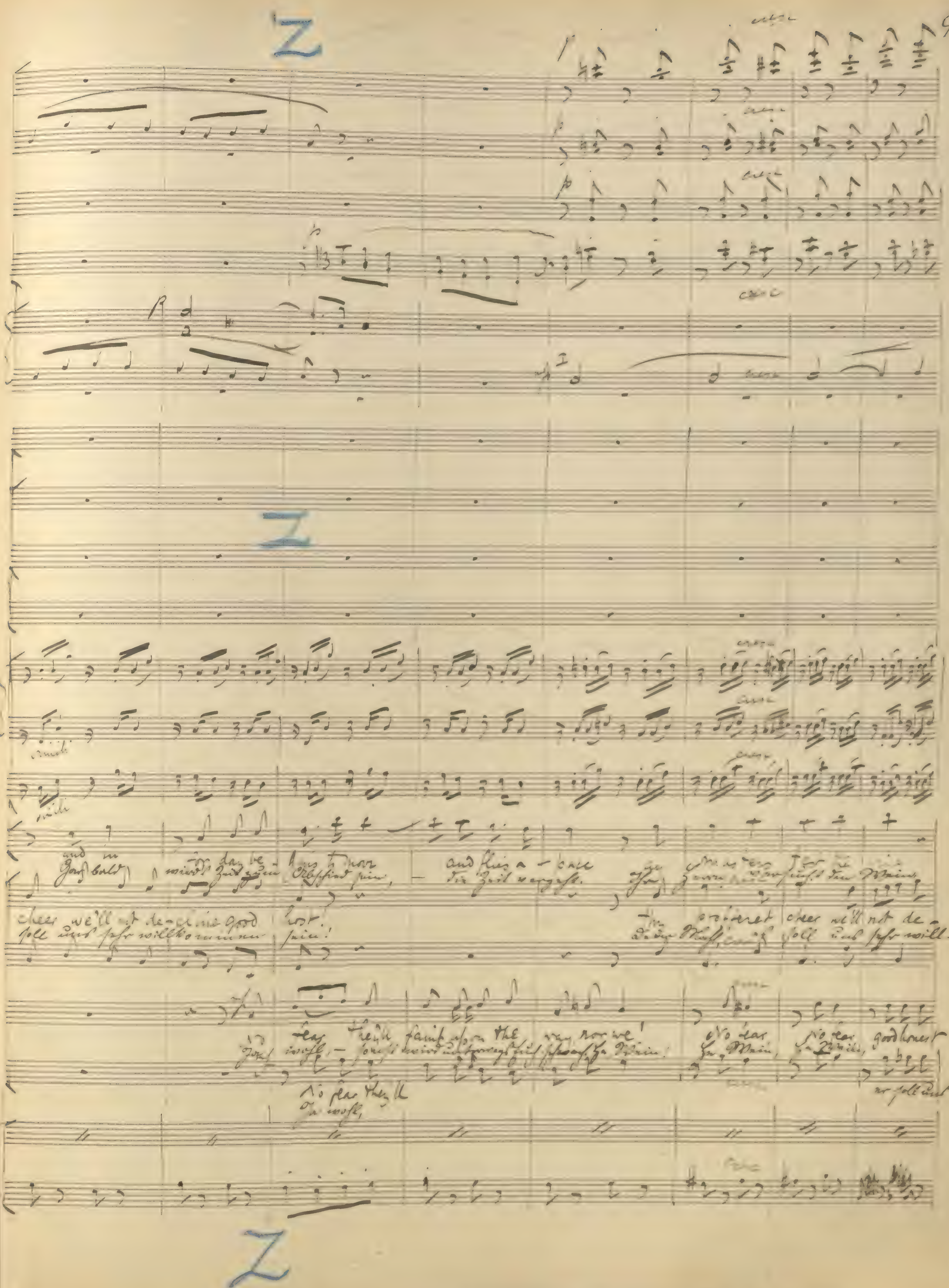

molto dim
pp più
Can — terbury shrine.
Can — terbury wine!
ay pleasant,

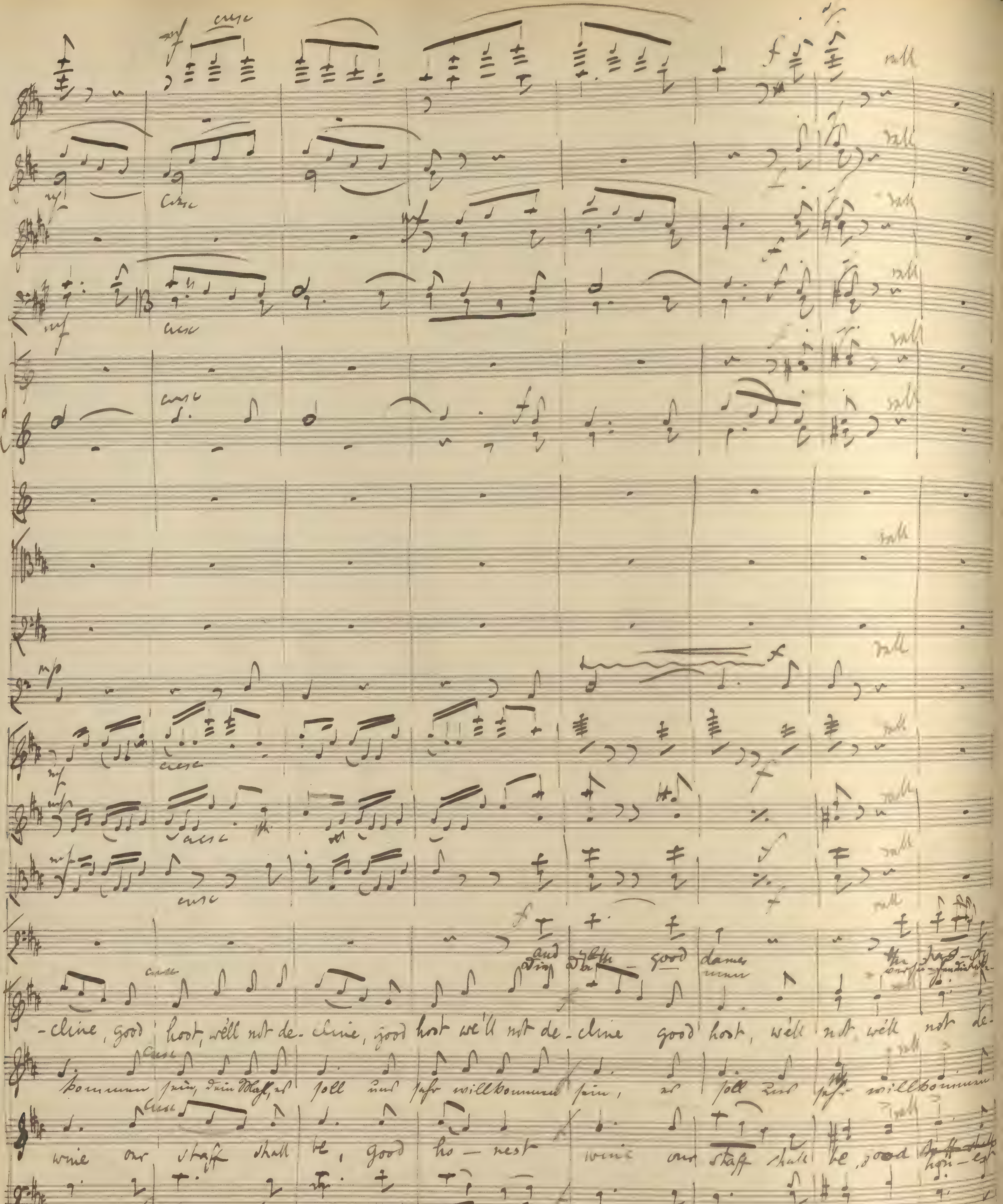

staccato
staccato
pizz
pizz
Geoffrey
ween: 'tis right well said Good Company but ere from here you take your leave, my bread is spread, I'll
Chorus

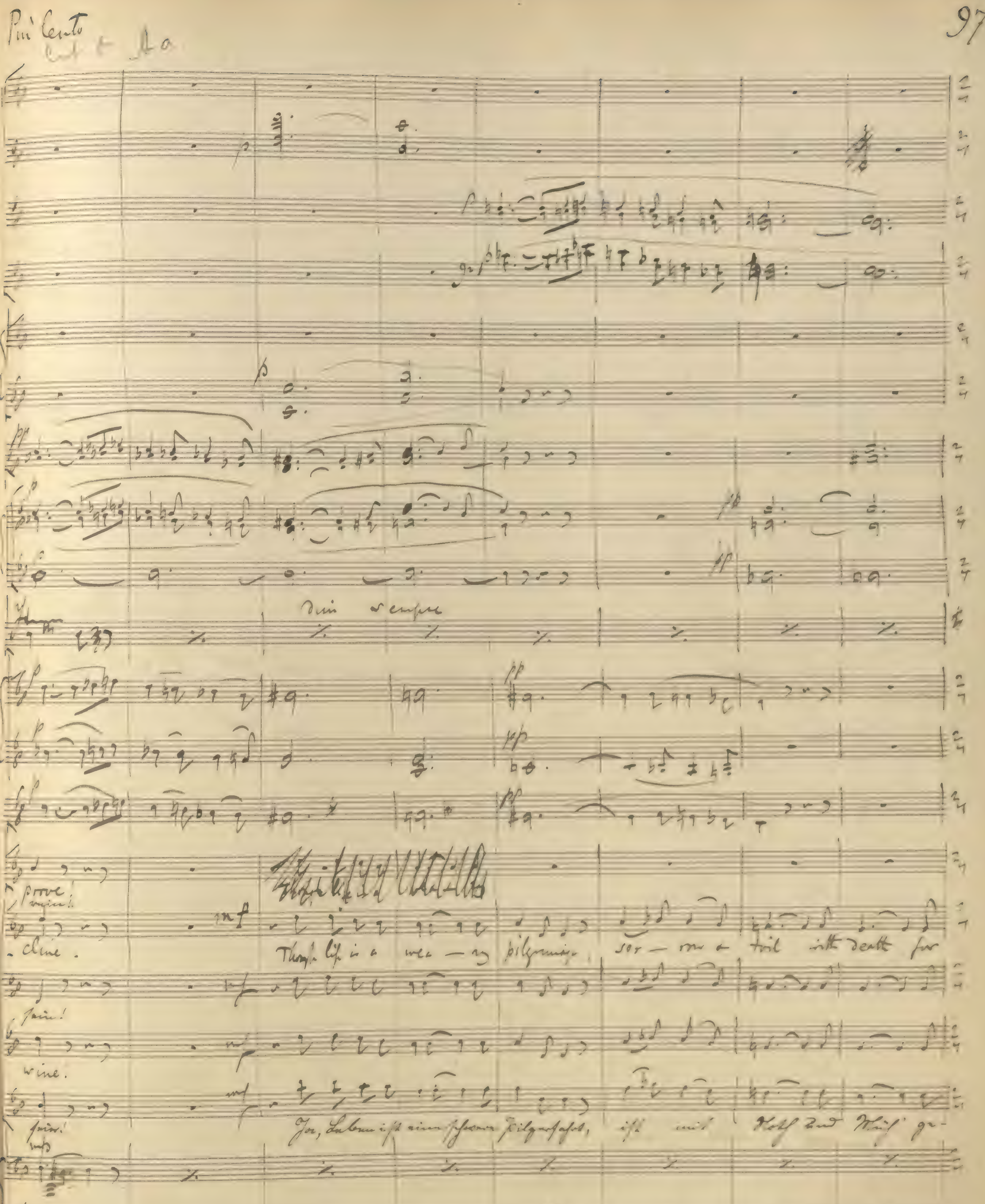

warrant you'll try the ta-
bad's cheer
go in
with you
Herein
spaziert!

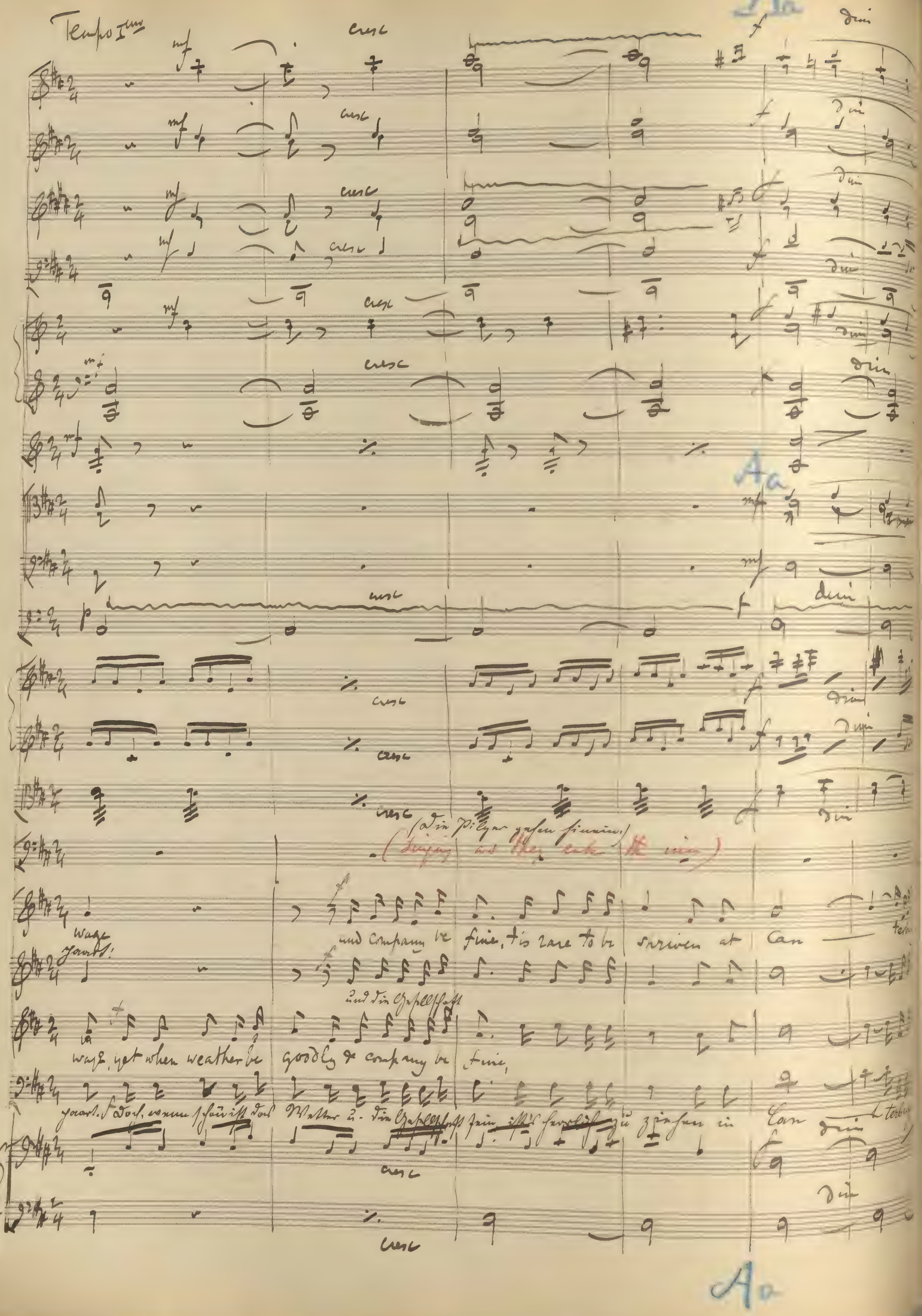


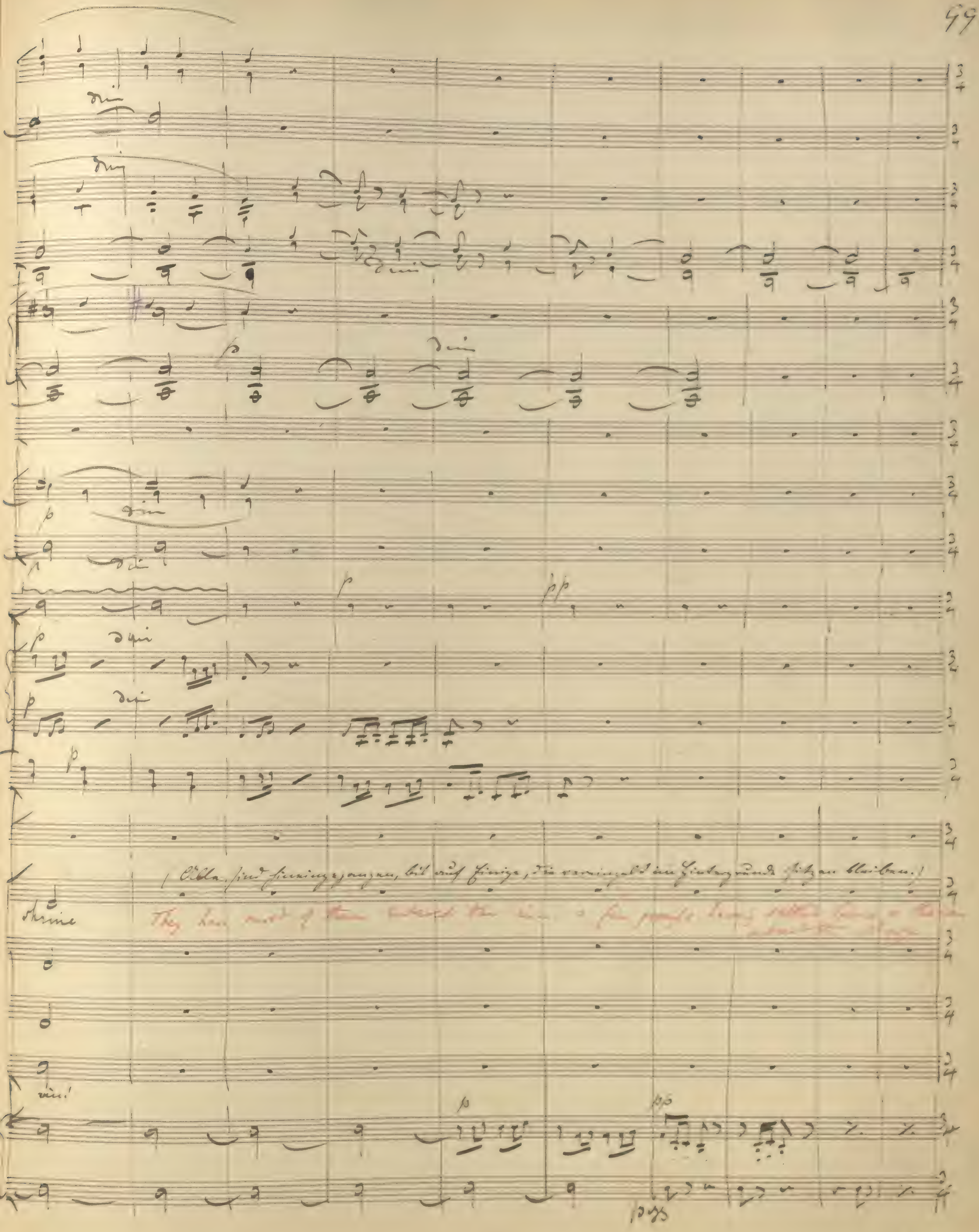
Geoffrey
Chorus
masters test the wine!
and ye good dames the pastry prove.
The Tabard Sign is famed
Thy proffered

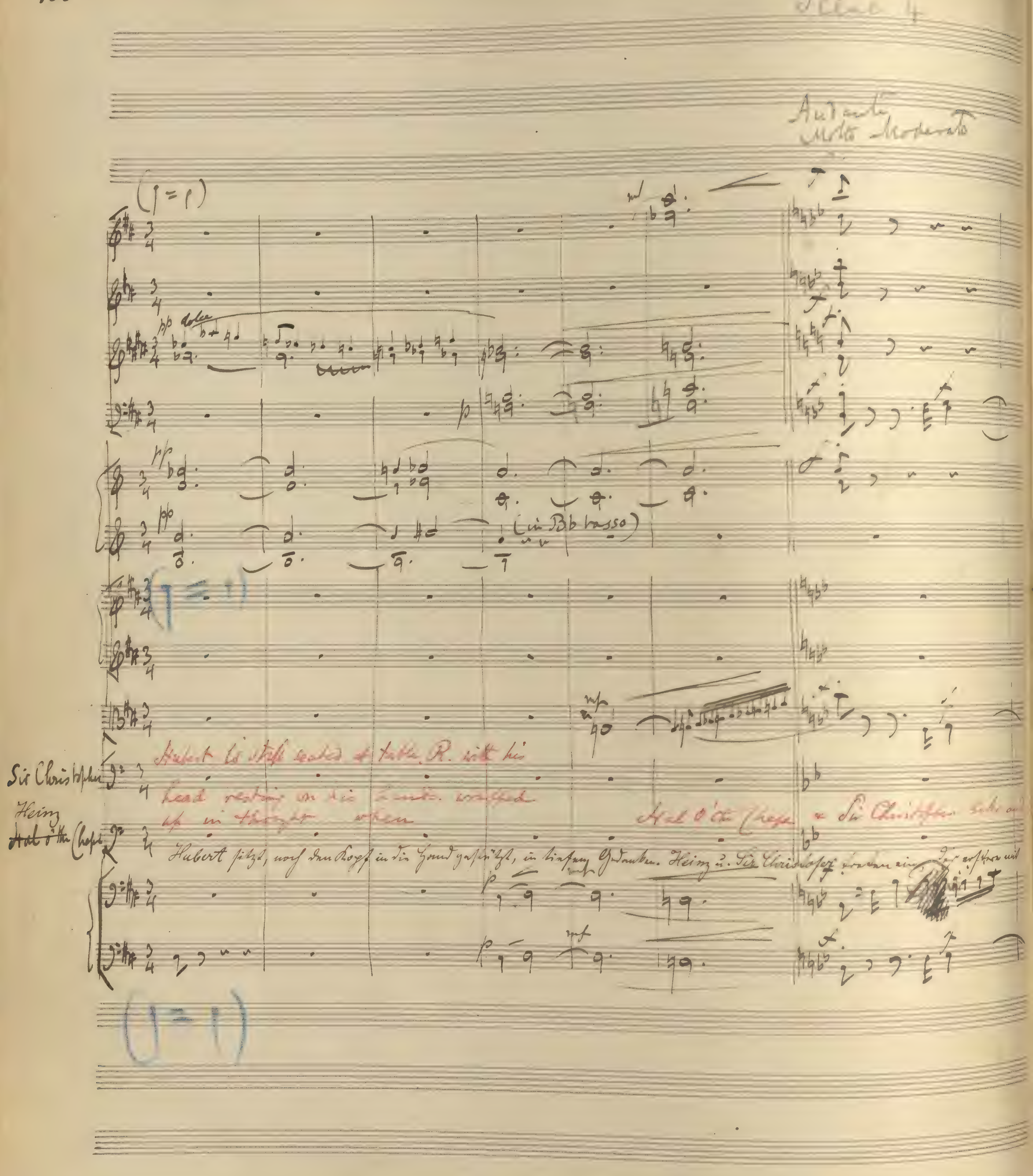

Z
No fear
No fear they'll

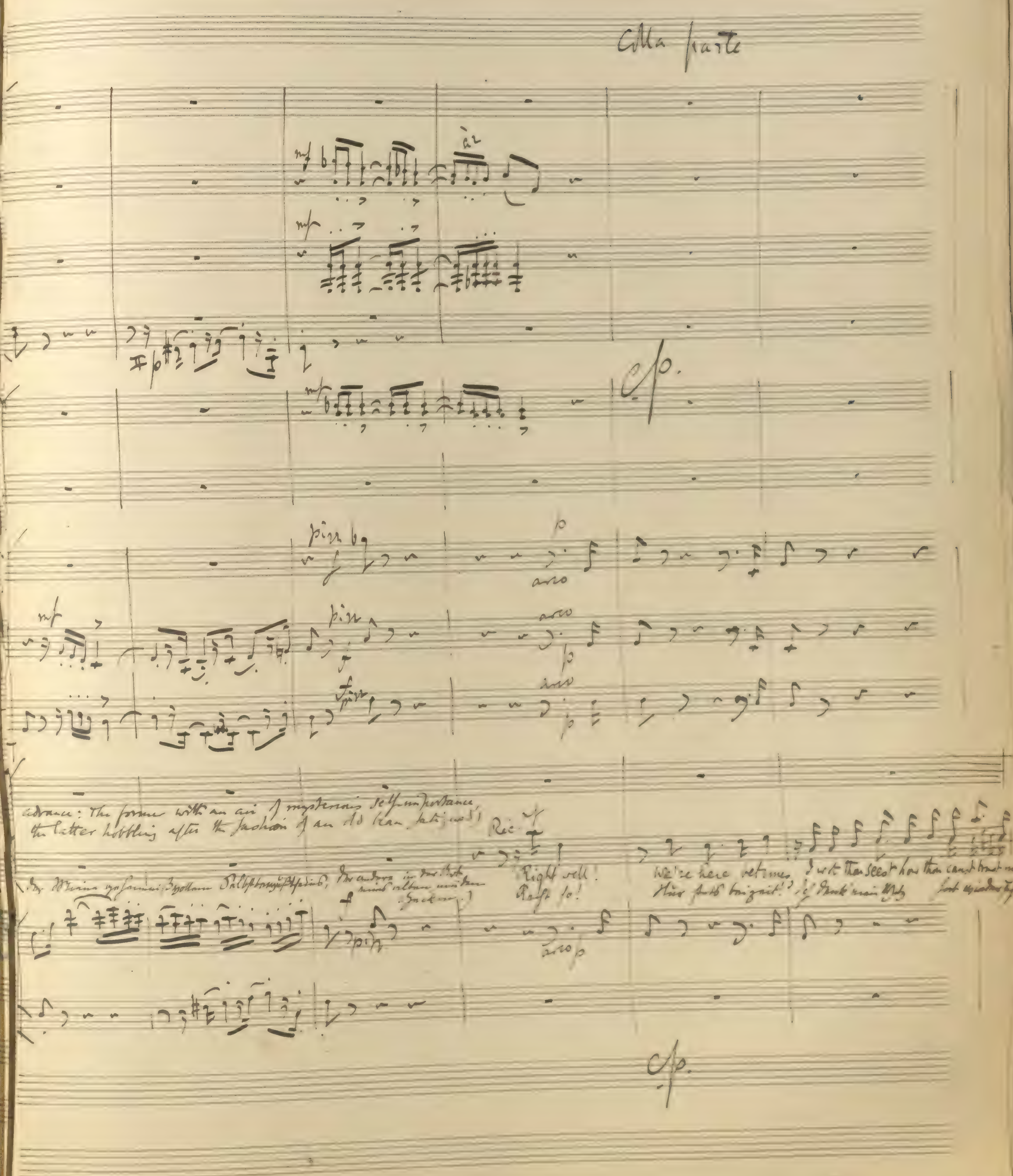

cresc
-cline, good host, we'll not de-cline, good host we'll not de-cline good host, we'll not we'll not de-
kommen sein, dein Stab, er soll uns sehr willkommen sein, er soll uns sehr willkommen
wine our staff shall be, good ho-nest wine our staff shall be, good
Stab und Ver- stan sein, ein gu- ter Wein, er soll uns Stab und Verstan

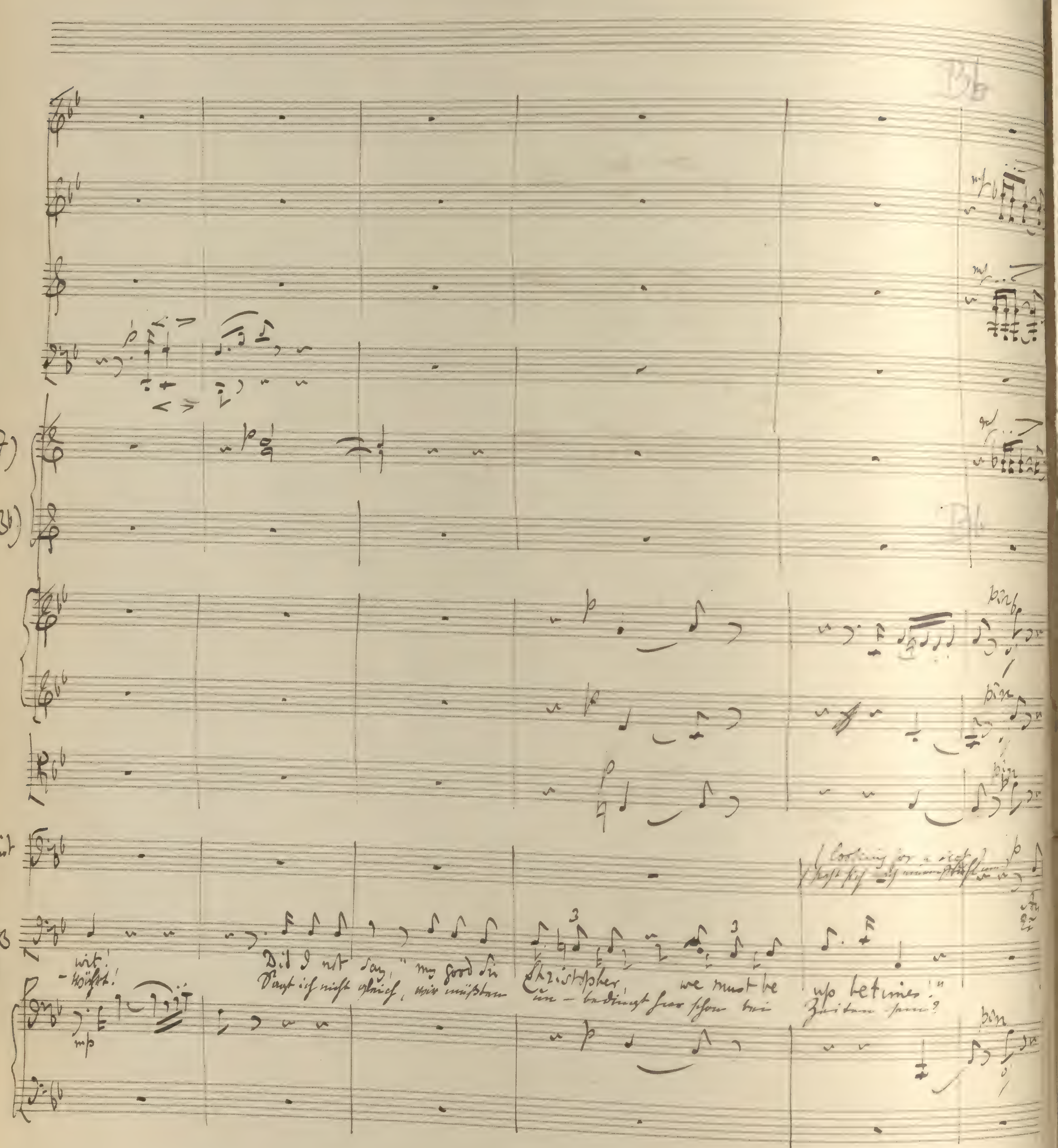

Più lento
dim e sempre
prove!
cline.
pain!
wine.
Though life is a wea-ry pilgrimage, sor-row and toil with death for
Ja, Leben ist eine schwere Pilgerschaft, ist mit Noth und Müh' ge-

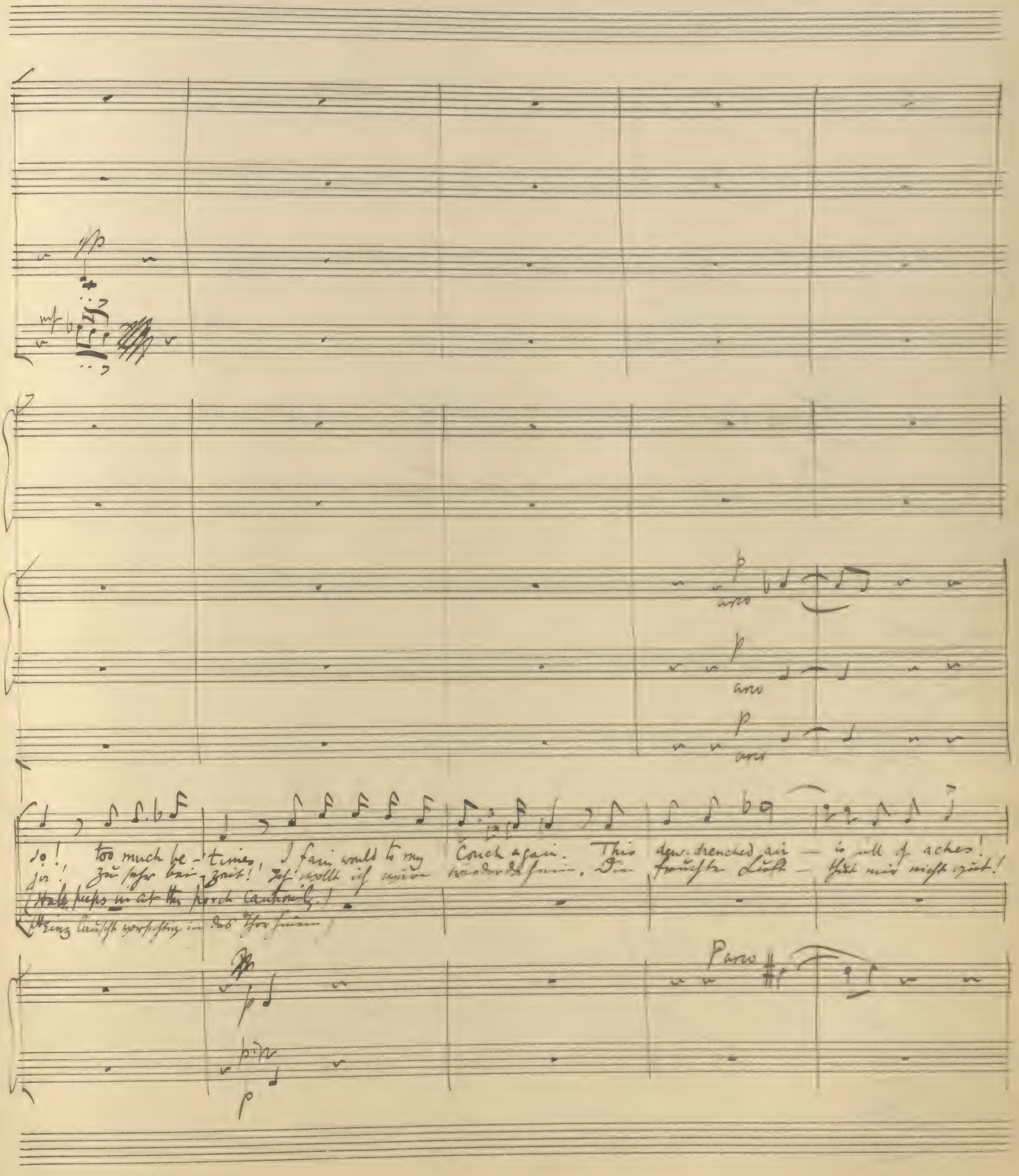

Tempo Imo
cresc
dim
Aa
Wage
jaart!
und company be fine, 'tis rare to be striven at Can
und die Gesellschaft
wage, yet when weather be goodly & company be fine,
(die Pilger gehen hinein)
(singing as they enter the inn)


dim
dim
dim
p
dim
p
pp
p
dim
p
dim
p
(Alle sind hineingegangen, bis auf Einige, die vereinzelt im Hintergrunde sitzen bleiben.)
shrine
p
pp
pp


Scene 4
Andante Molto Moderato
pp dolce
(in Bb basso)
Sir Christopher
Heinz
Hal o' the Chepe
Hubert is still seated at table R. with his head resting on his hands, wrapped up in thought when
Hal o' the Chepe & Sir Christopher
Hubert sitzt, noch den Kopf in die Hand gestützt, in tiefen Gedanken. Heinz u. Sir Christoph treten ein, der erstere mit

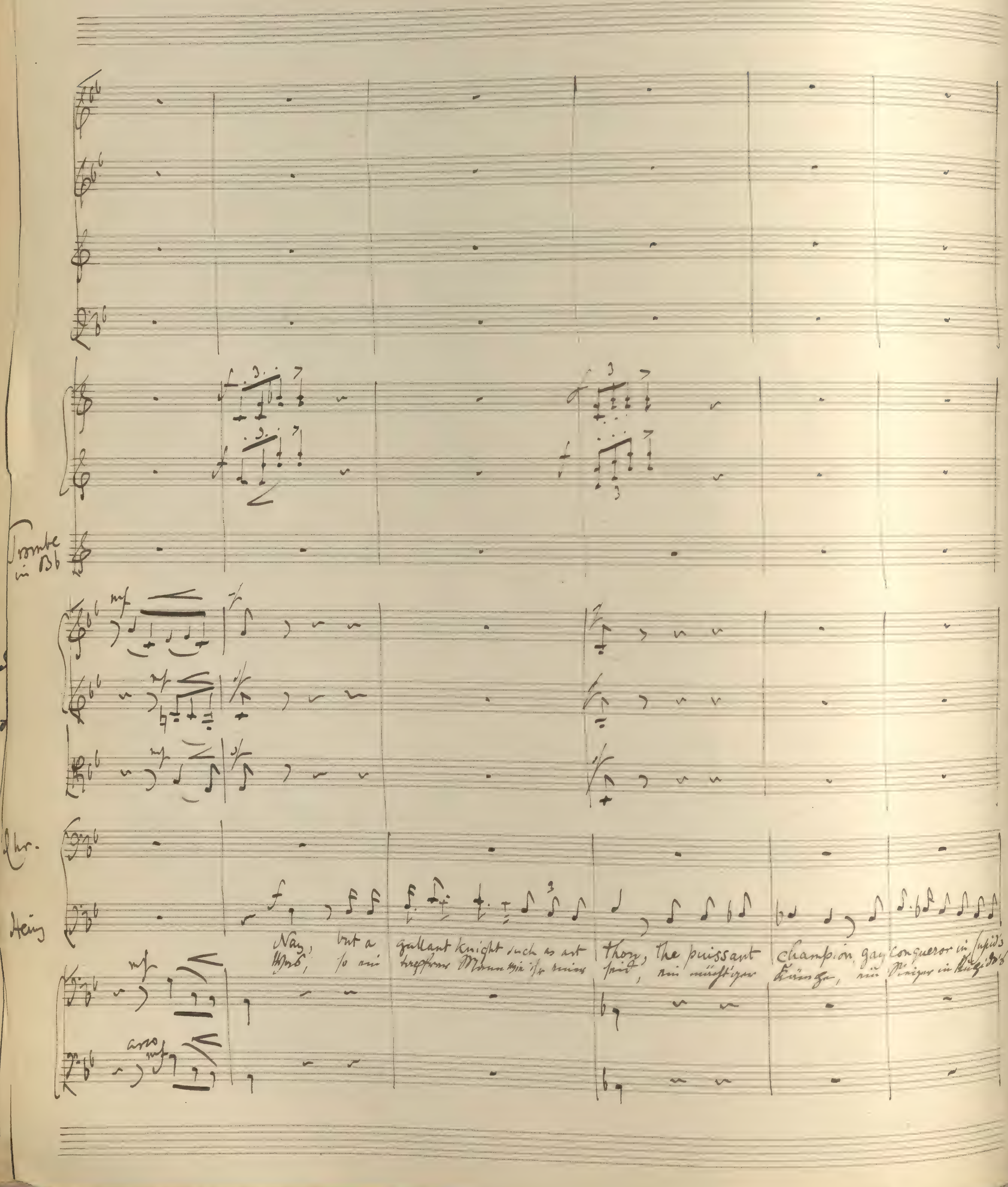

Colla parte
a2
mf
c/p.
pizz
arco
p
advance: the former with an air of mysterious self-importance,
the latter hobbling after the fashion of an old man,
Rec.
Right well!
Recht so!
We're here betimes
c/p.

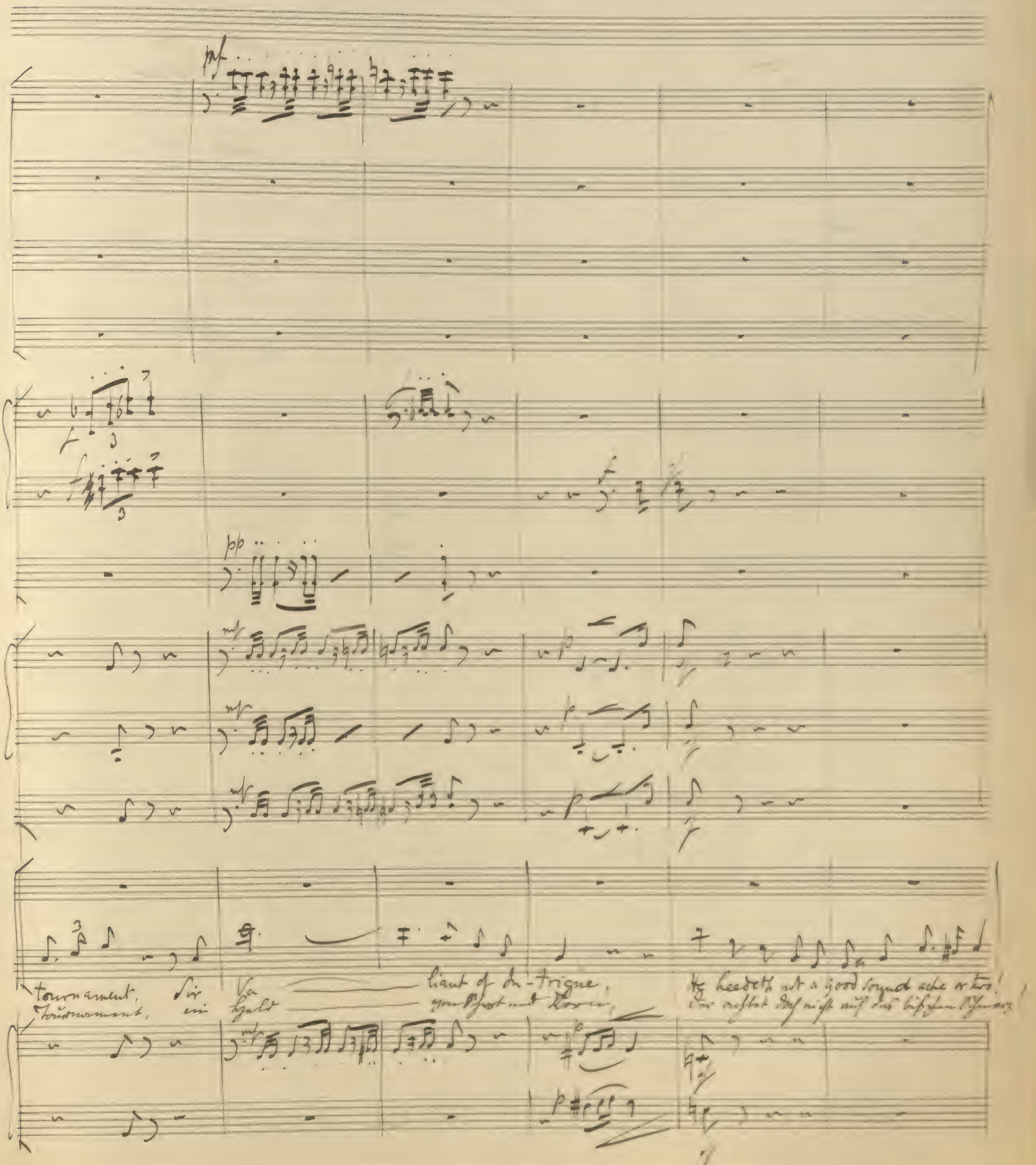

(F)
(Bb)
Sir Christ
Heinz
(Hals)
Did I not say, "my good Sir Christopher, we must be up betimes!"
mp

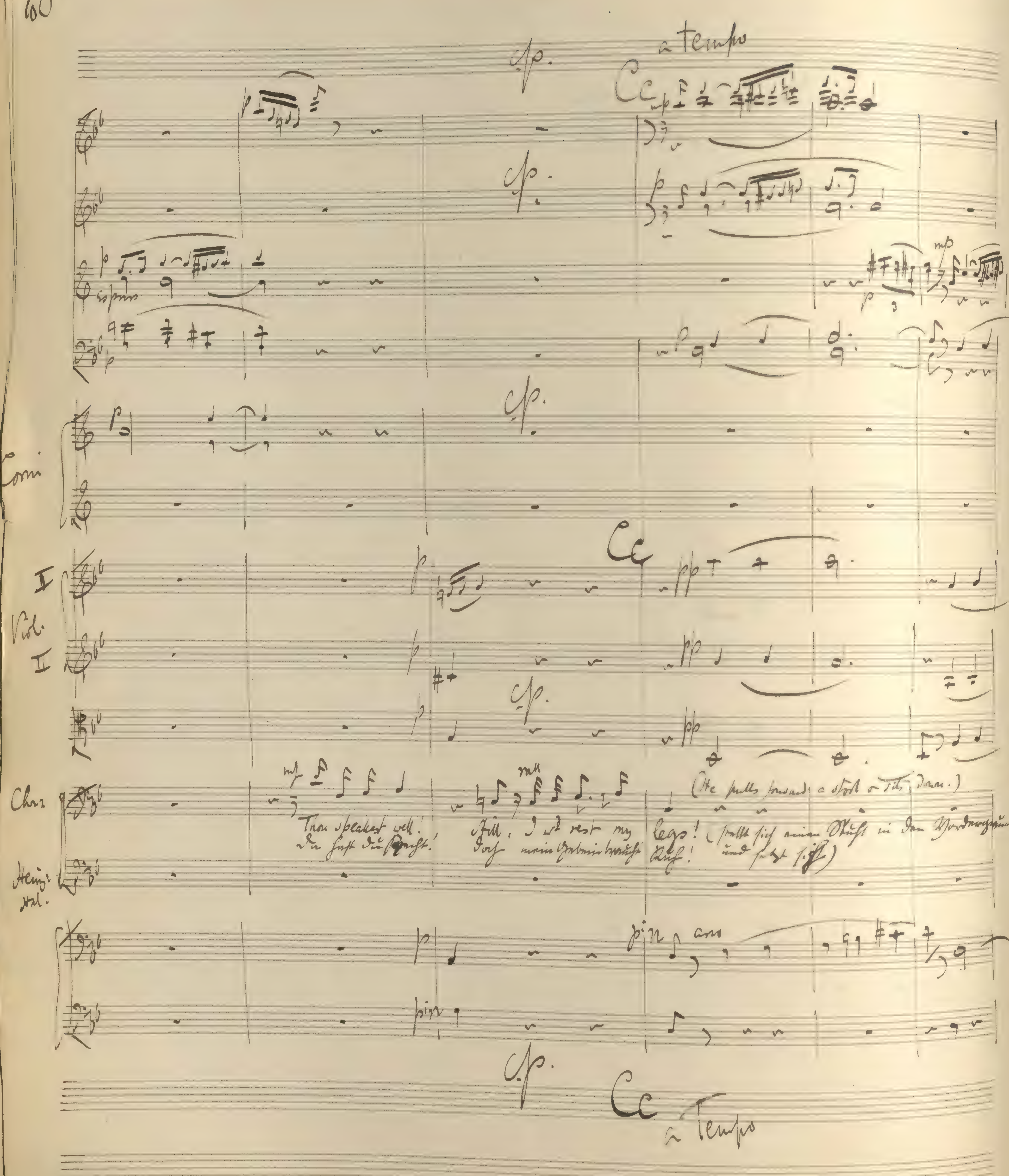

do!, too much be-times, I fain would to my Couch again. This dew-drenched air — is ull of aches!
Pan

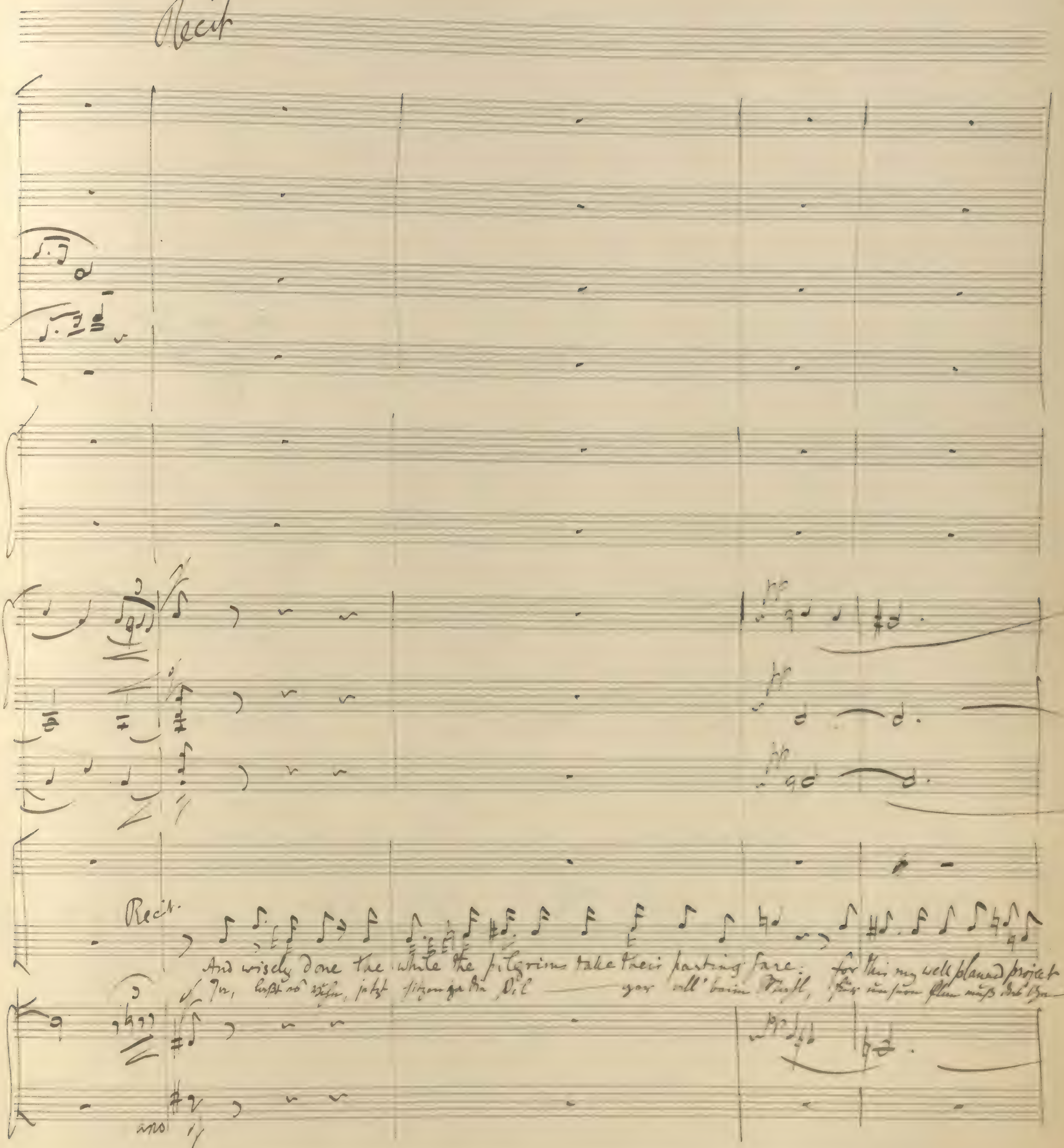
Id 102

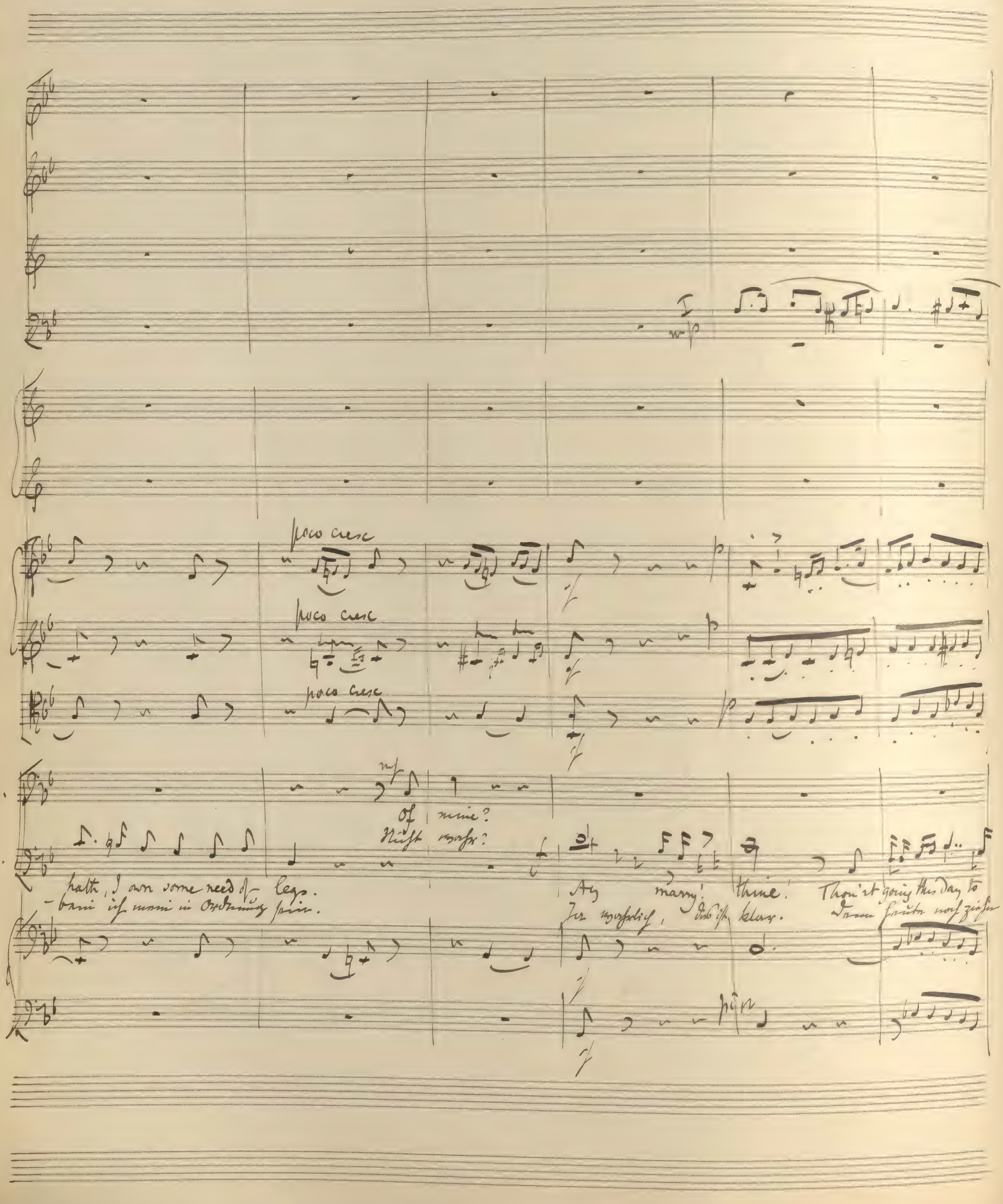
104

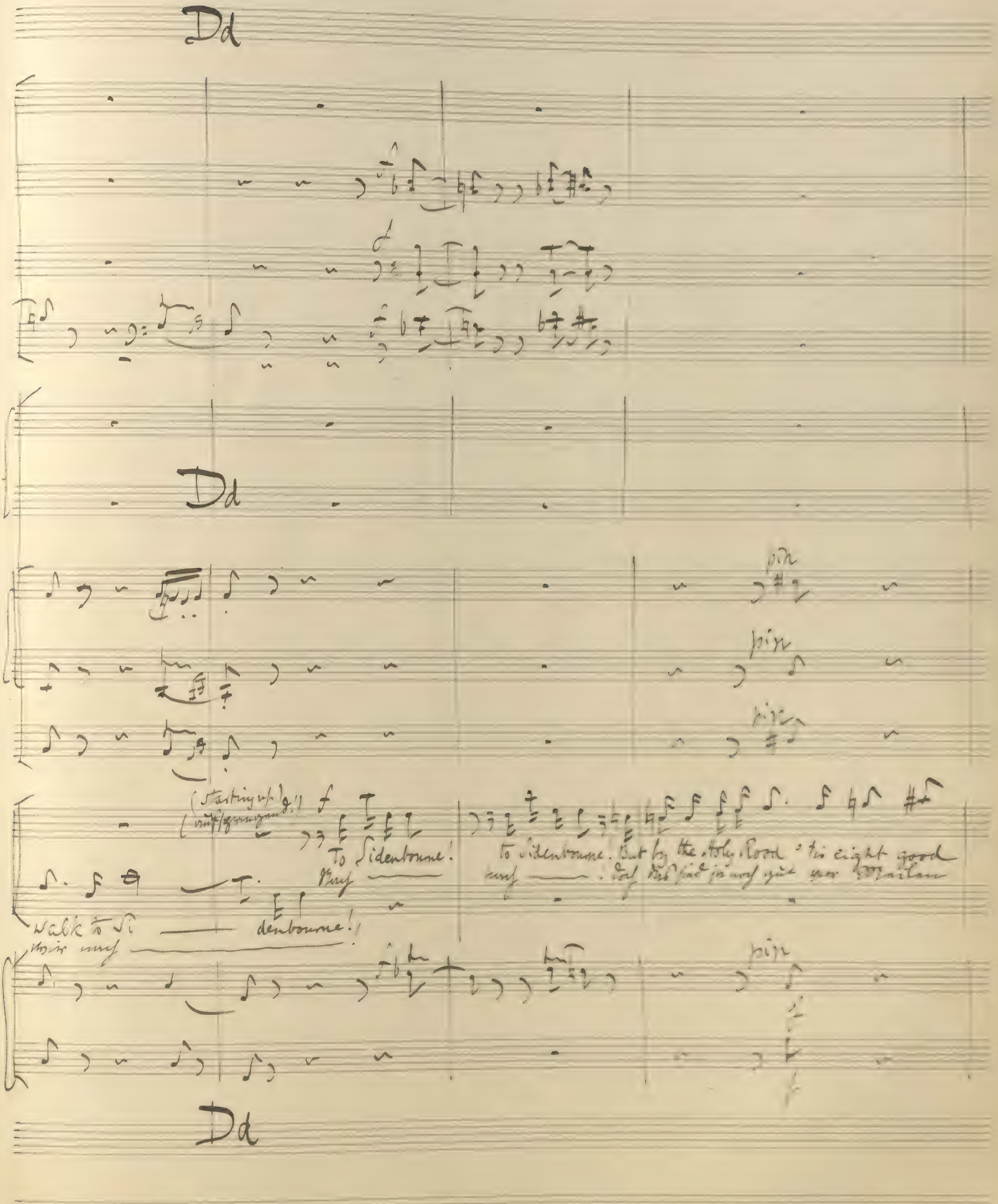

Trombe in B♭
Chor.
Nay, but a gallant knight such as art thou, the puissant champion, gay conqueror in Cupid's

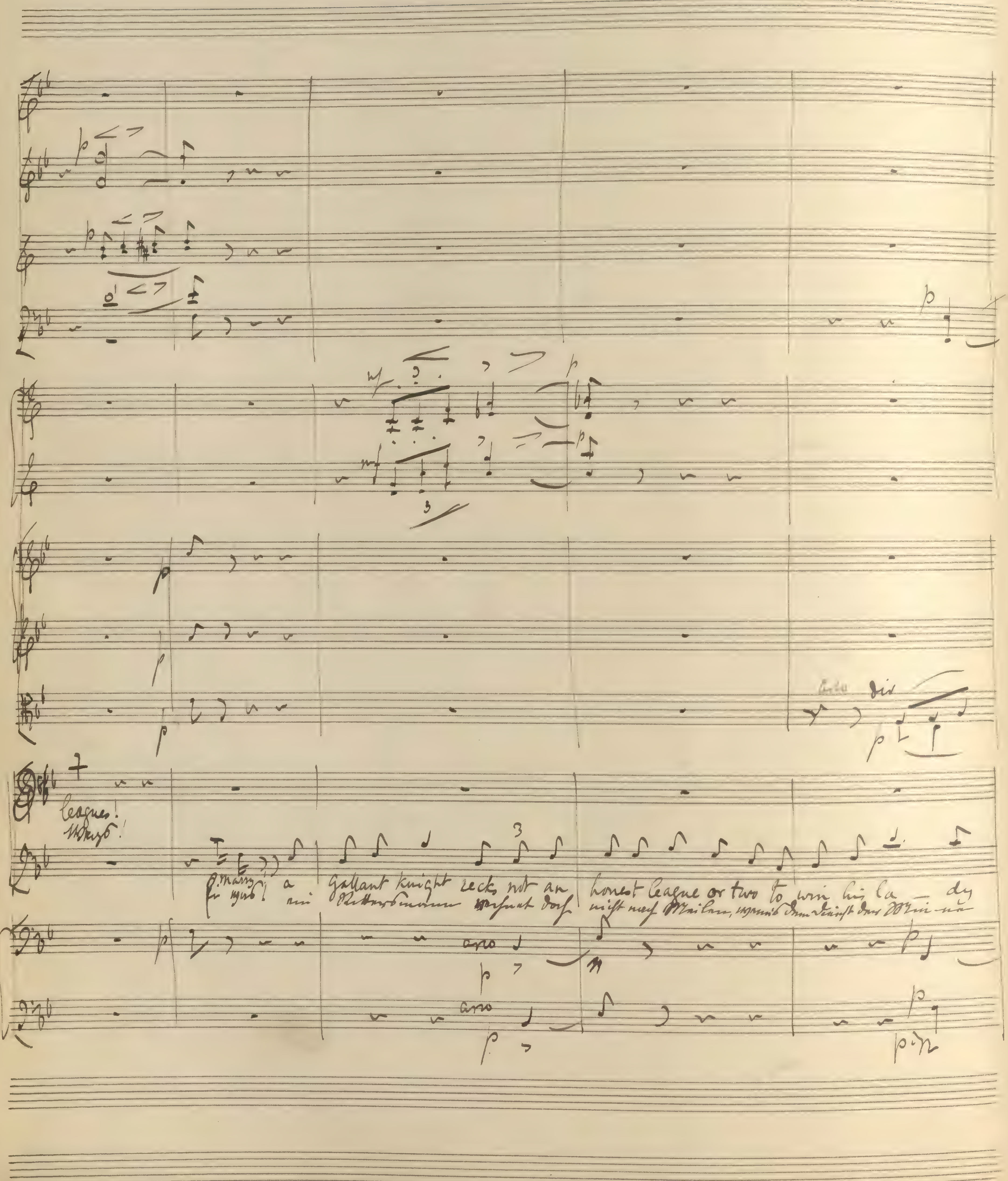

mf
pp
tournament, Sir Va liant of In-trigue,
He heedeth not a good sound ache or two!

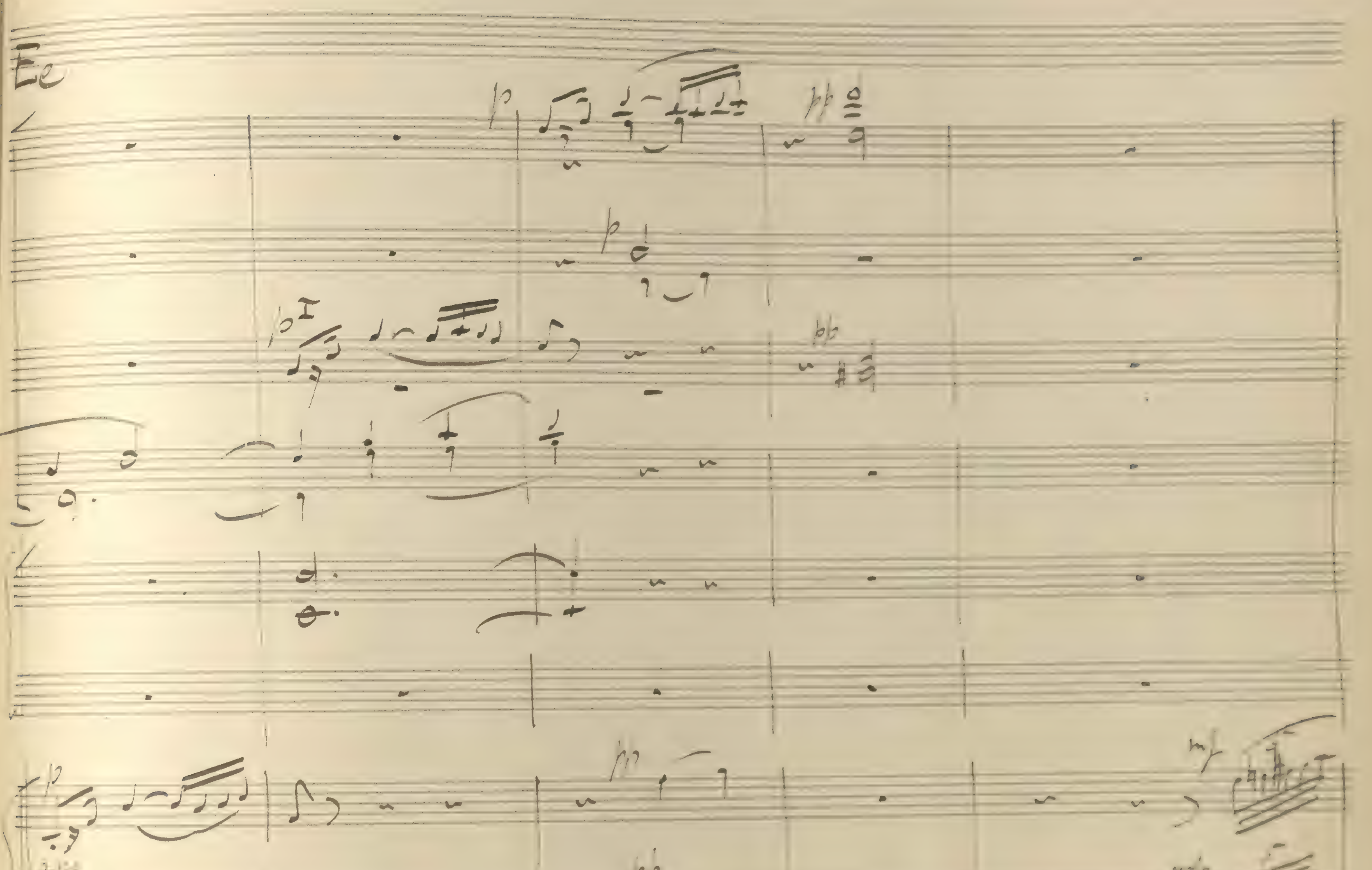

a tempo
Corni
Viol.
I
II
Chor
Thou speakest well!
legs!
a tempo


Recit
Recit.
And wisely done the while the pilgrims take their parting fare. for this my well planned project


poco cresc
Chr.
Ital.
mf
Of mine?
hath, I am some need of legs.
Ay marry! thine.

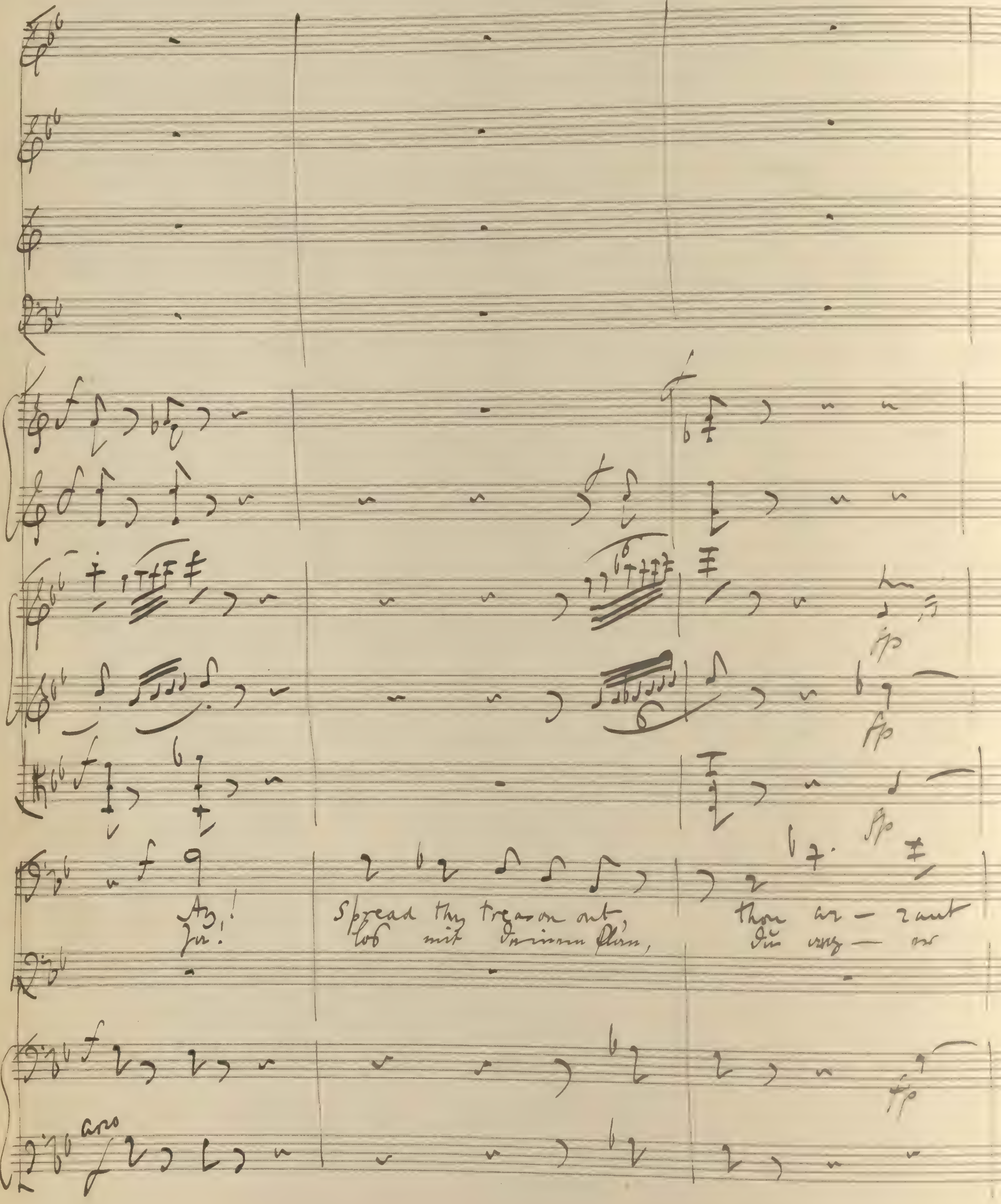

Dd
Dd
più
più
più
(Starting up)
To Sidenbourne!
to Sidenbourne. But by the Holy Rood 'tis eight good
walk to Si — denbourne!
più
Dd

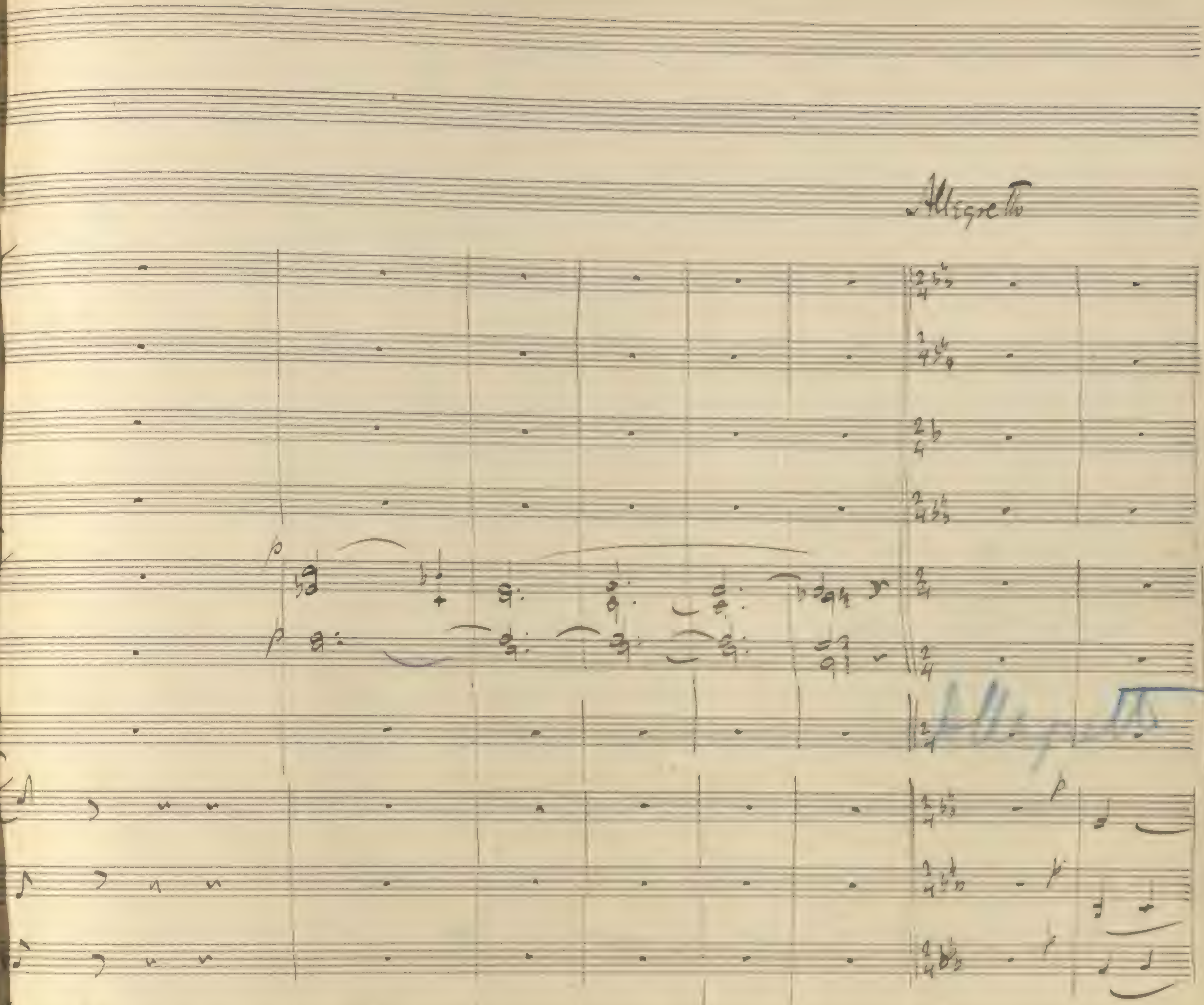

leagues!
a
Gallant knight recks not an
honest league or two to win his la - dy

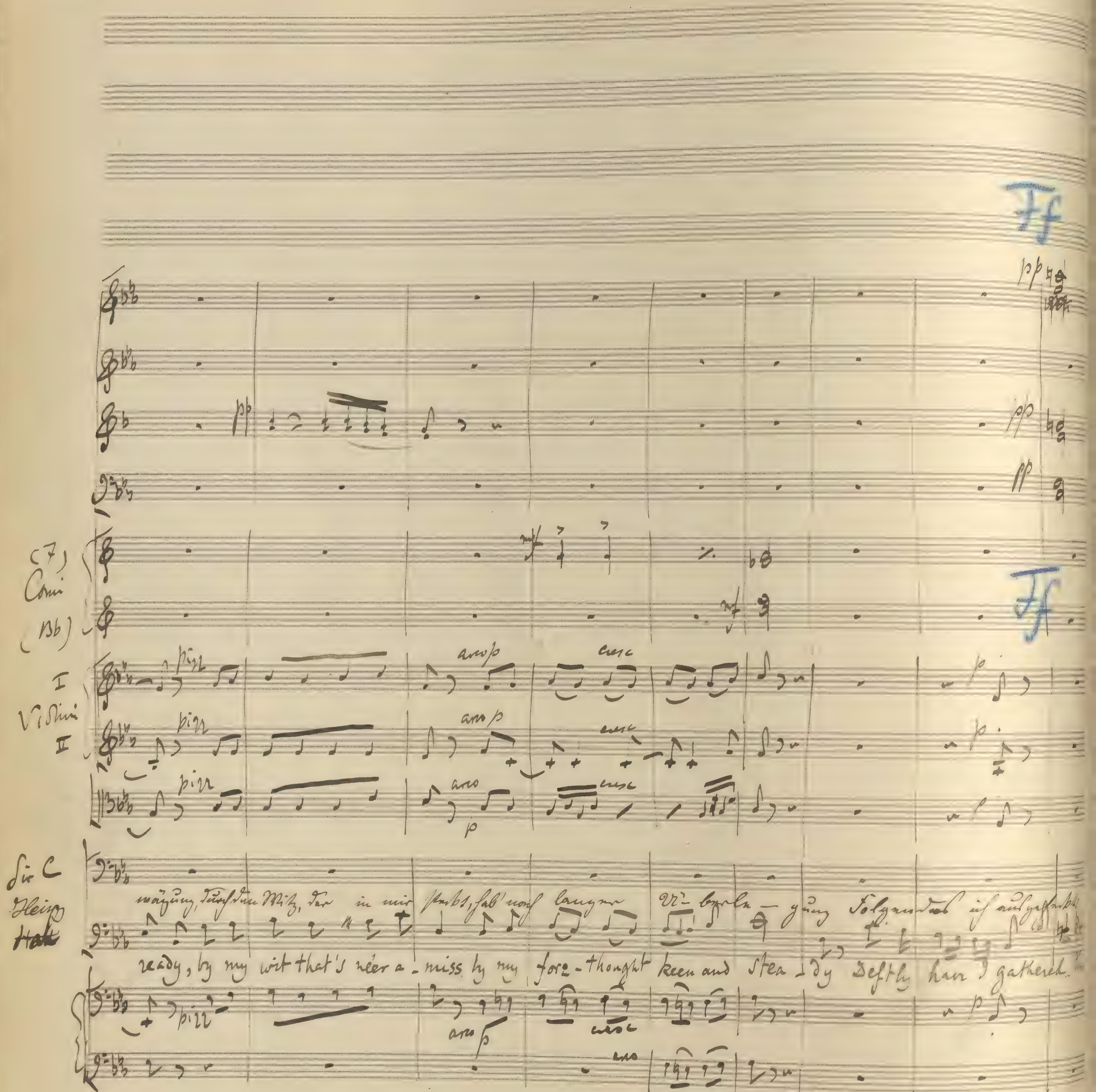

(he looks round cautiously)
love.
wouldst hear my plot?

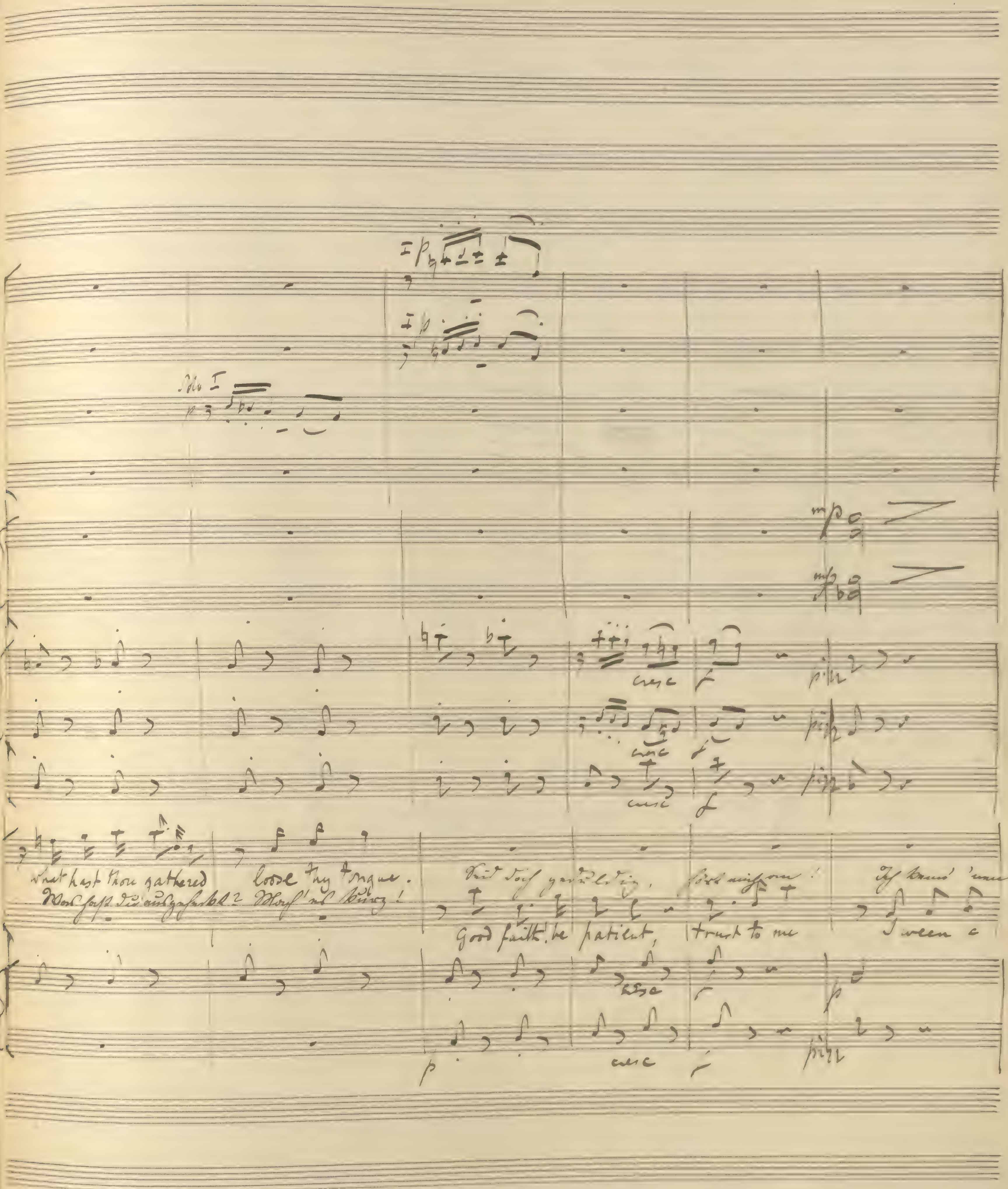
(112 – 114)

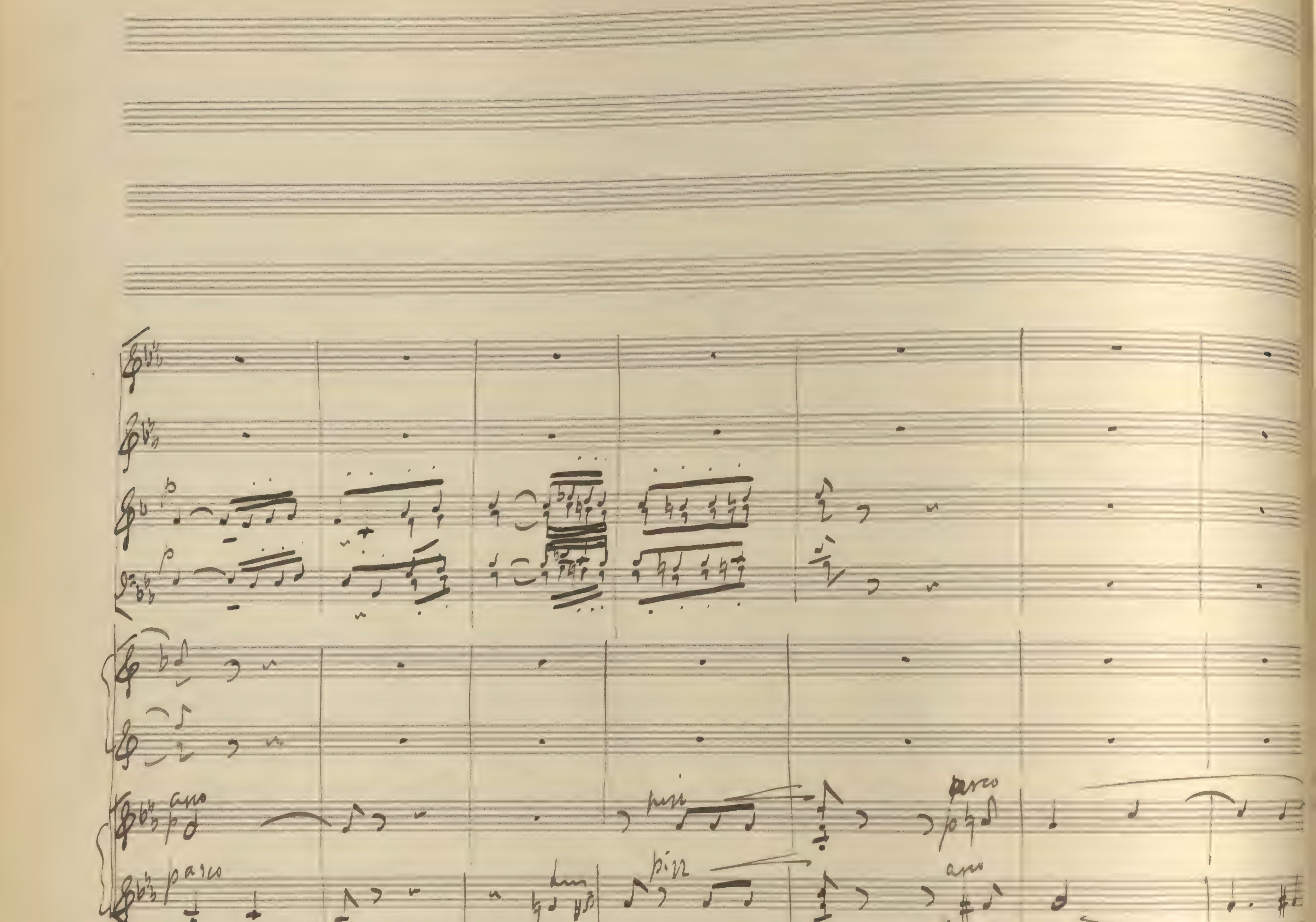
110

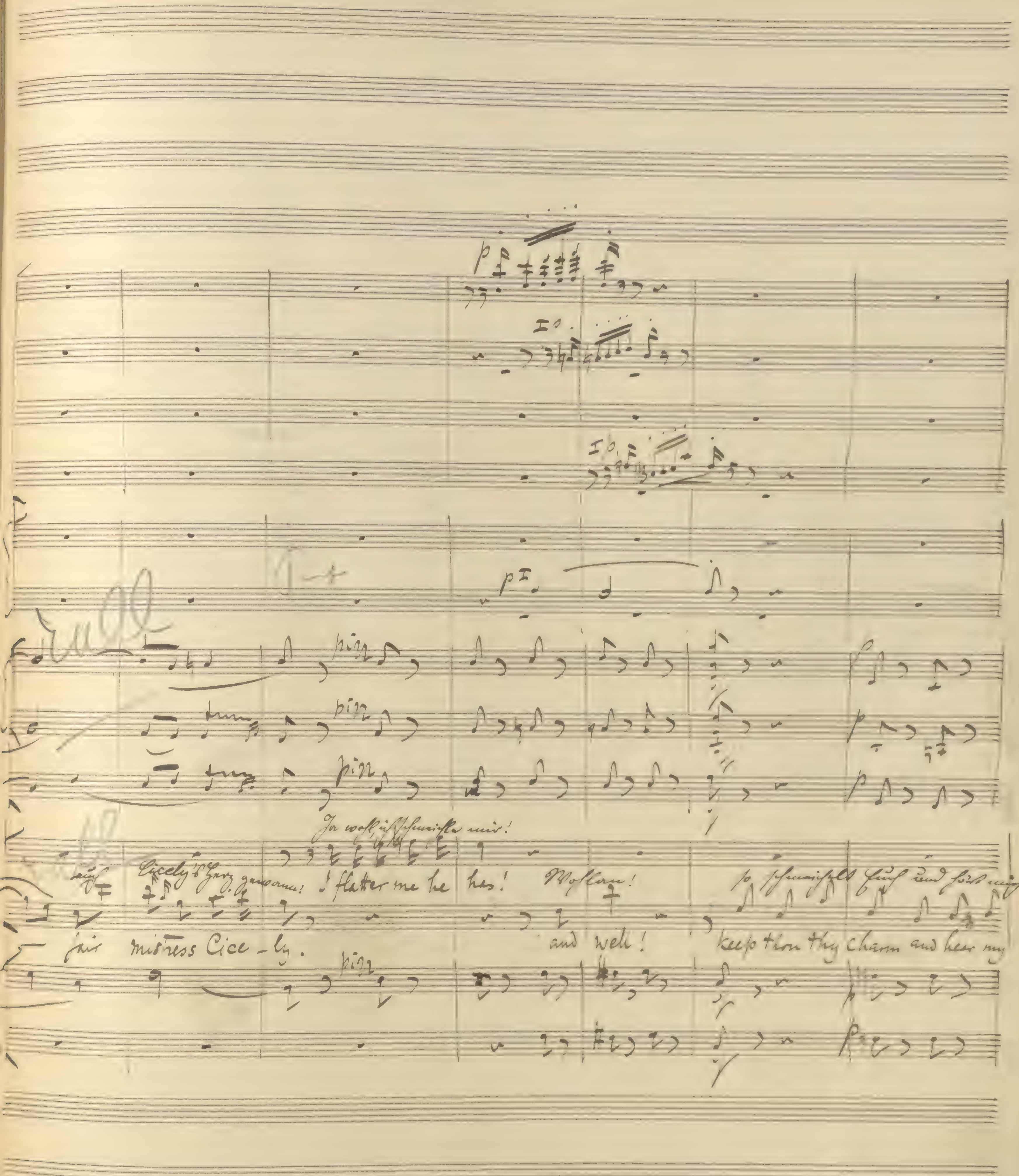


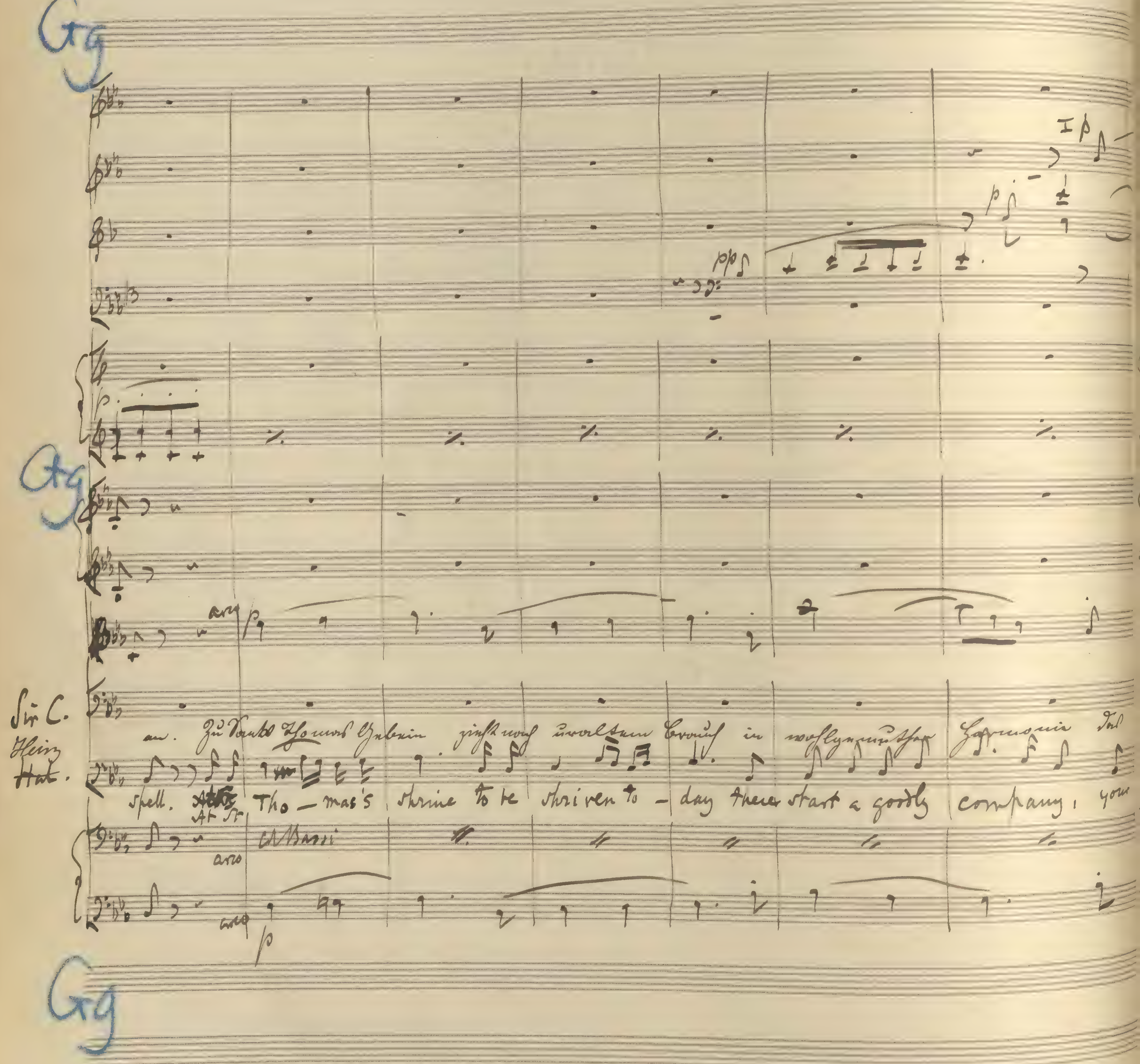

Allegretto
Allegretto
Allegretto
slave: thou hast served me well ere this
Well
Harken
now
By me subtlety so

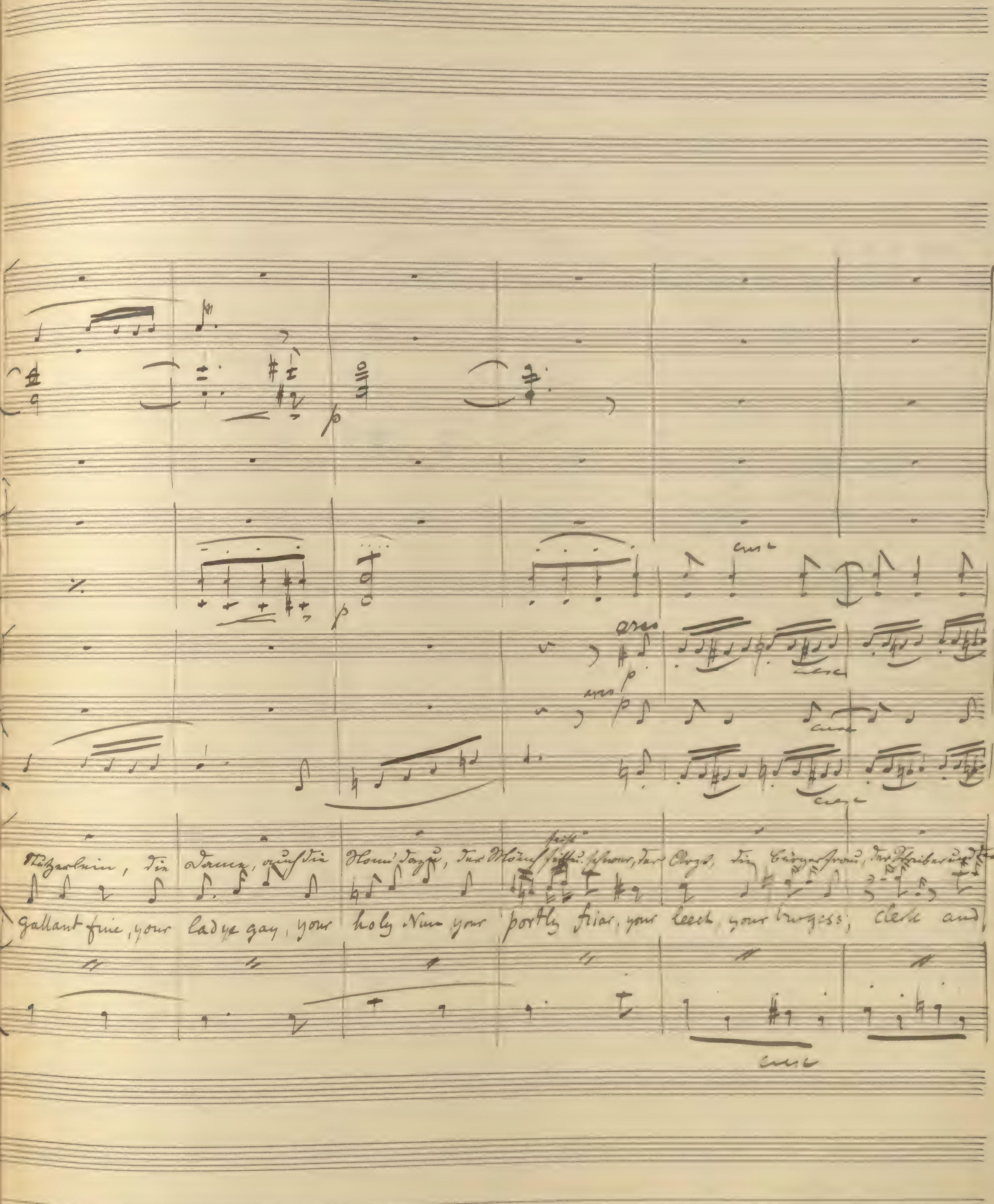

Corni
Violini
I
II
pizz
arco p
cresc
pp
ff
Sir C
ready, by my wit that's ne'er a - miss by my fore - thought keen and stea - dy Deftly have I gathered


What hast thou gathered
loose thy tongue.
Good faith! be patient,
trust to me
I ween a

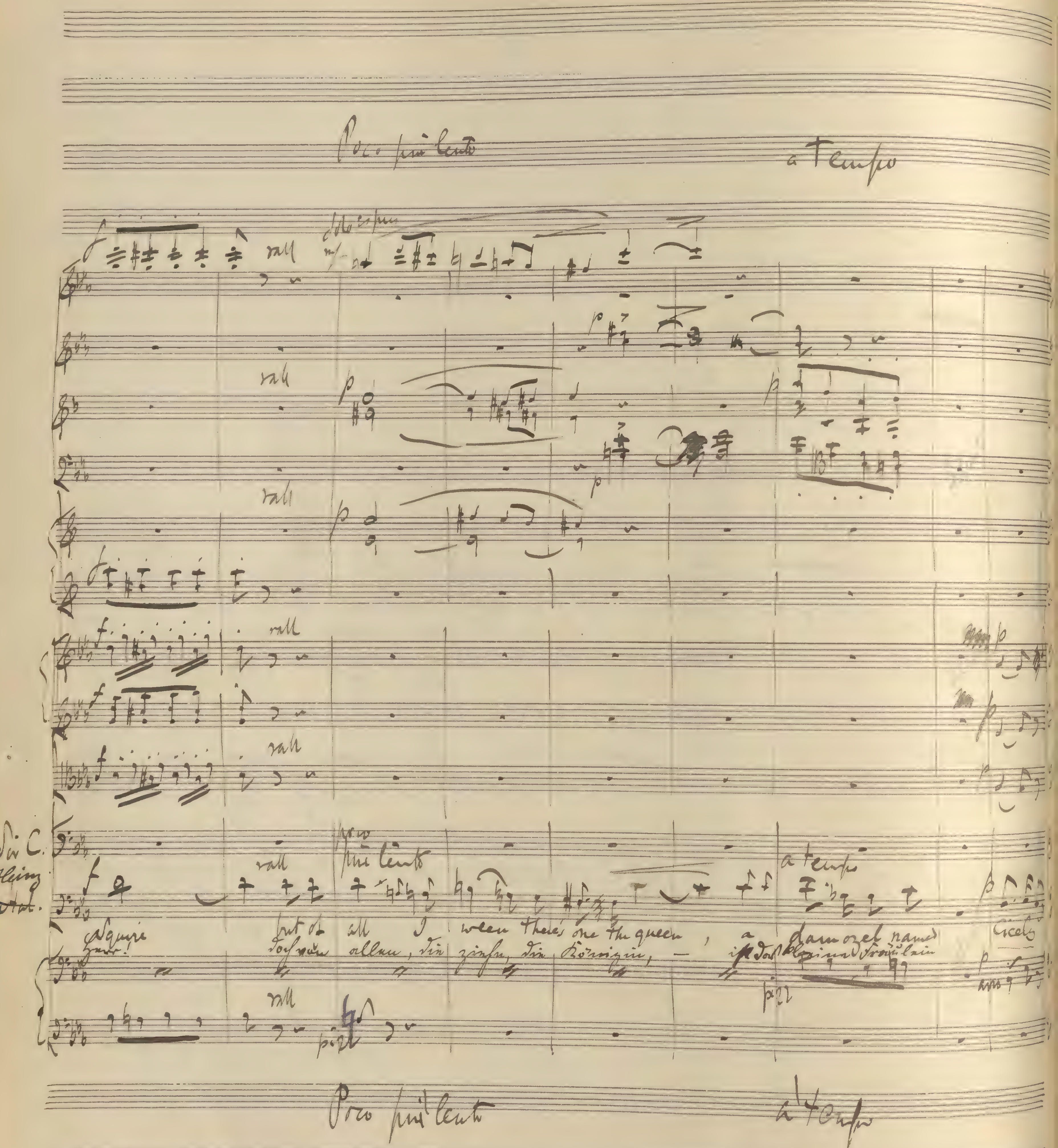

Sir C.
Hal.
arco
pizz
Knight trim, lusty, young, whose praise a thousand maids have sung hath charmed hath charmed

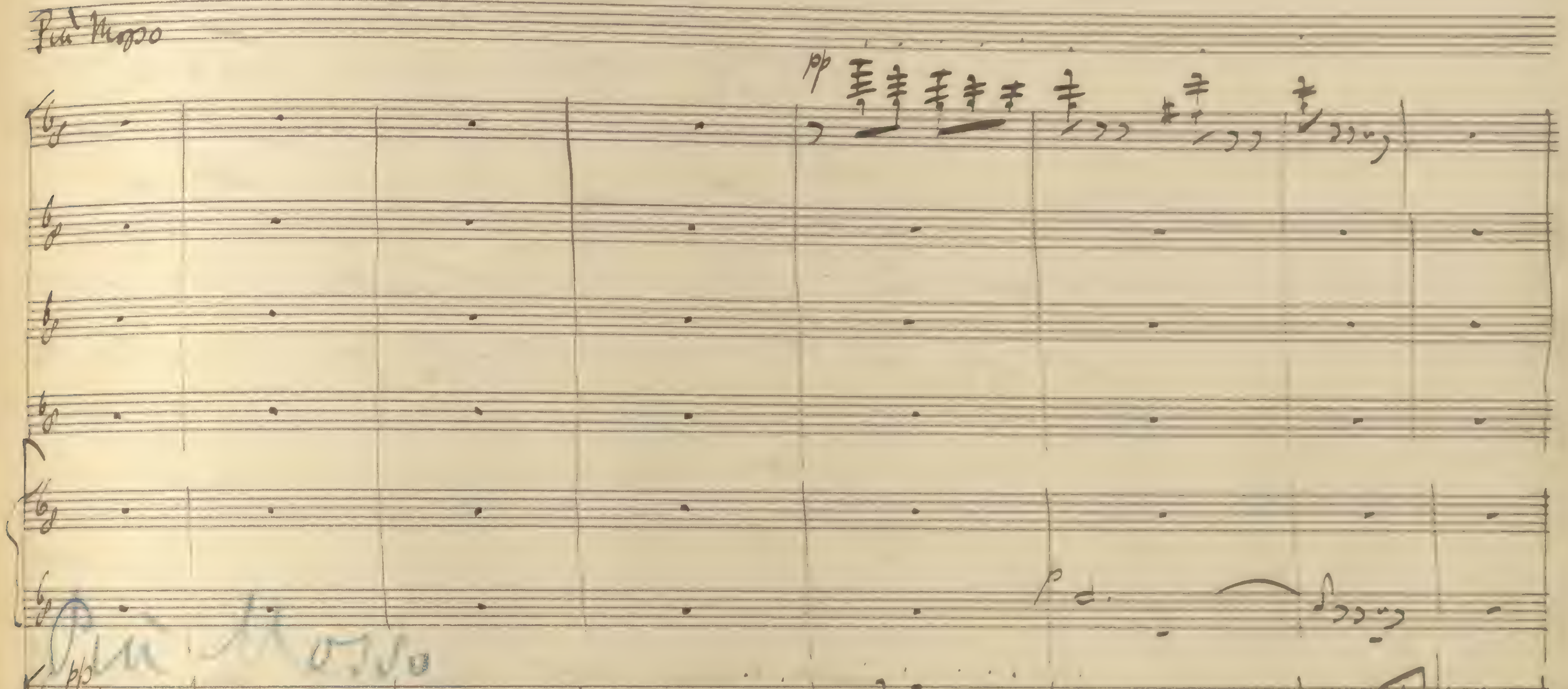

pizz
I flatter me he has!
fair mistress Cice - ly.
and well!
keep thou thy charm and hear my

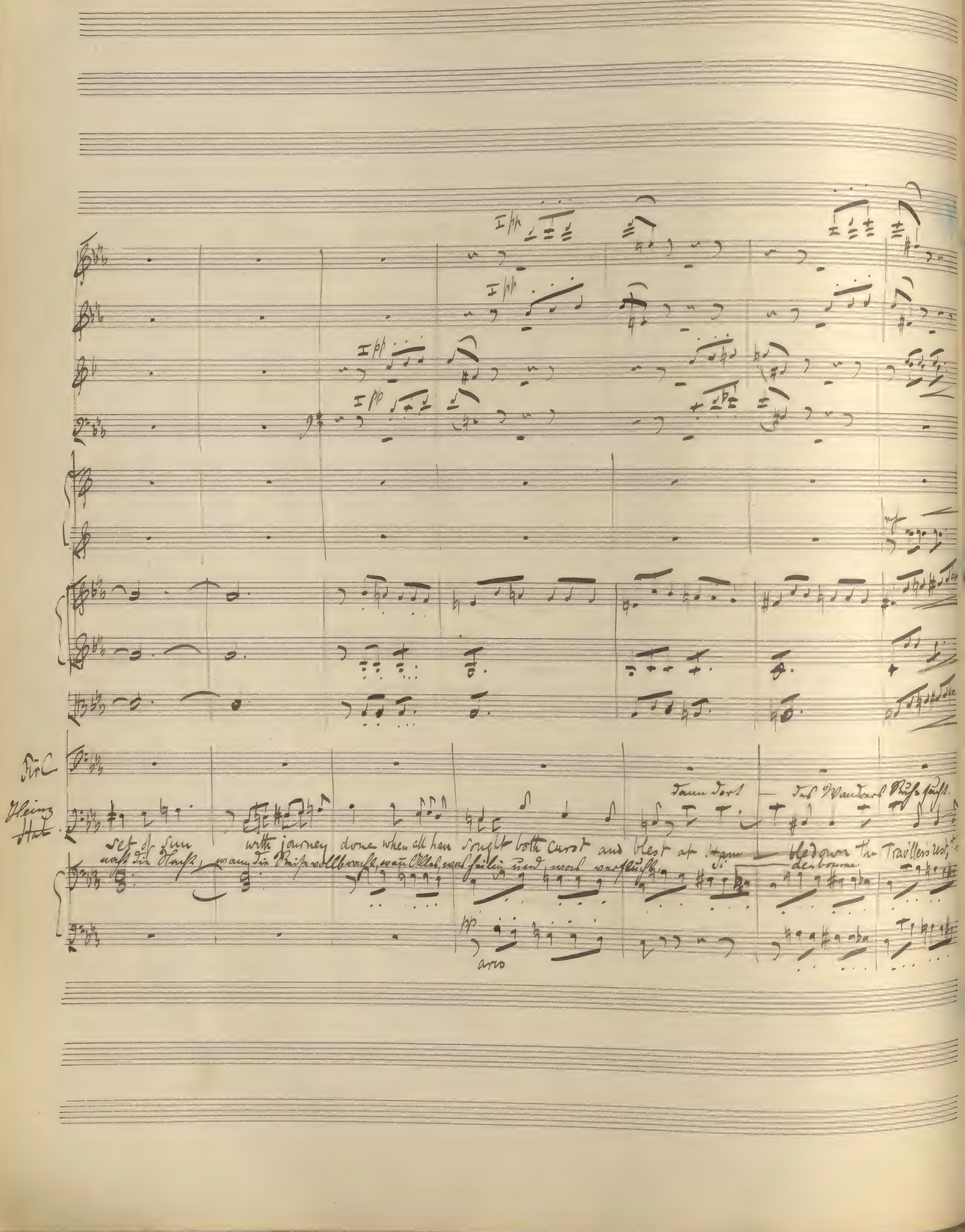

arco
Sir C.
Heinz
Hal.
spell. At St Tho — mas's shrine to be shriven to — day there start a goodly company, your
Bassi
arco

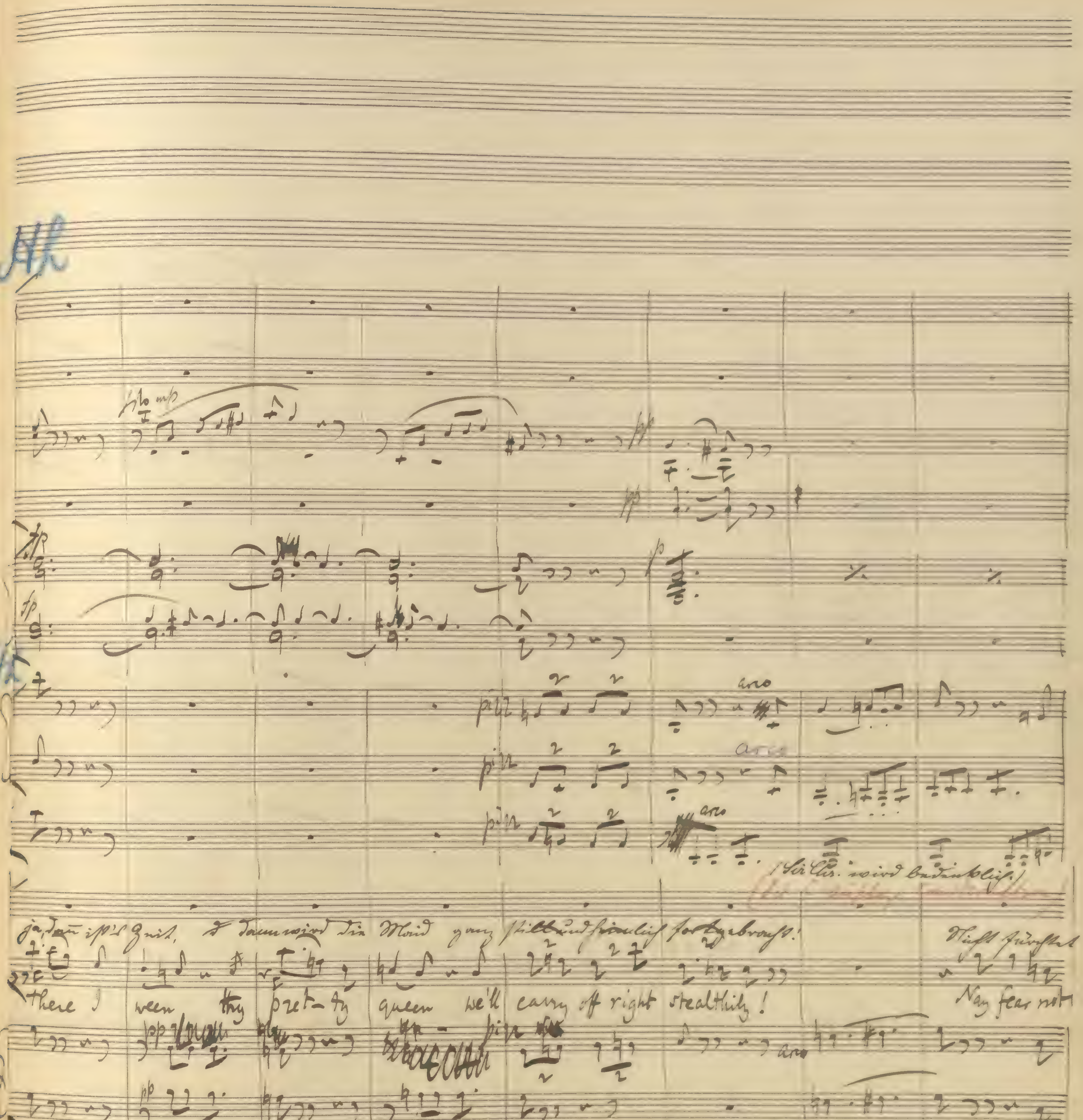


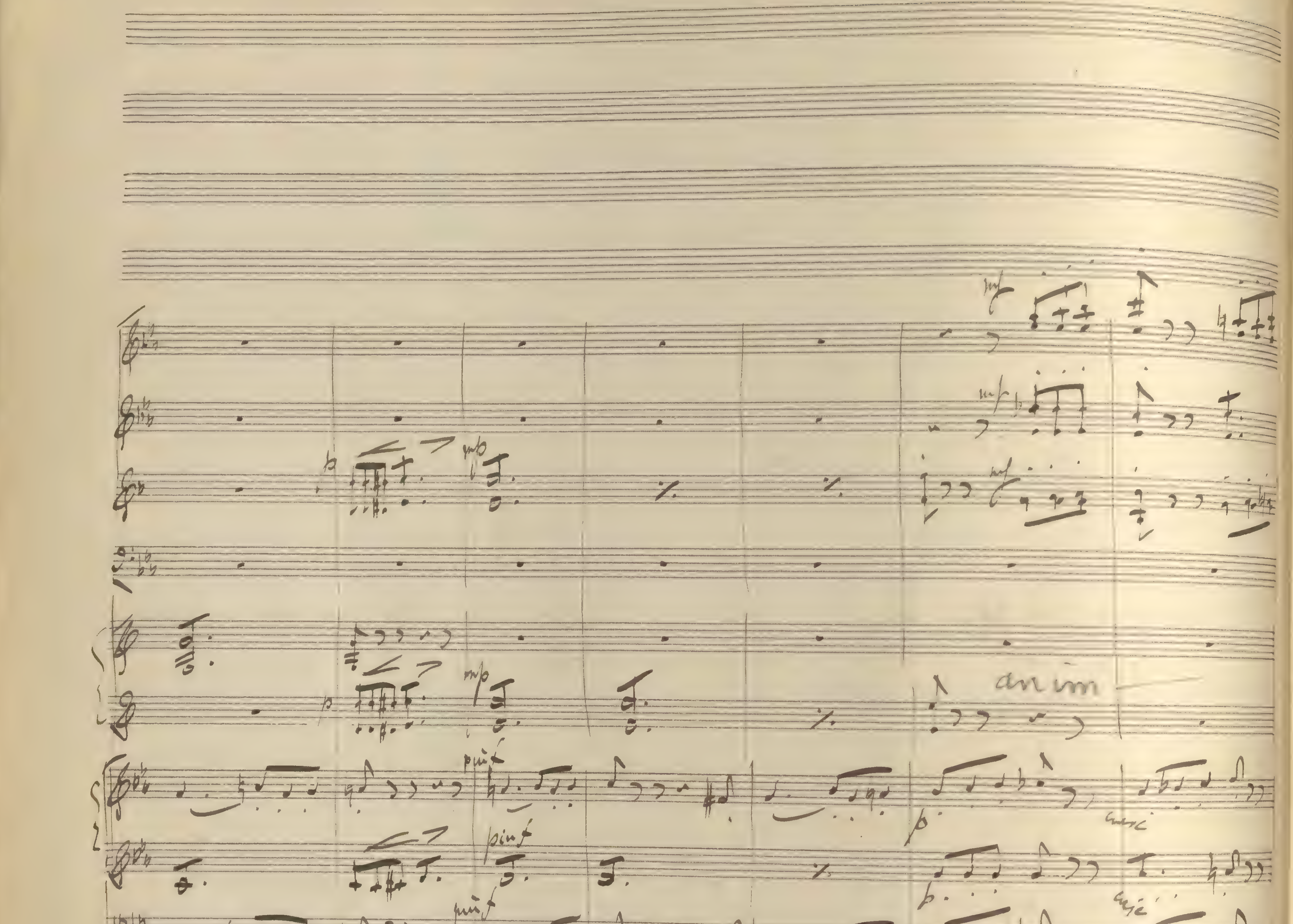
gallant fine, your ladye gay, your holy Nun your portly friar, your leech your burgess; clerk and

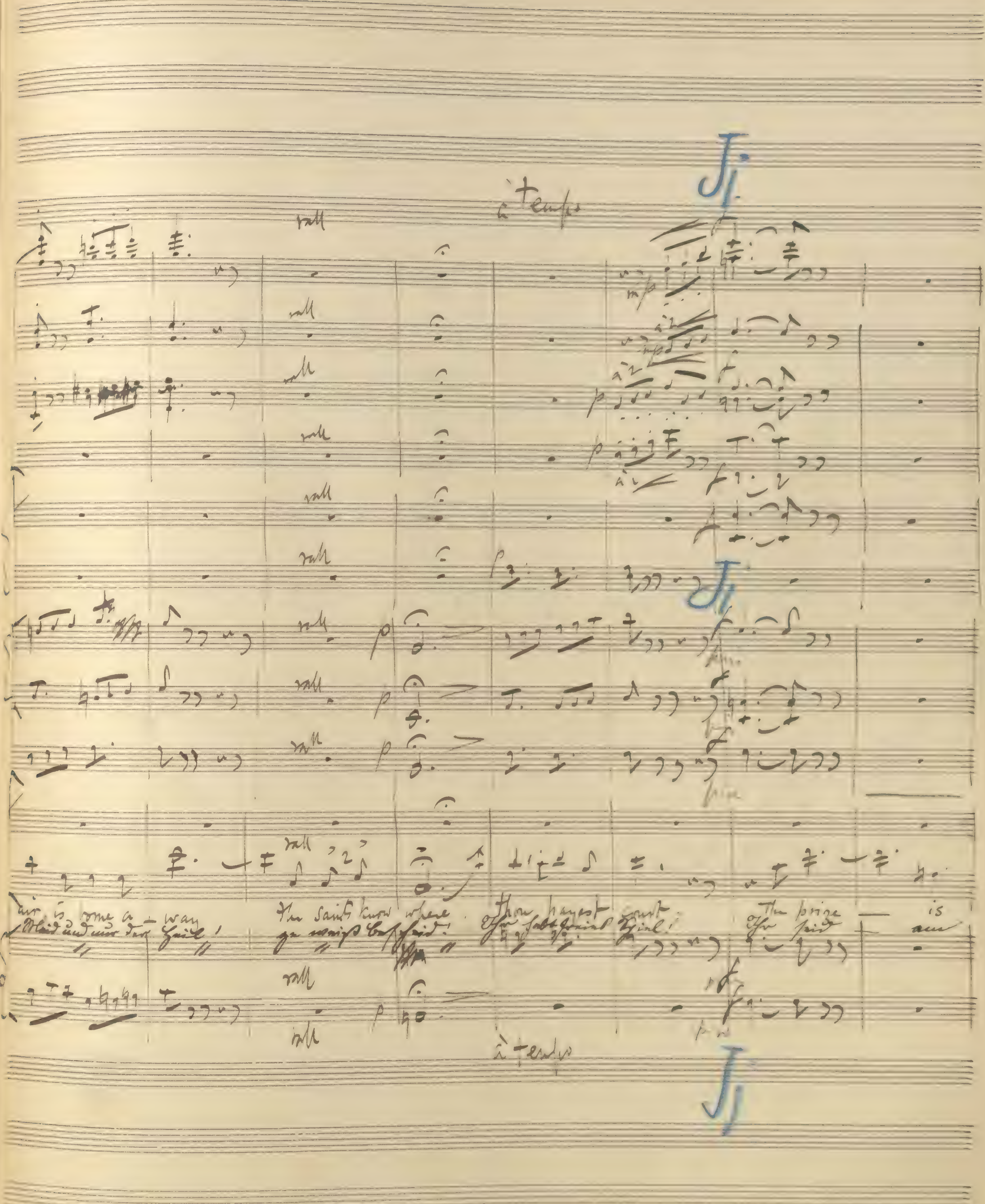

Poco più lento
a Tempo
rall
dolce espress.
Sir C.
A squire
but of all I ween there's one the queen, a damozel named Cicely
Poco più lento
a Tempo

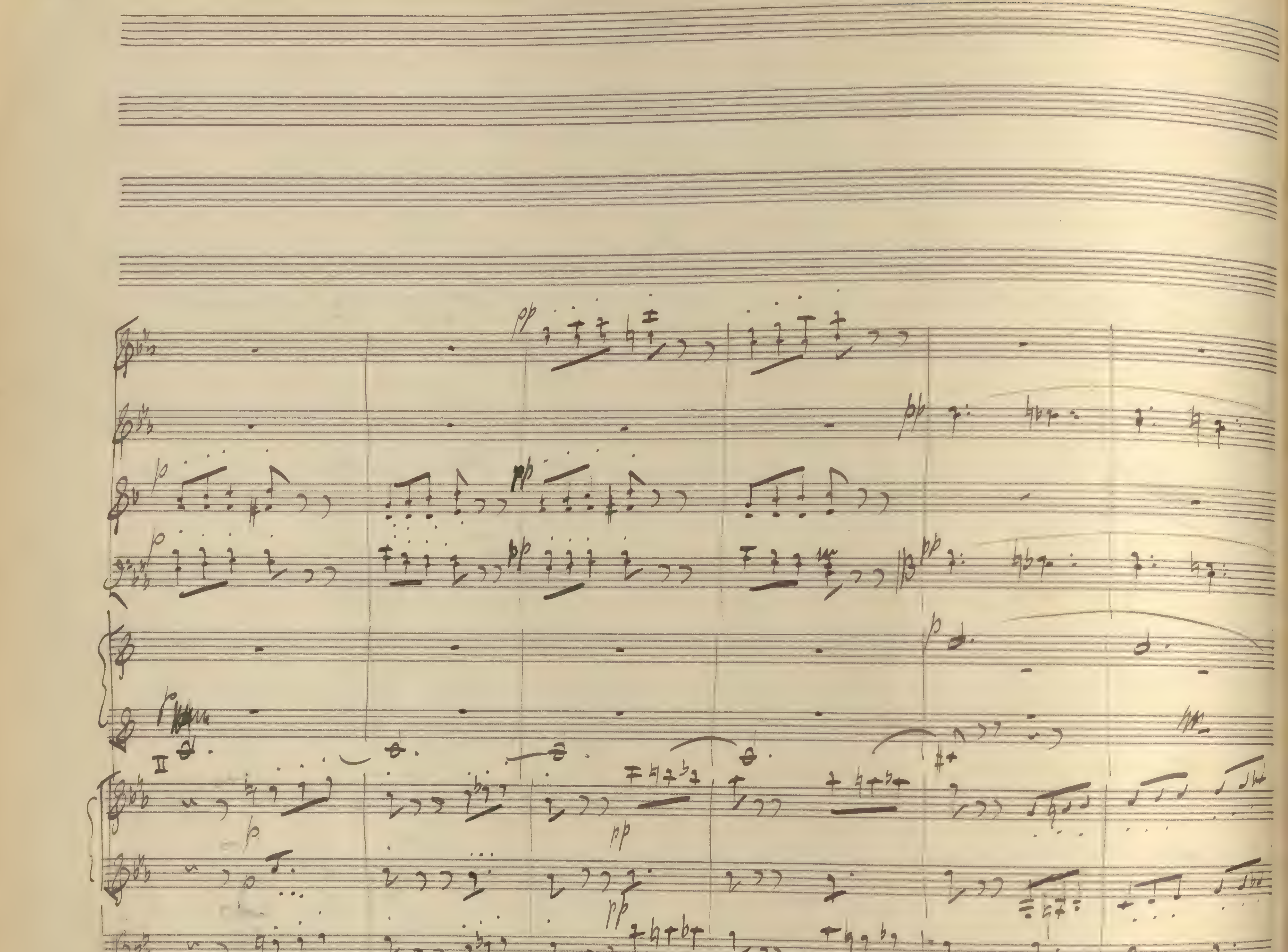

Più Mosso
pp
p
Più Mosso
pp
pp
pp
Hush
hear
now,
for my plot I
vow is deep
and grave
subtlety:
at
pp
Still!
Hört nun
an:
meinem schlauen
Plan, dem ich
ausgedacht,
Mann
arco
pizz
Più Mosso

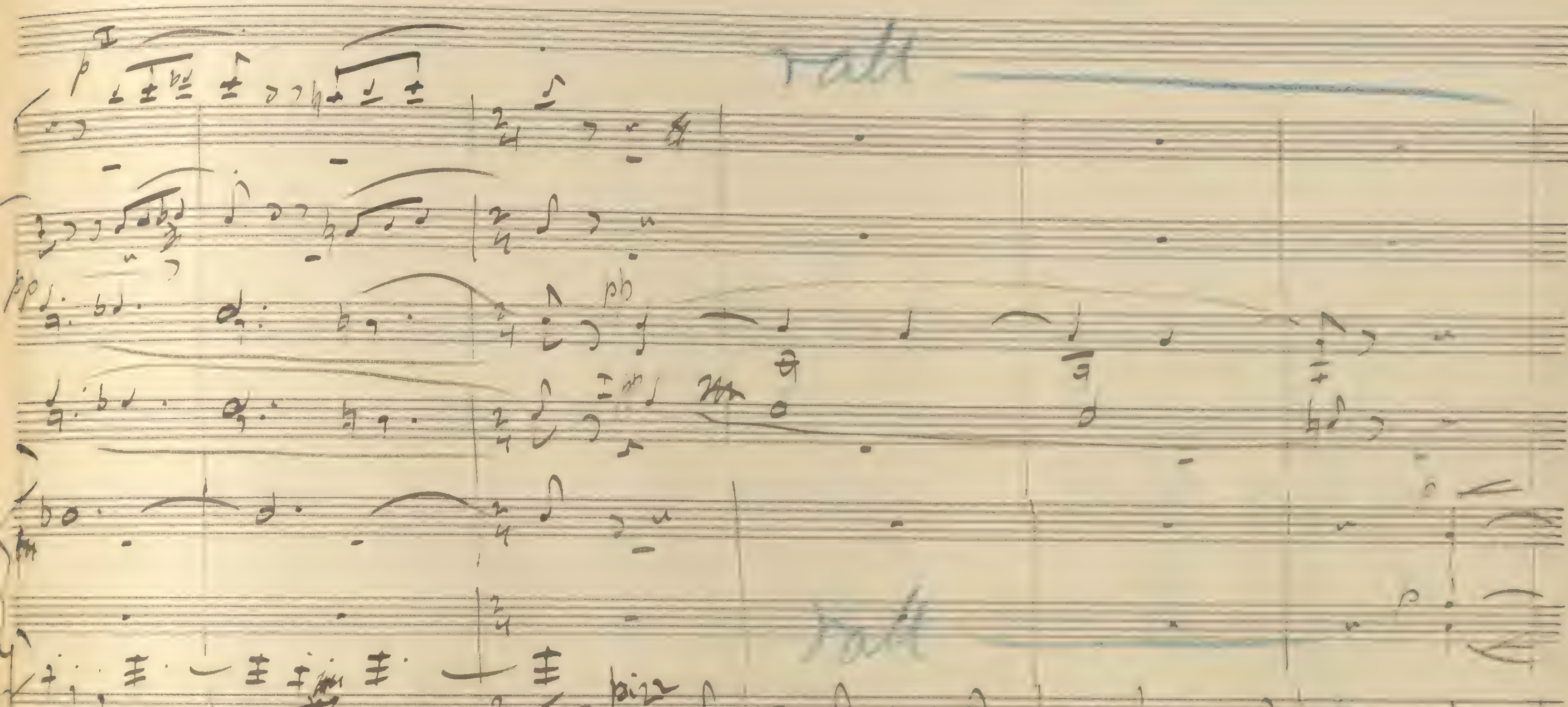

set of sun
with journey done when all has sought both curst and blest at
Traveller's rest
pp
arco

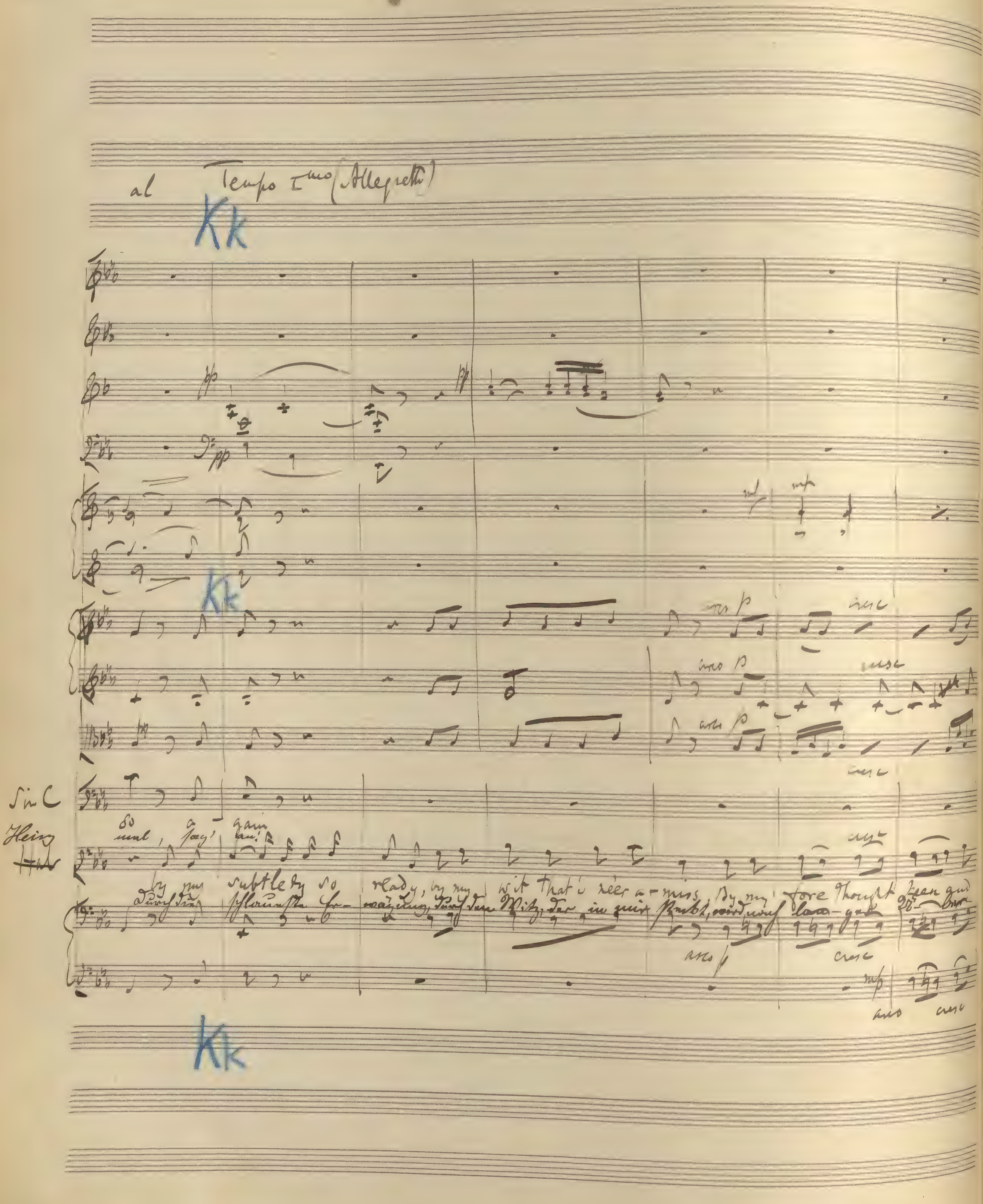

there I ween thy pret-ty queen we'll carry off right stealthily!
Nay fear not

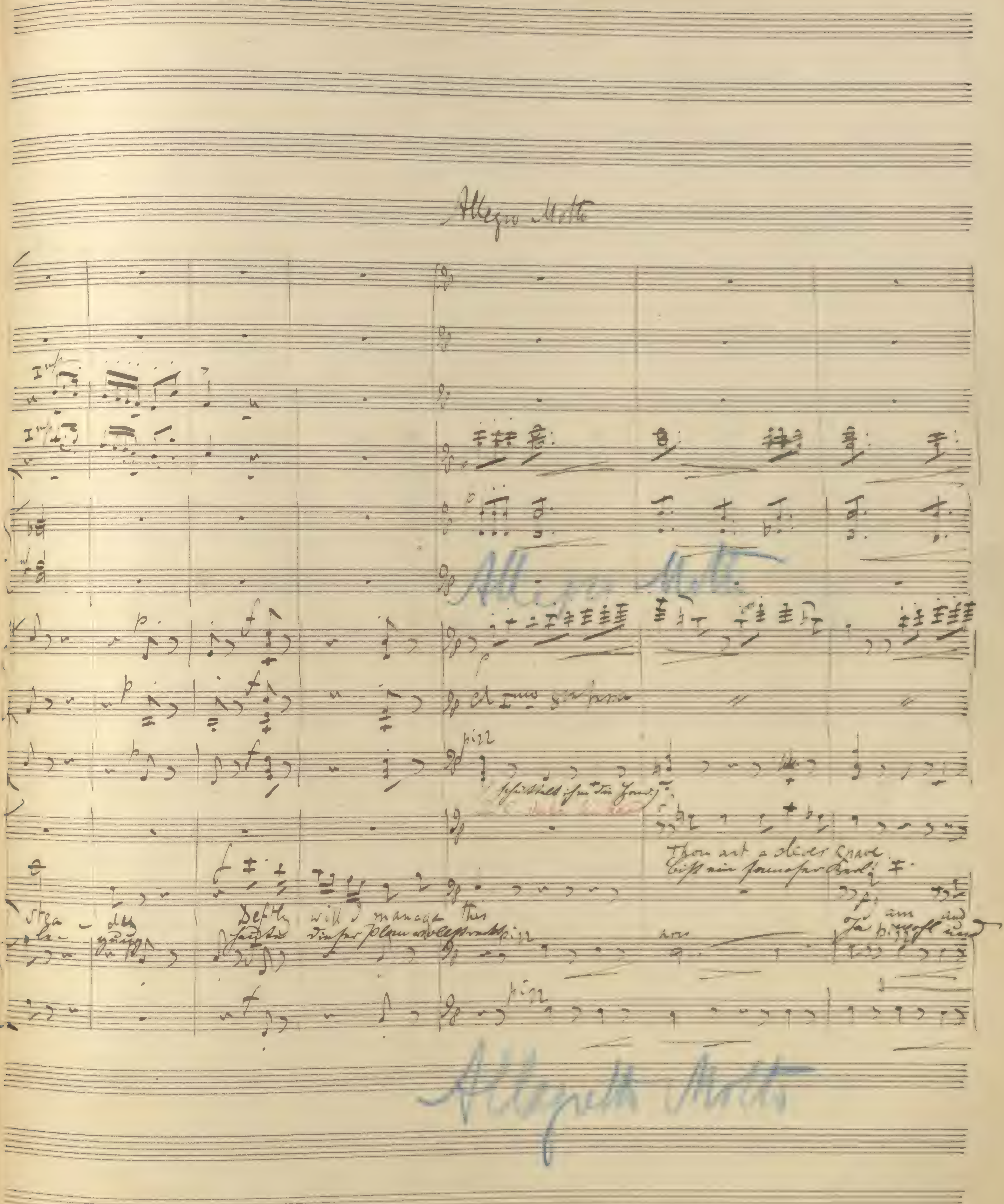

Sir C.
we shall fail or fall
six
bravos to our aid
call, the maid is conjured through the
anim
anim
mp
pinf
p
cresc

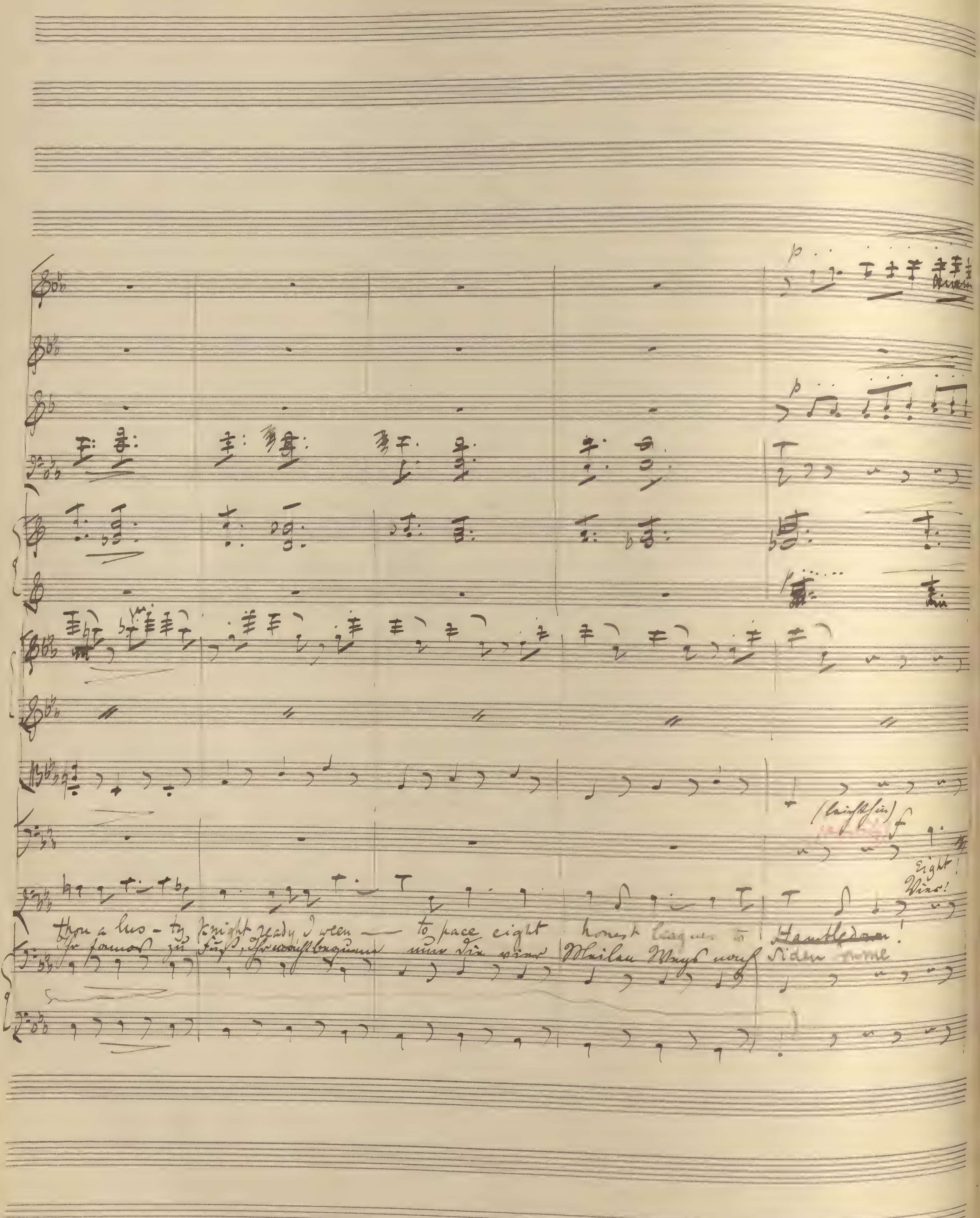

rall
a tempo
is gone a - way
The saints know where
Thou harvest fruit
The prize
is

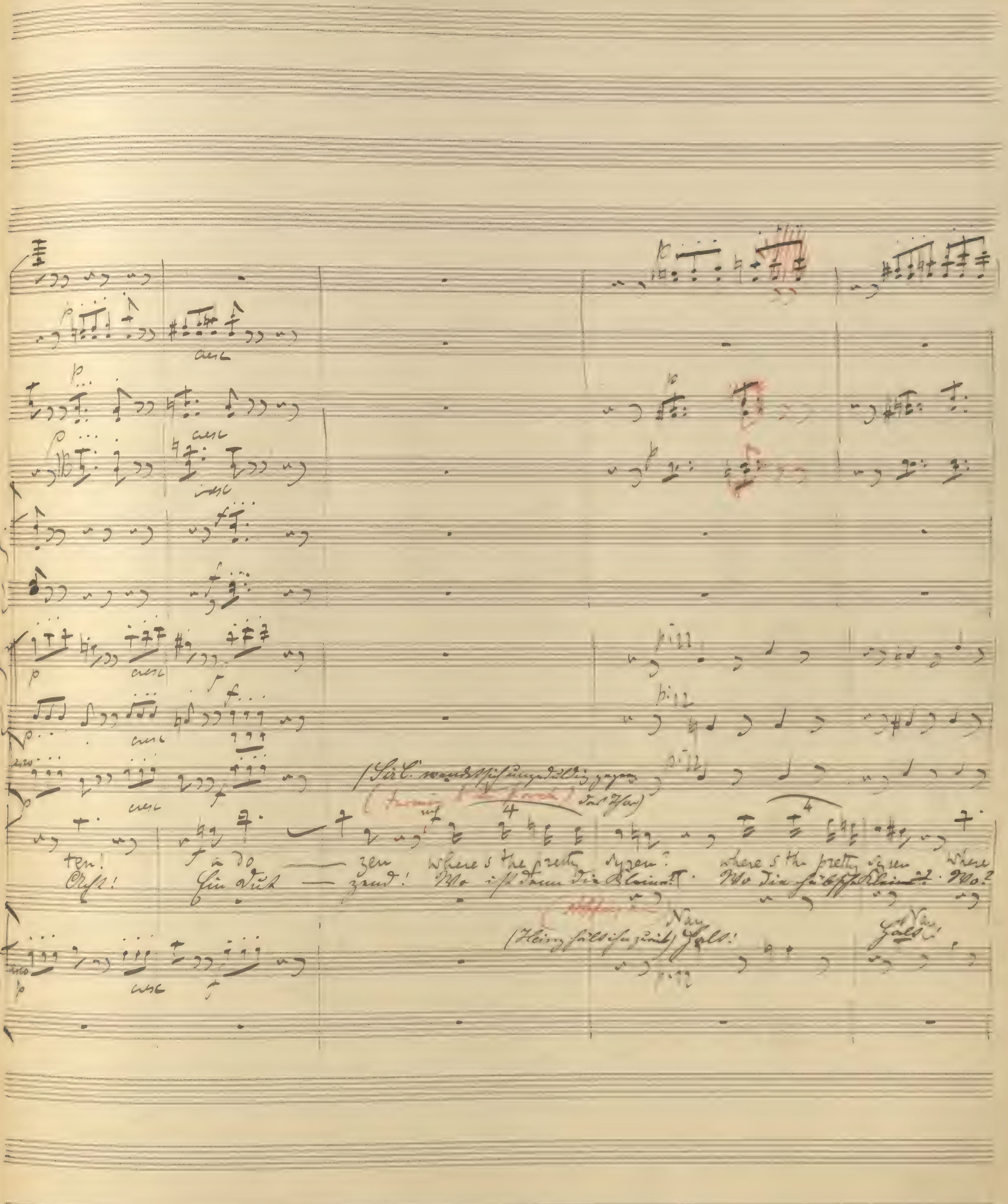

Sir C
thou wilt all
this by set of
sun!
By set of sun all this will
thy fears dis-miss on me

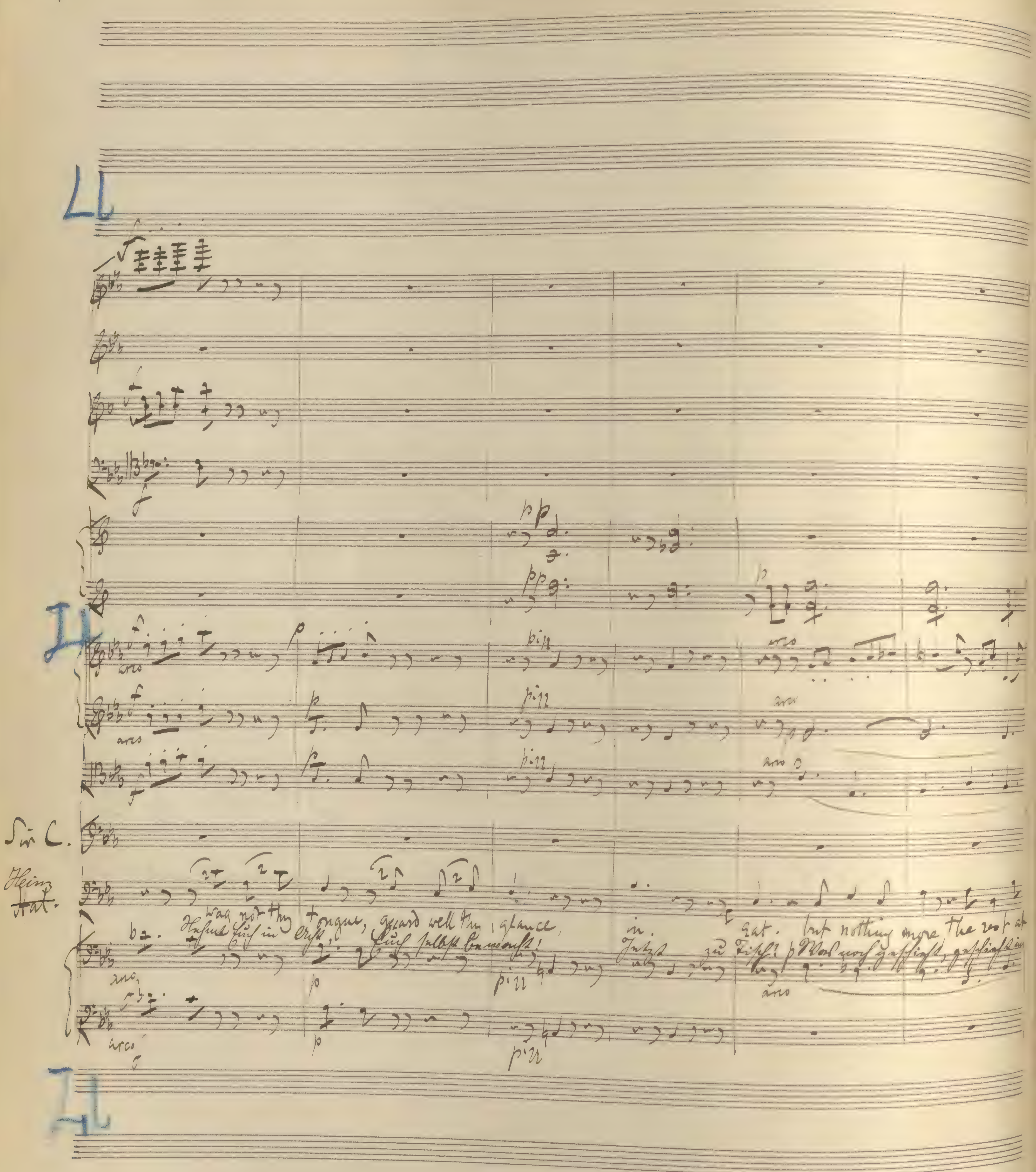

rall
pizz
pizz
pizz
how deftly wilt thou manage this?
I'll tell thee plain:
Klar ist mein Plan!
rall

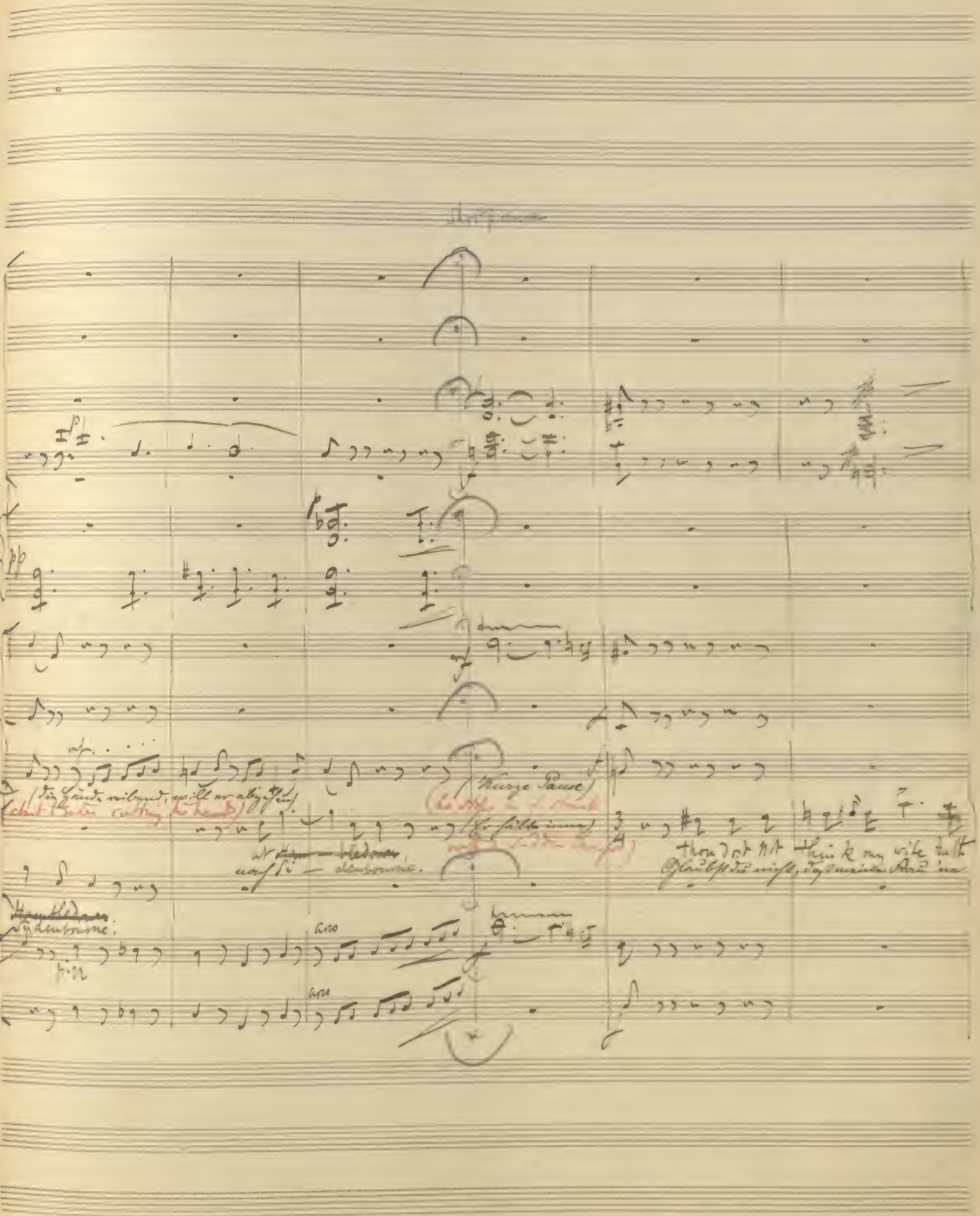

al Tempo Imo (Allegretto)
Kk
Sir C
Heinz
by my subtlety so ready, by my wit that's neer a-miss, by my fore thought keen and
Kk


Allegro Molto
pizz
Thou art a clever Knave
Deftly will I manage this
arco
pizz
Allegro Molto

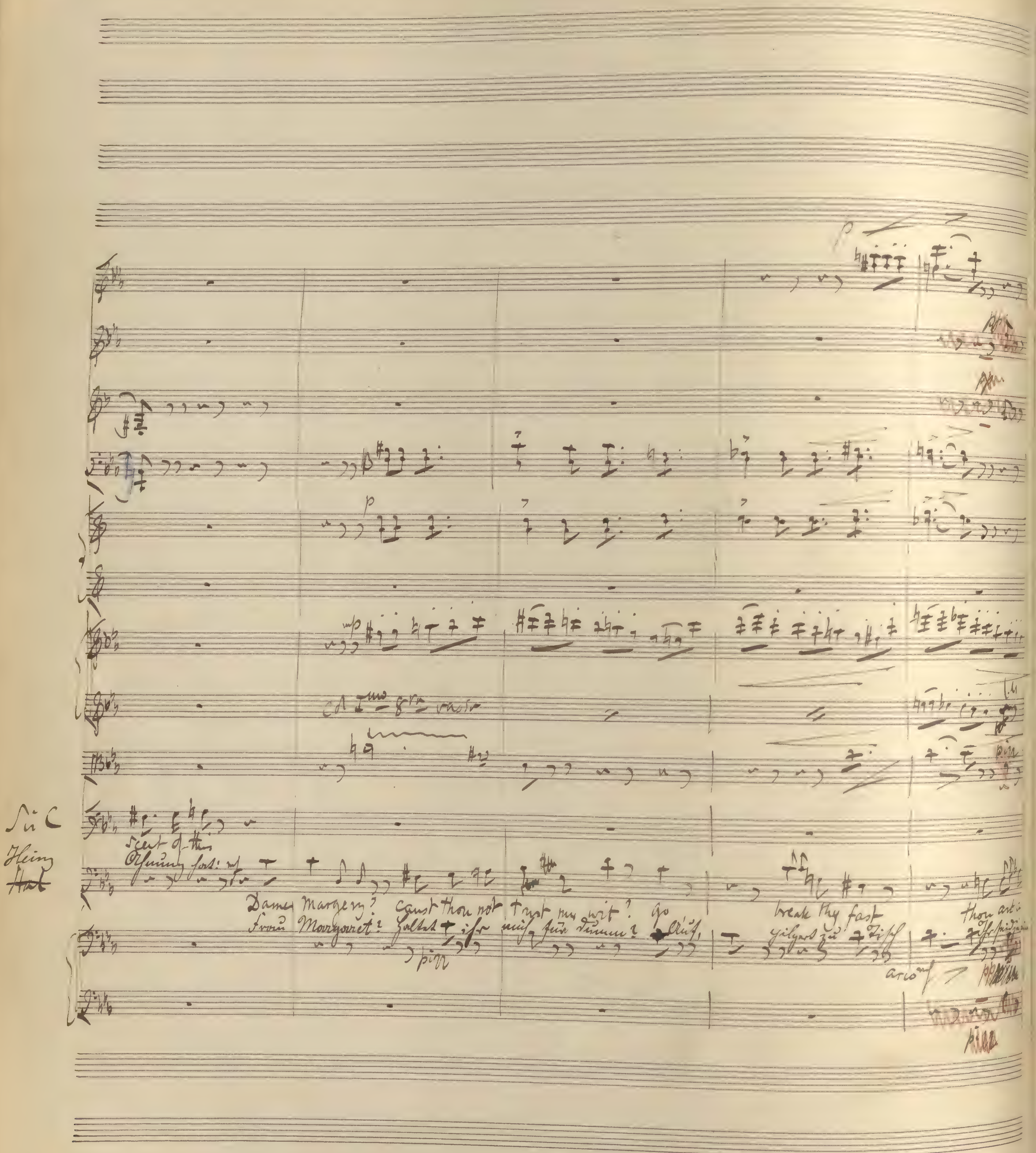

Sir C.
Heinz
thou a lus - ty knight ready I ween — to pace eight honest leagues to Hambledon!
Eight!
Vier!

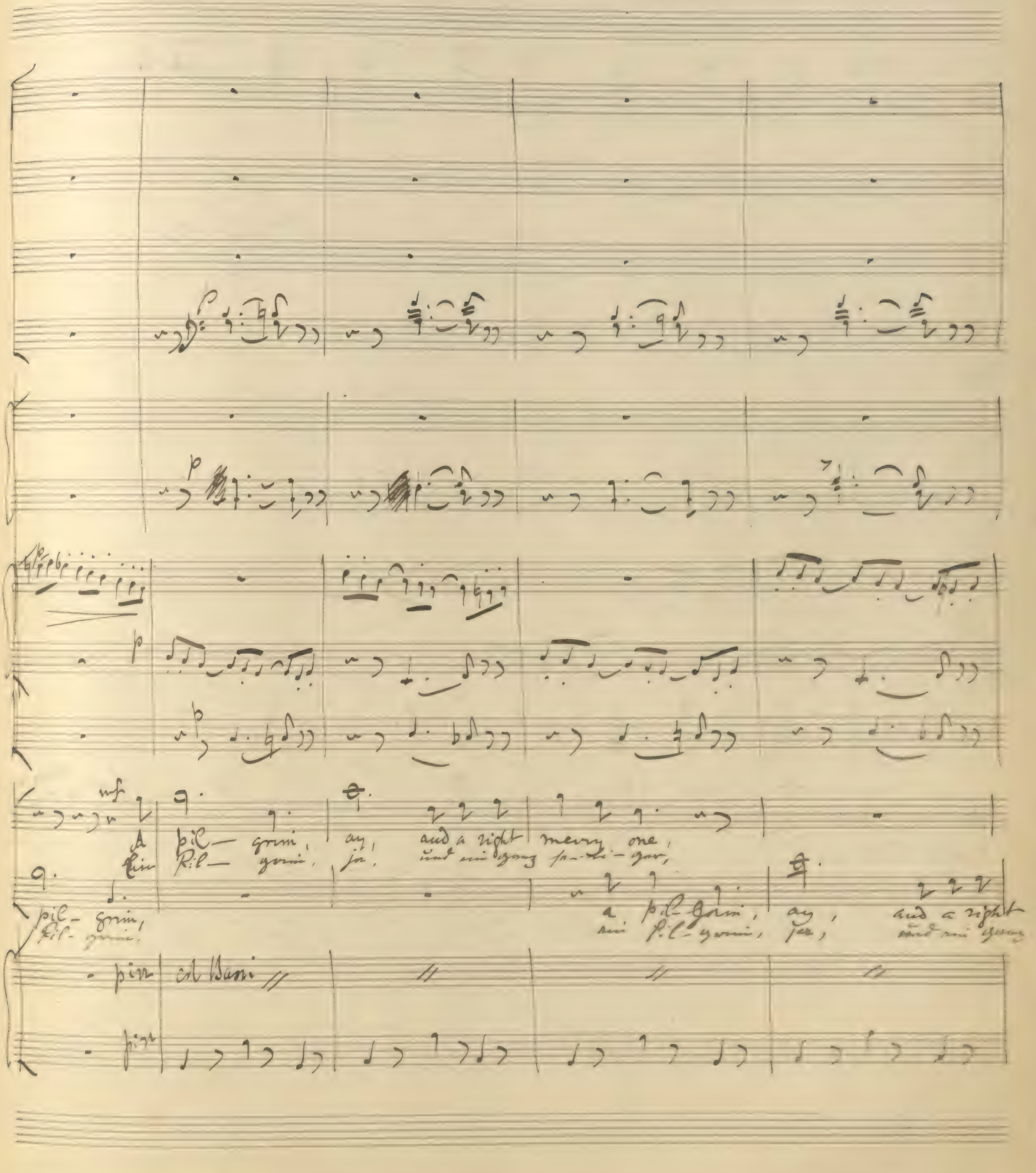


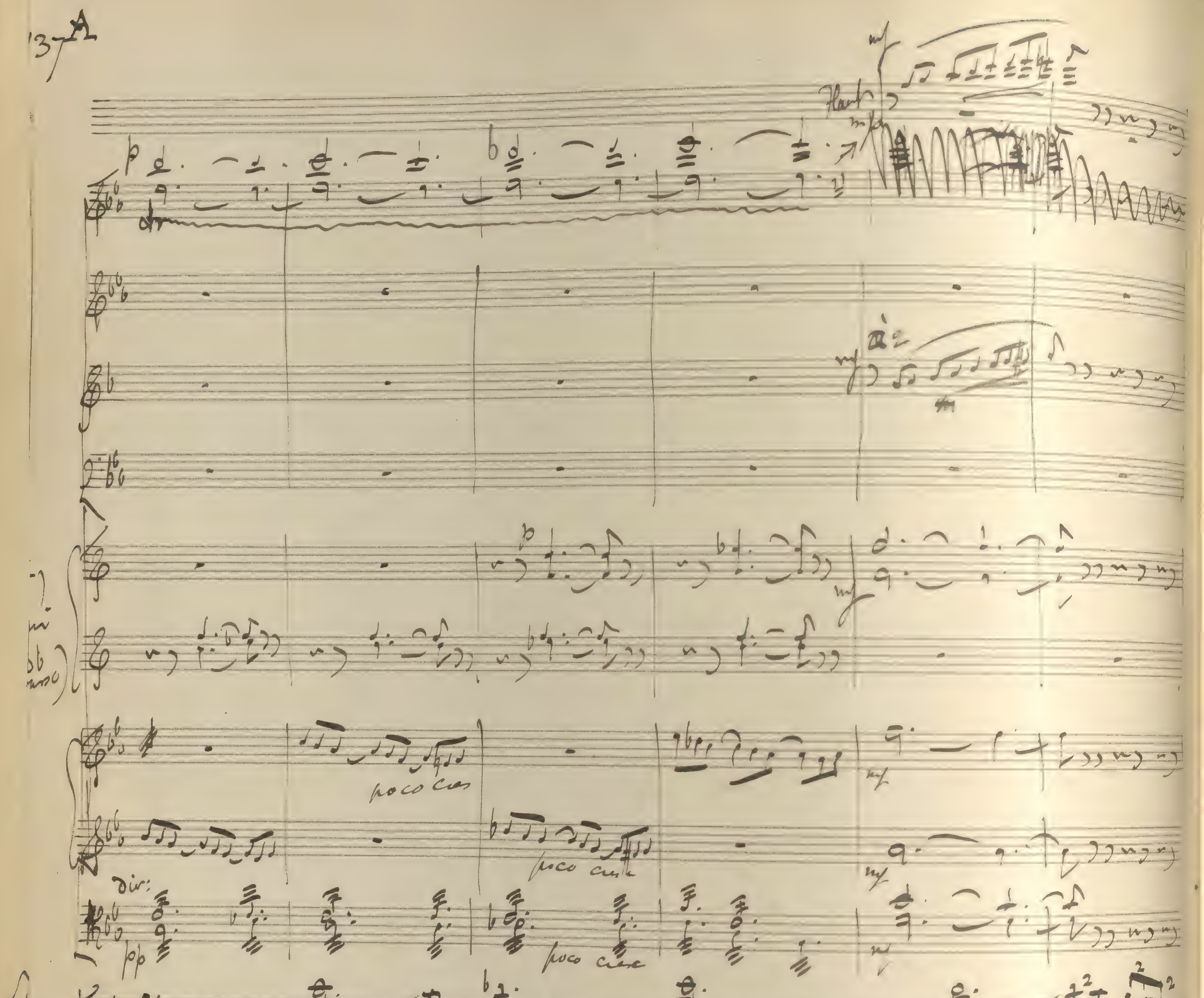

LL
II
Sir C.
Heinz
Hal.
was not thy tongue, guard well thy glance
in.
Eat. but nothing more the rest at
Jetzt zu Tisch?
arco
pizz
pp

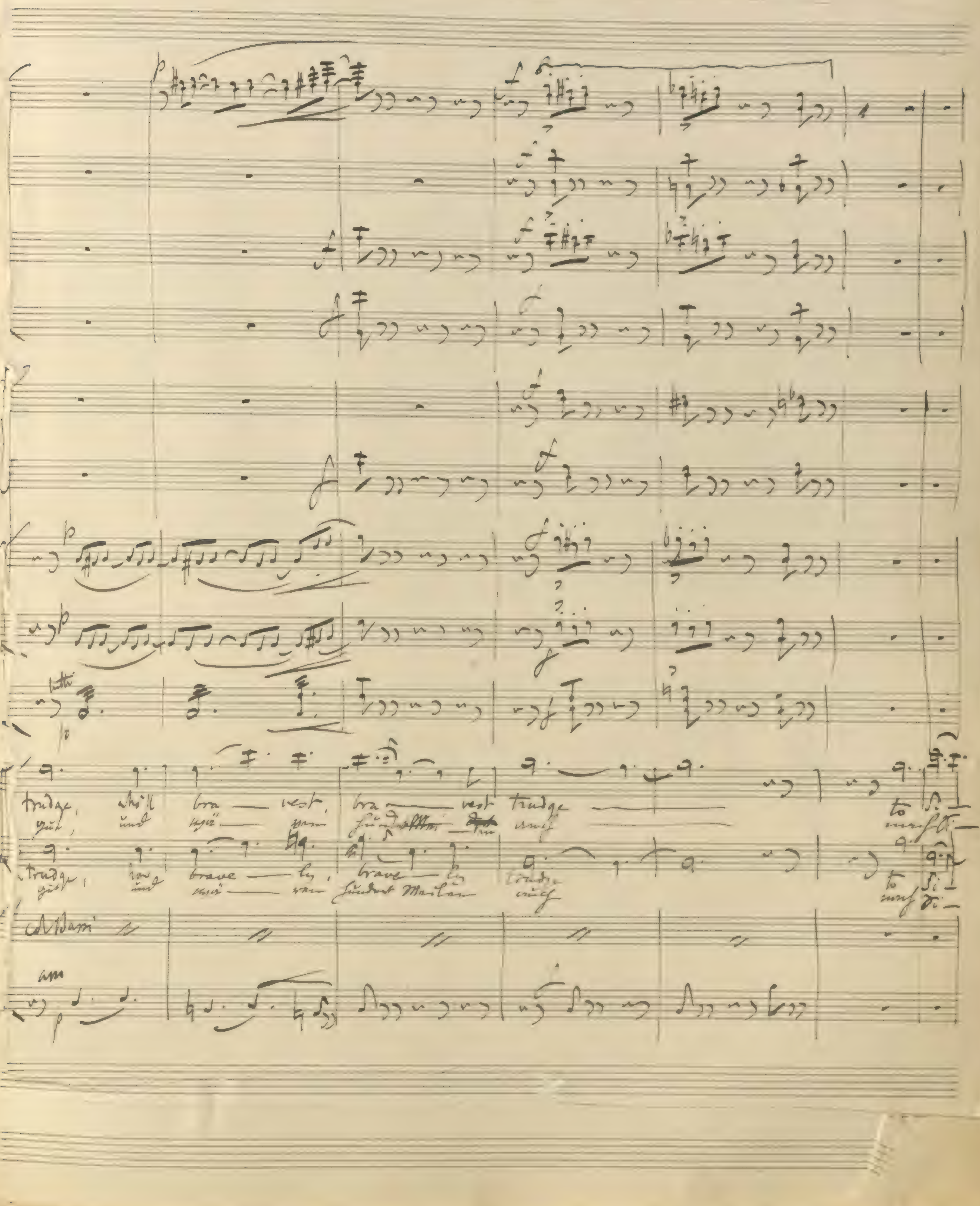


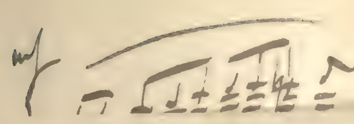
Kurze Pause
Sydenbourne:
pizz
arco
thou dost not think my wife

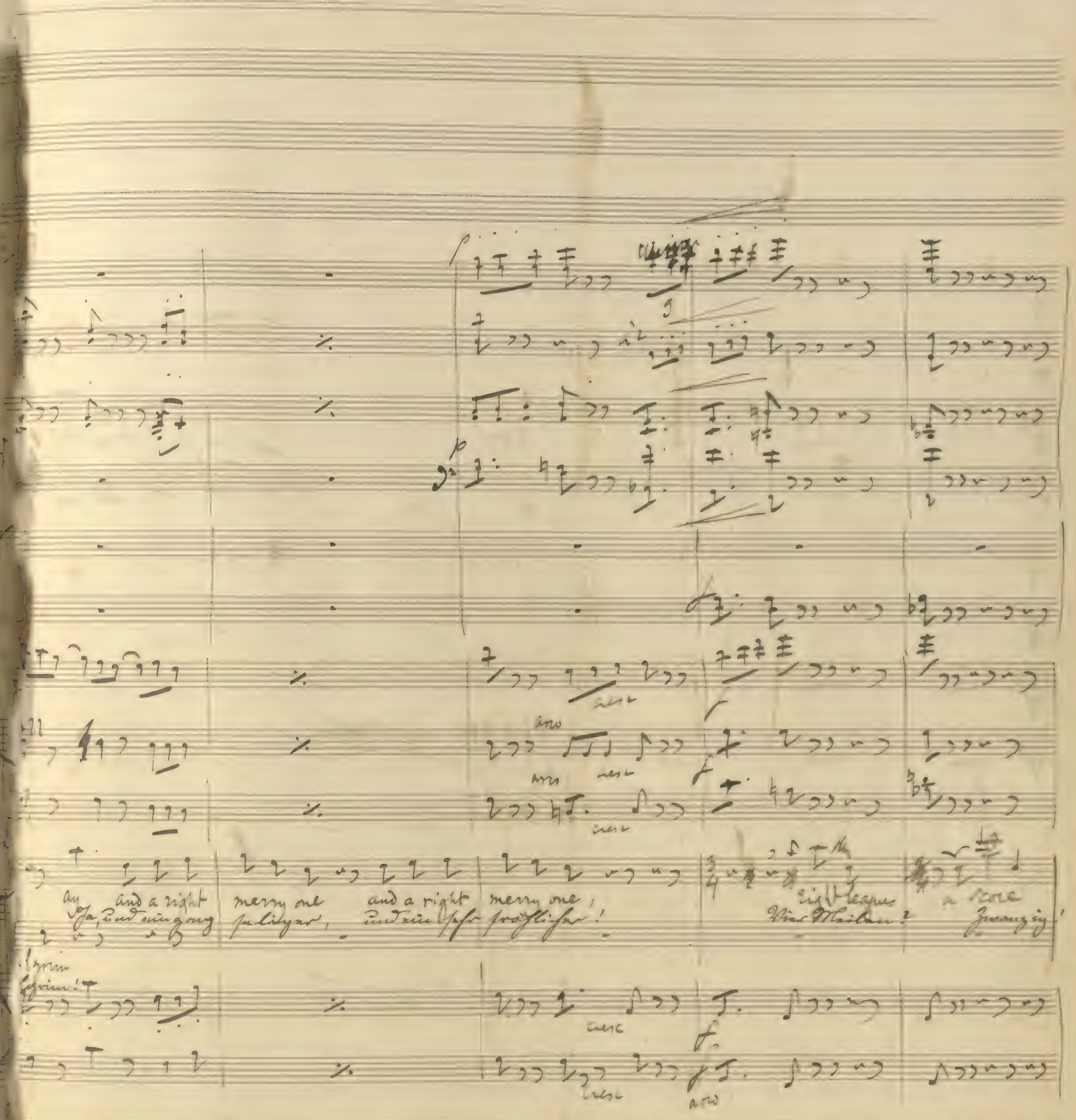

Sir C
Scent of this
Dame Margery? canst thou not trust my wit? Go
break thy fast
arco
pizz

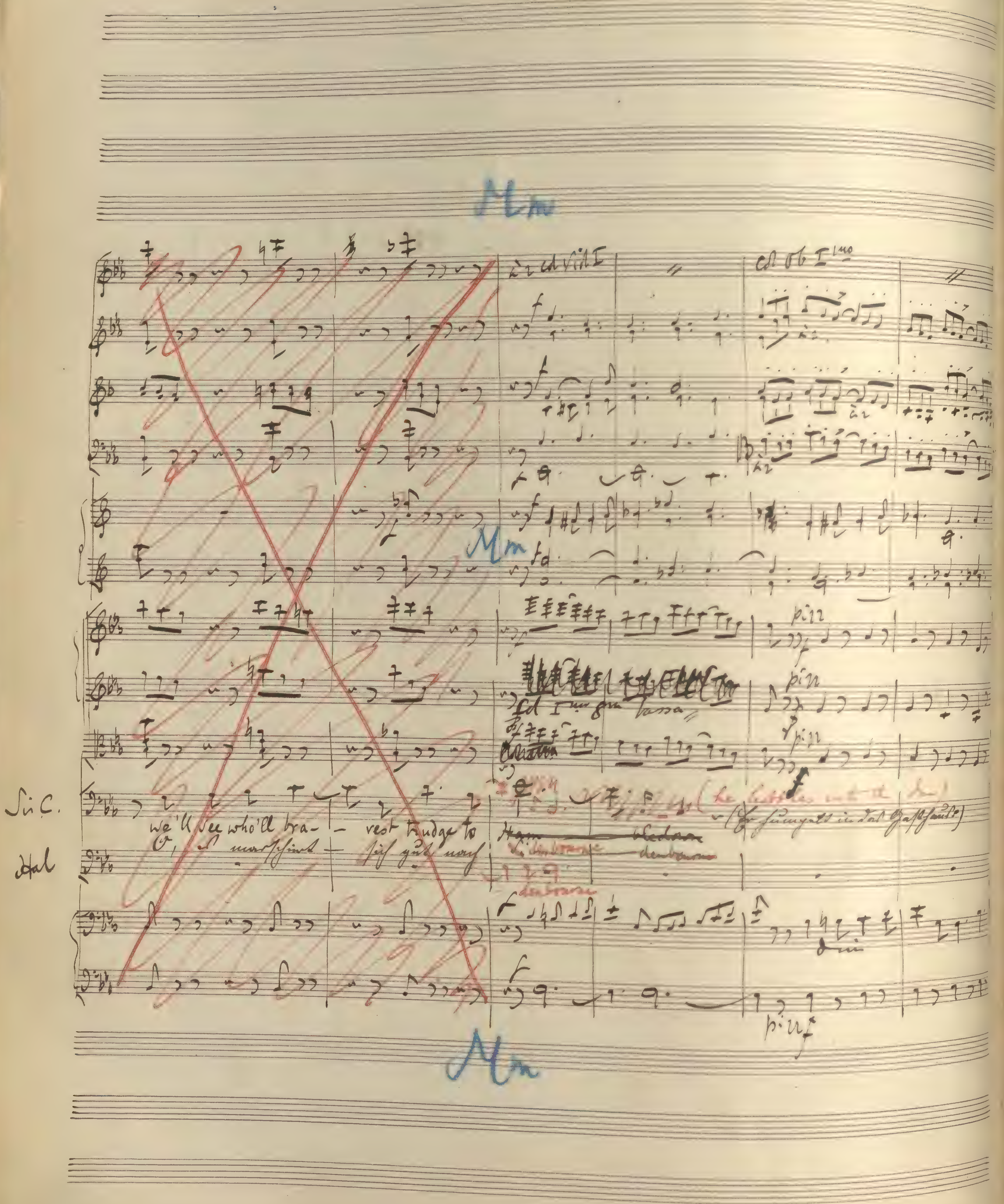

A pil — grim, ay, and a right merry one,
Ein Pil — grim, ja! und ein gar fröhlicher,
pil - grim,
Pil - grim!
a pil-grim, ay, and a right
ein Pil-grim, ja, und ein gar
piu
col Bassi
piu

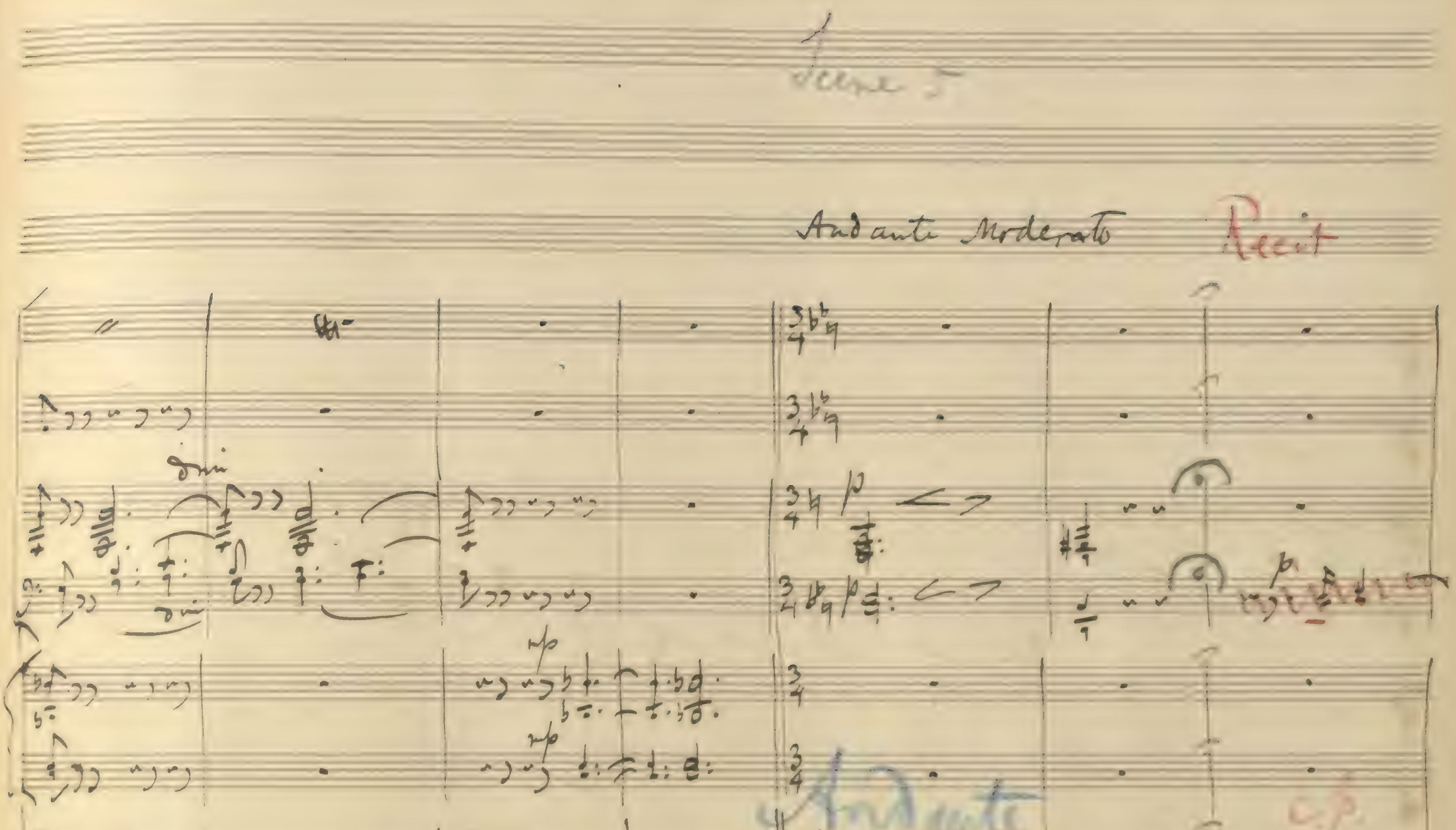

137 A
Harp
div:
pp
poco cresc
cresc
mf
Eight leagues? a score!
eight leagues? a score!
We'll see
who'll brave
merry one, a pilgrim ay, & a right merry one!
a pilgrim ay, & a right merry one!
We'll see how brave

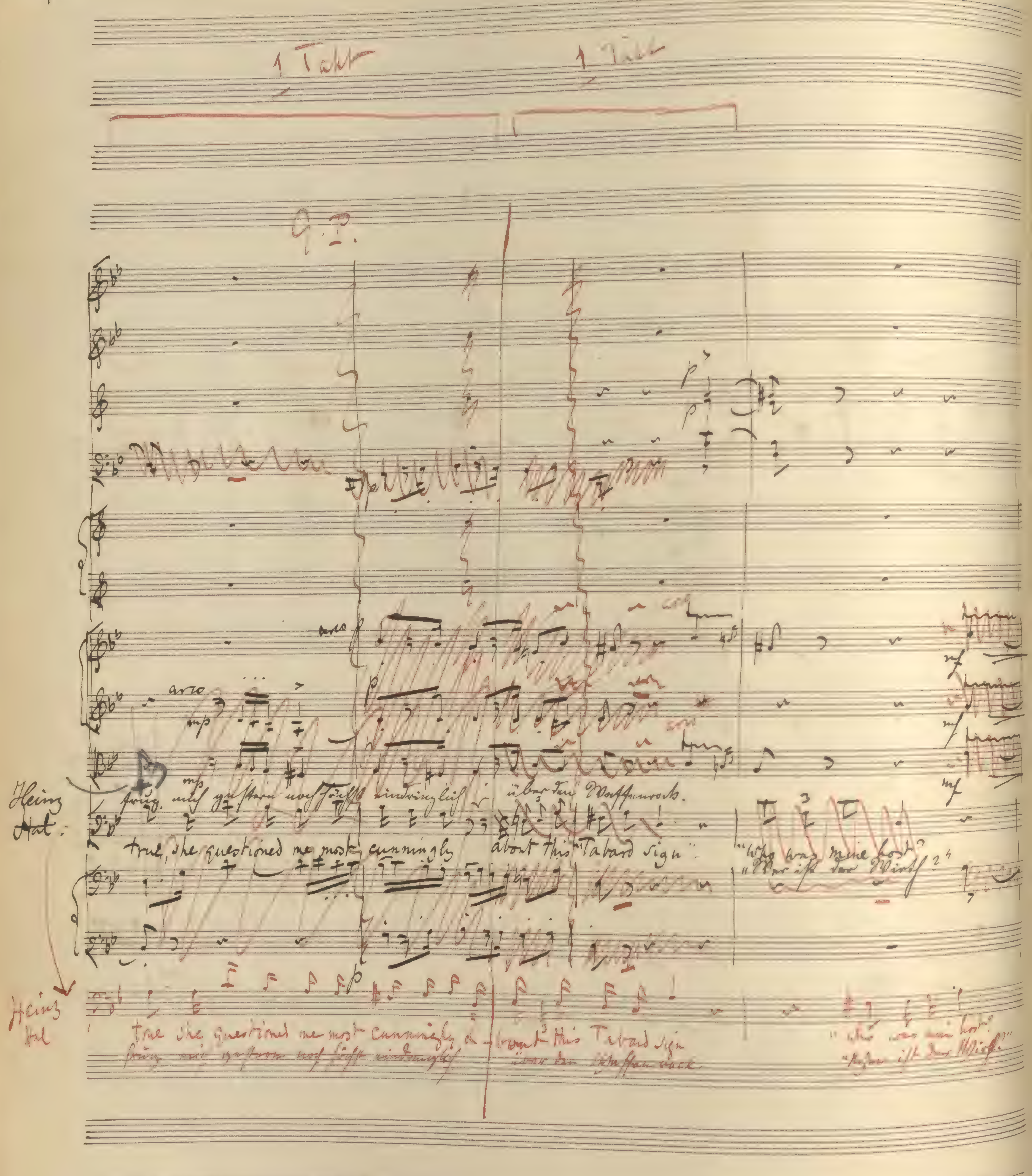

trudge,
bra — vest,
brave — ly,
trudge

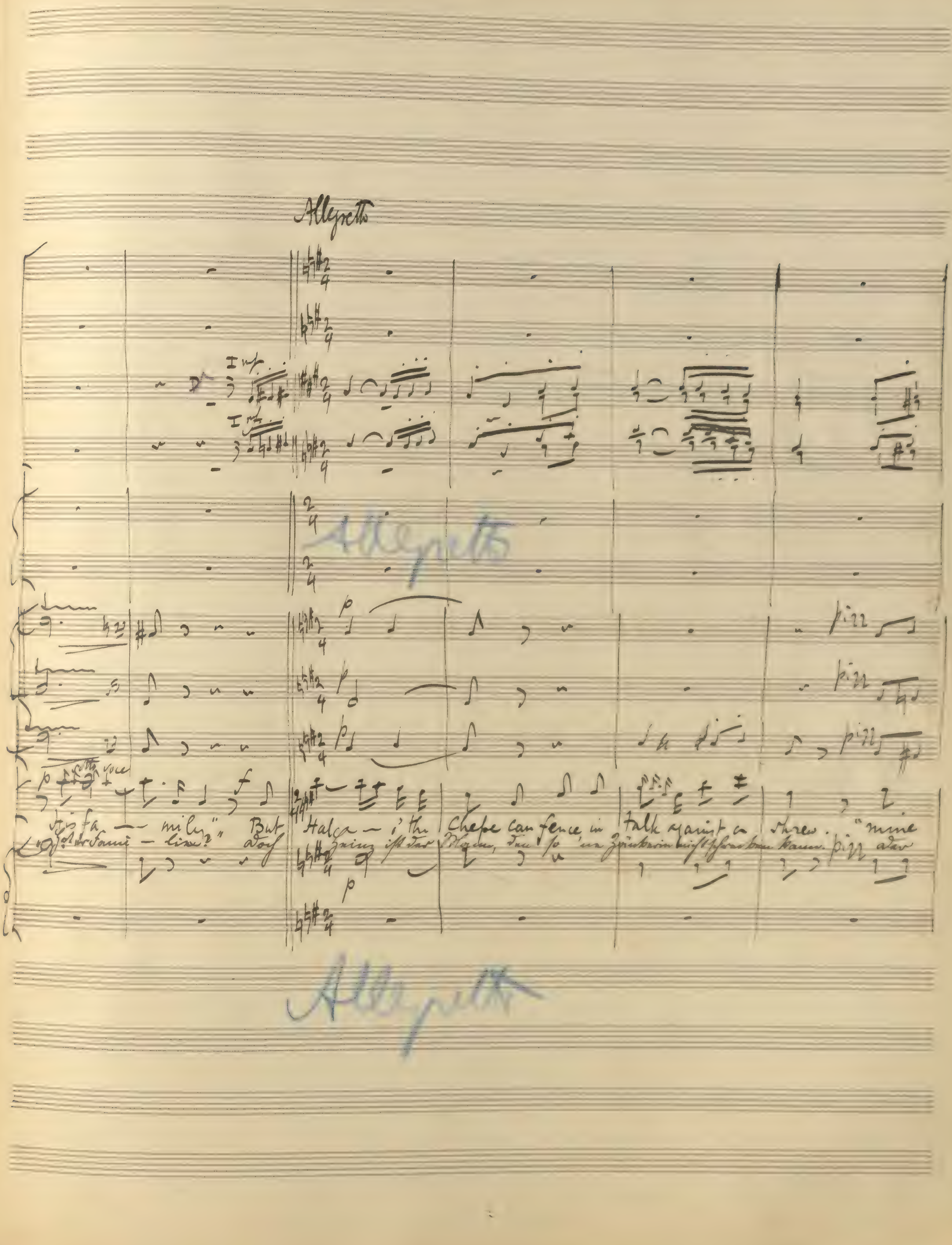


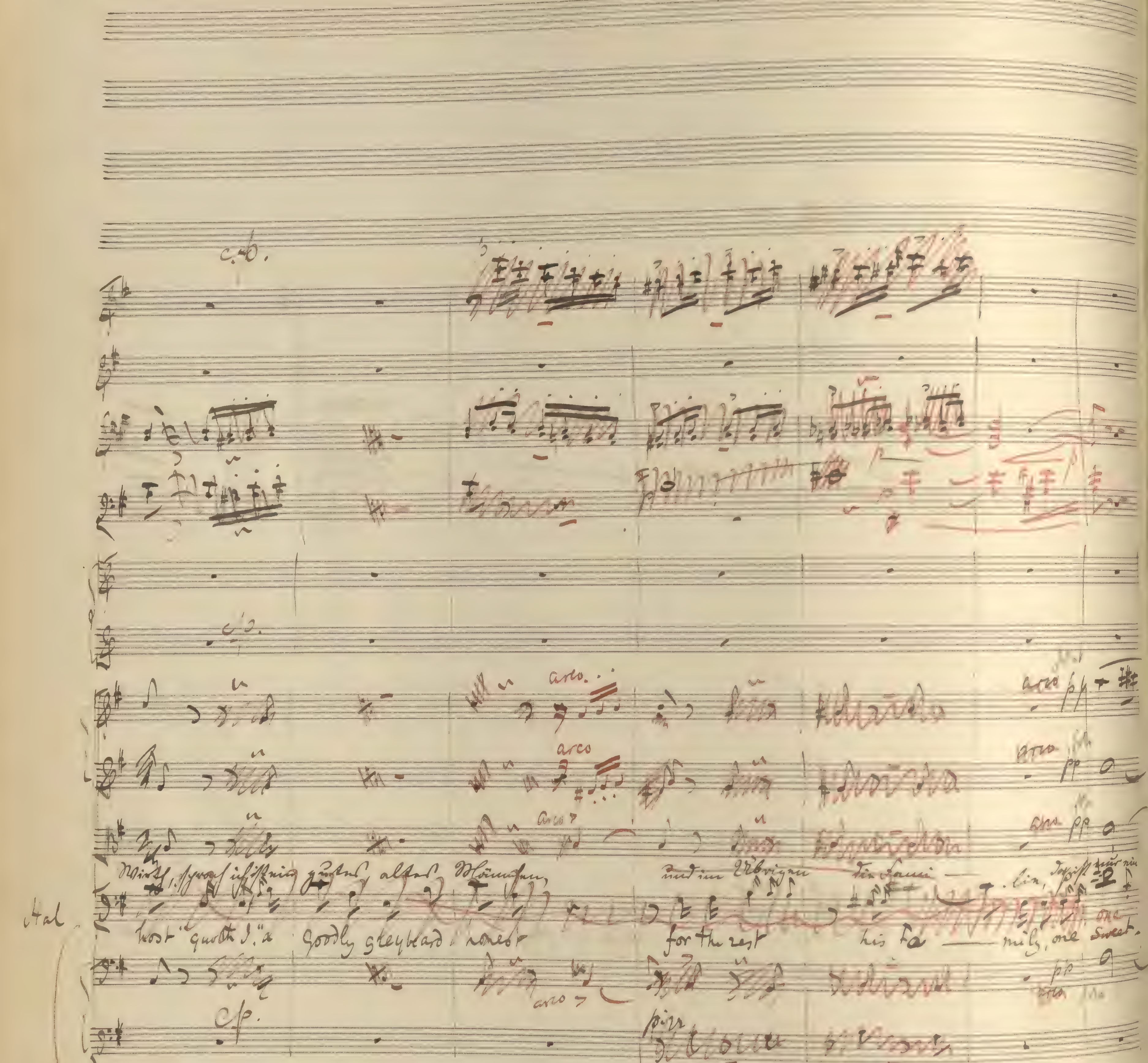

and a right merry one and a right merry one,
fröhlicher!
Eight leagues
Vier Meilen?
a score
Zwanzig!


Mm
Sir C.
Hal
we'll see who'll bra- - vest trudge to
pizz
pizz
pizz
Mm

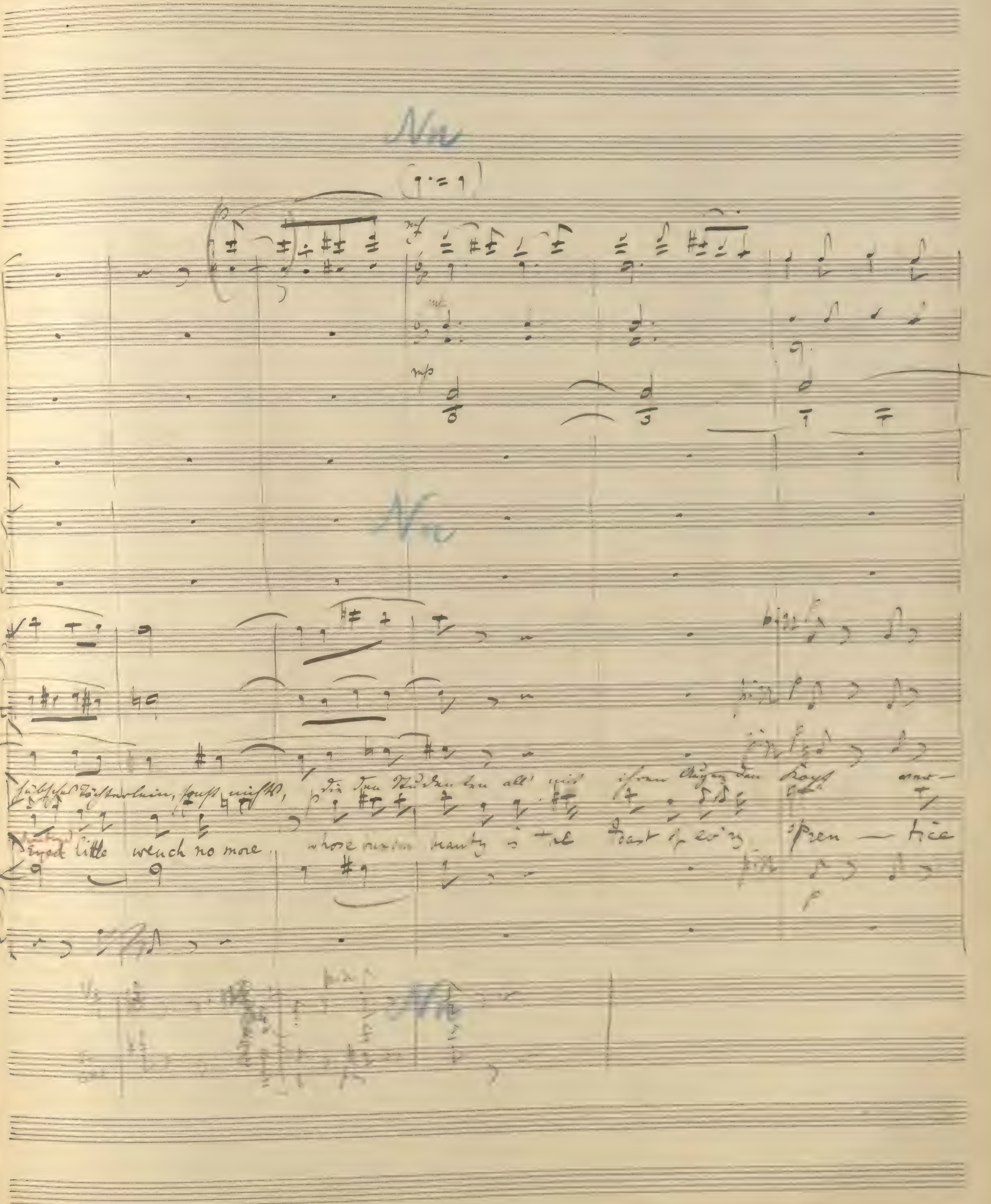

Scene 5
Andante Moderato
Recit
Andante
(Looking after him)
Hath the wife scent of this?
But yesternight, to
Andante Moderato

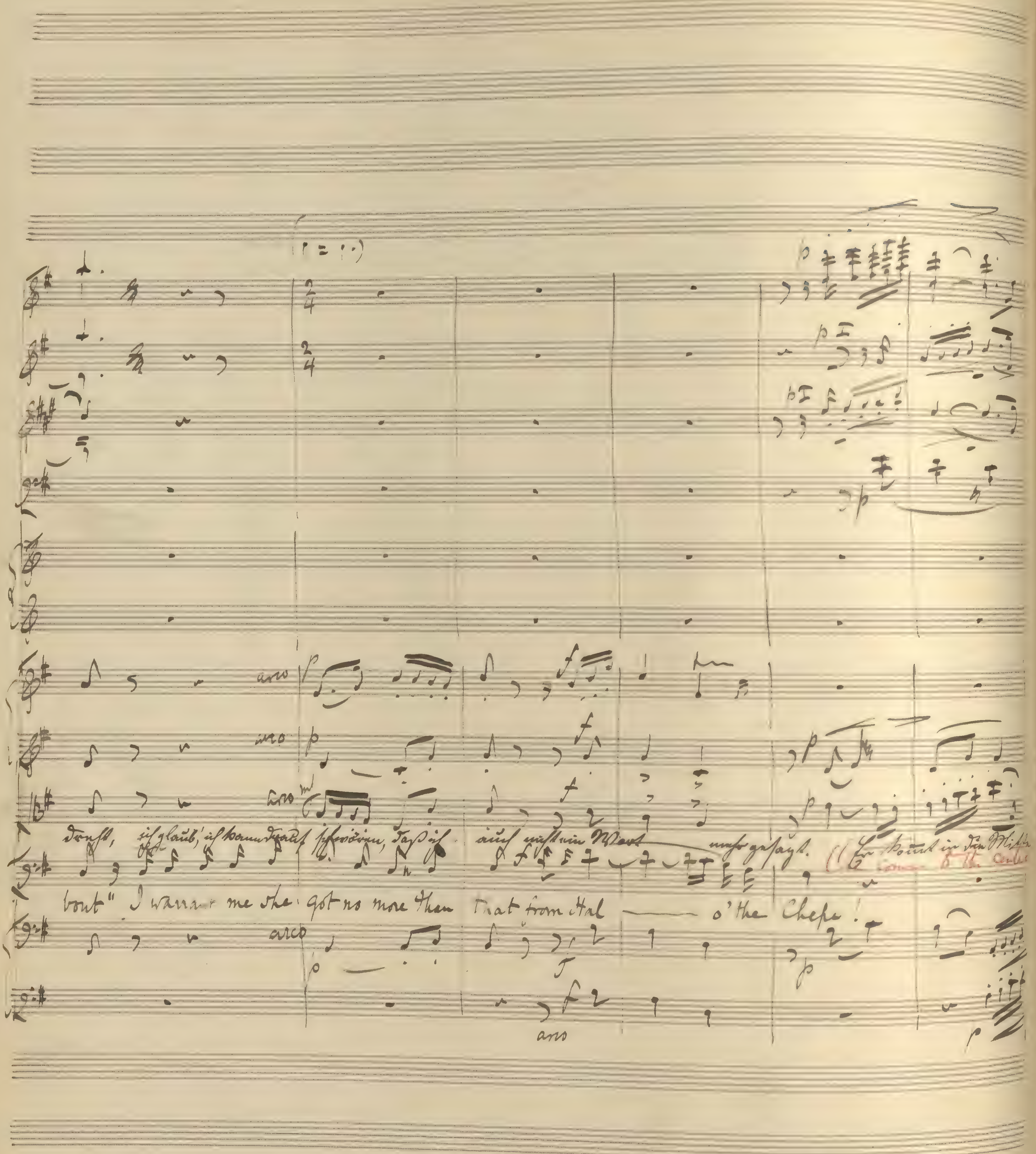

1 Takt
1 Takt
G.P.
arco
mp
Heinz
Hal:
true, she questioned me most cunningly about this Tabard sign.
"Who was mine host?"
Heinz
Hal
true she questioned me most cunningly about this Tabard sign
"Who was mine host?"

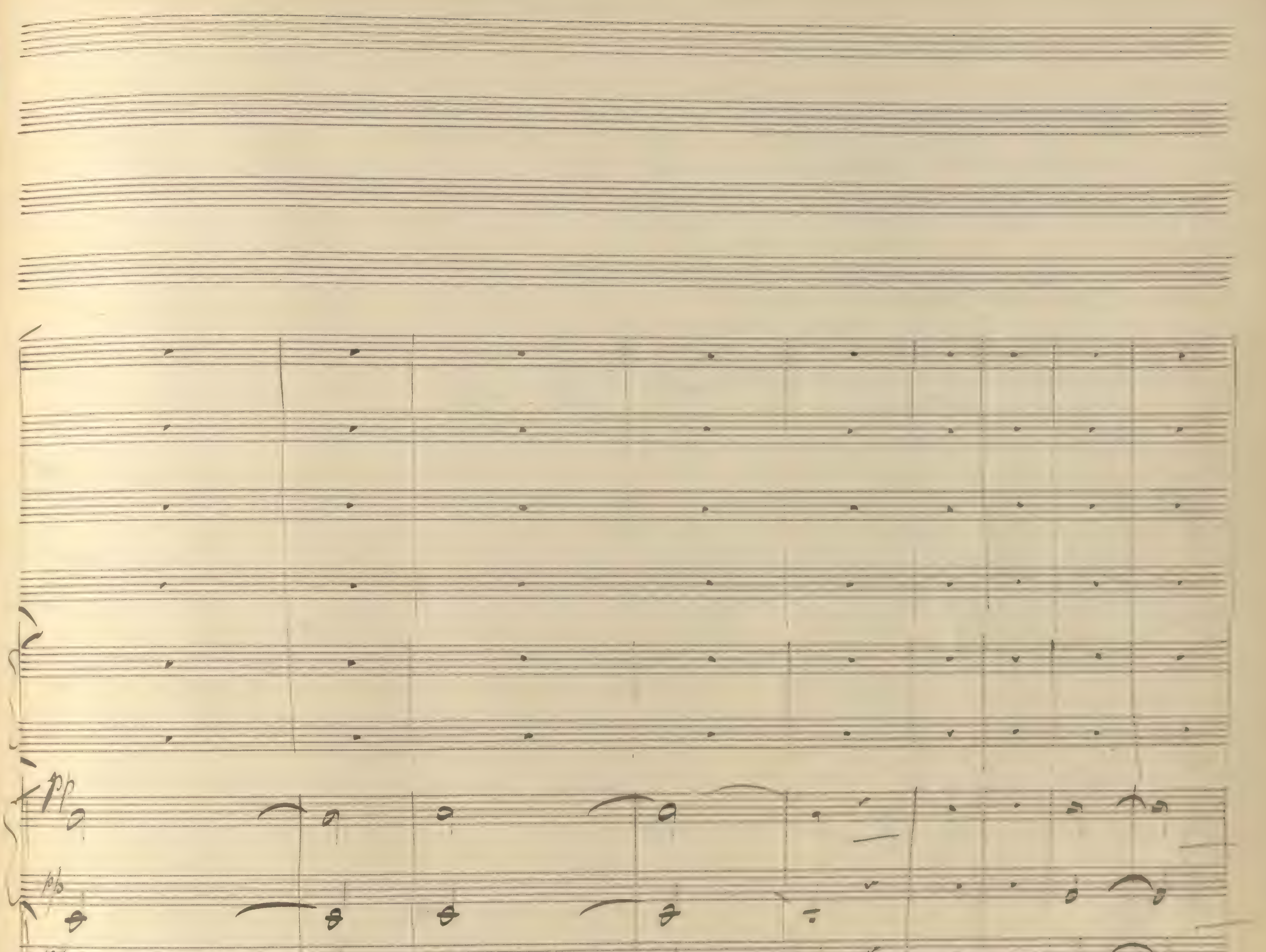

Allegretto
pizz
colla voce
But
can fence in
talk against a
shrew.
"mine
Allegretto
Allegretto

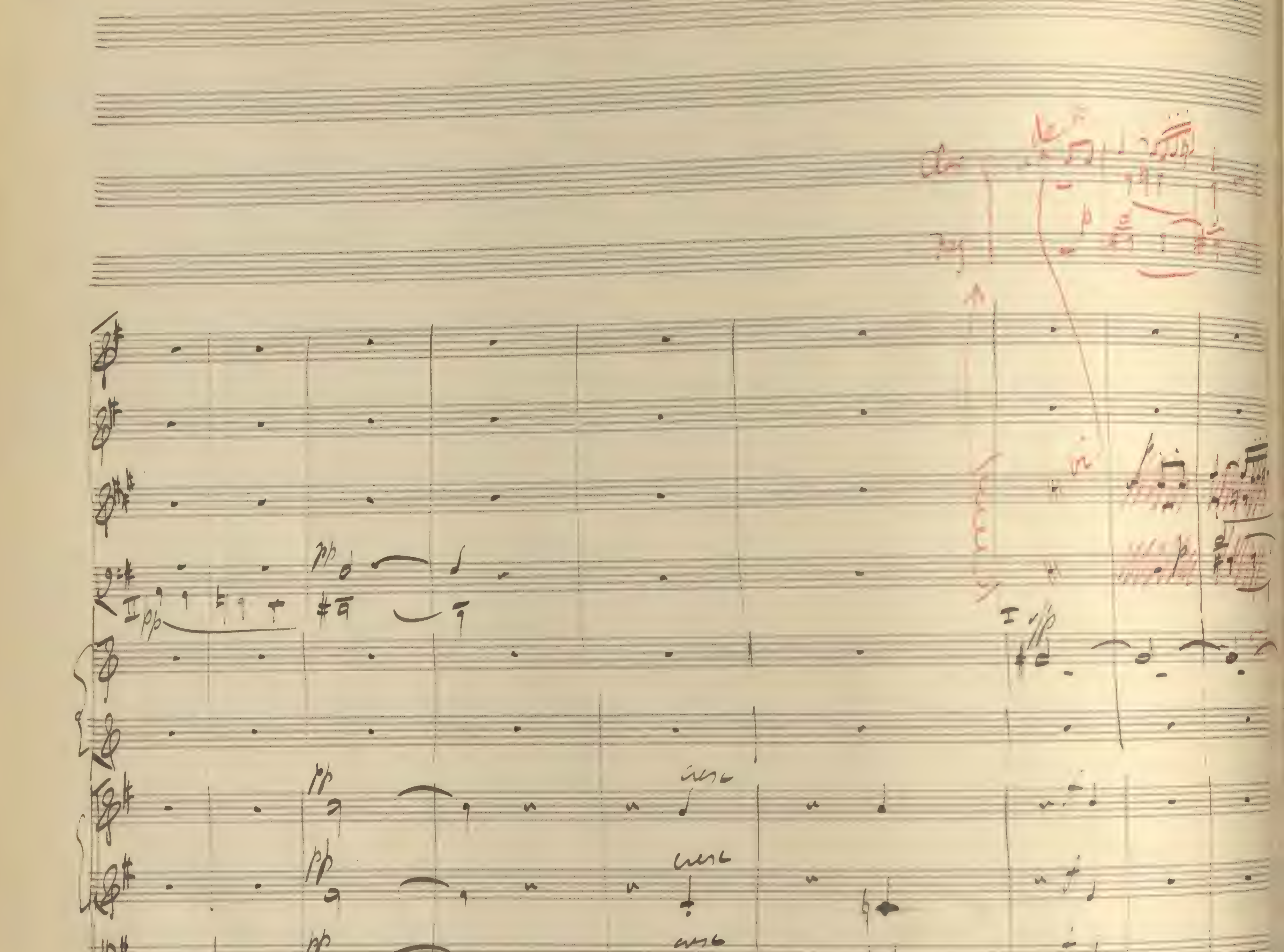


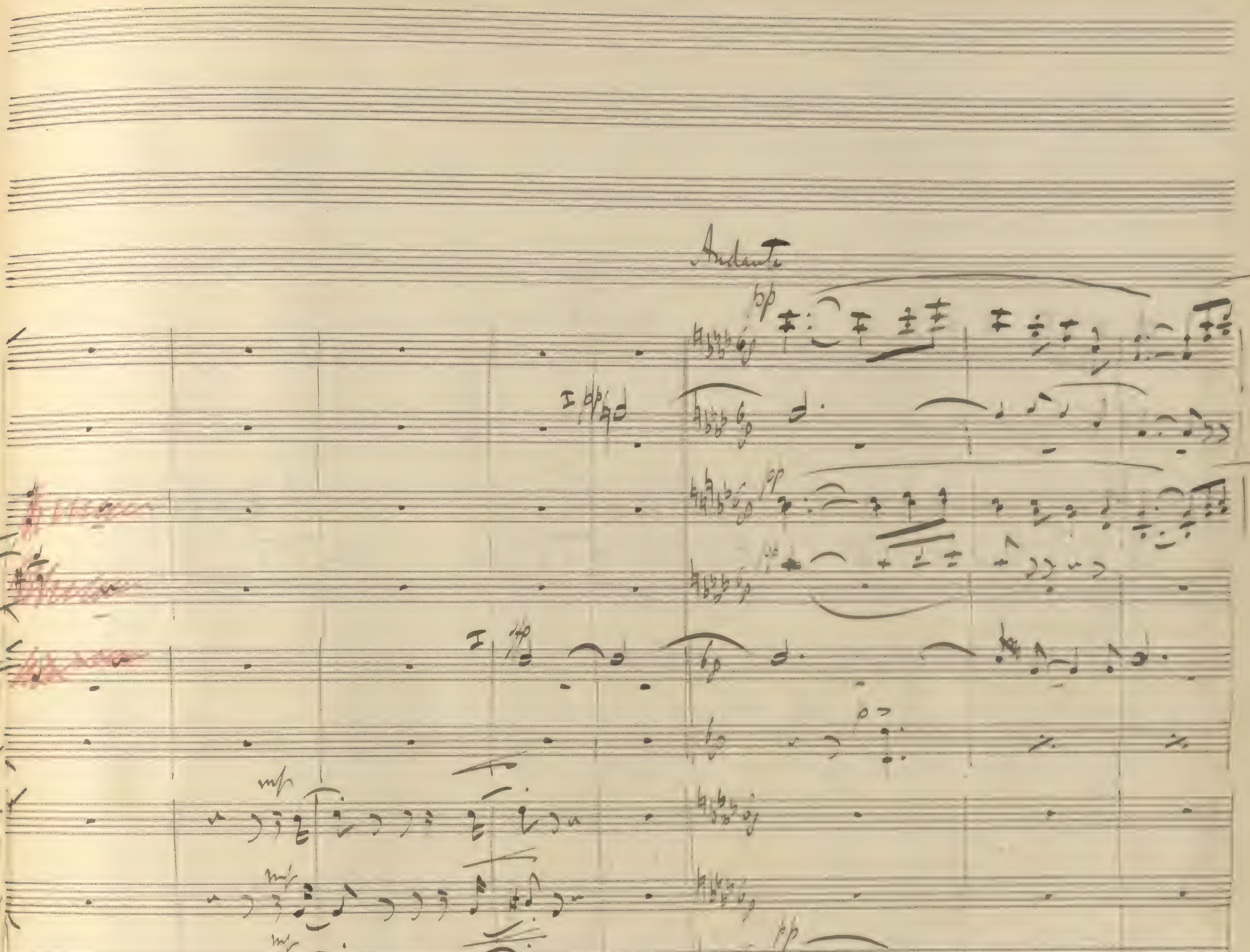
c.b.
arco
pizz
Hal
"host" quoth I, "a goodly greybeard honest,
for the rest his fa — mily, one sweet

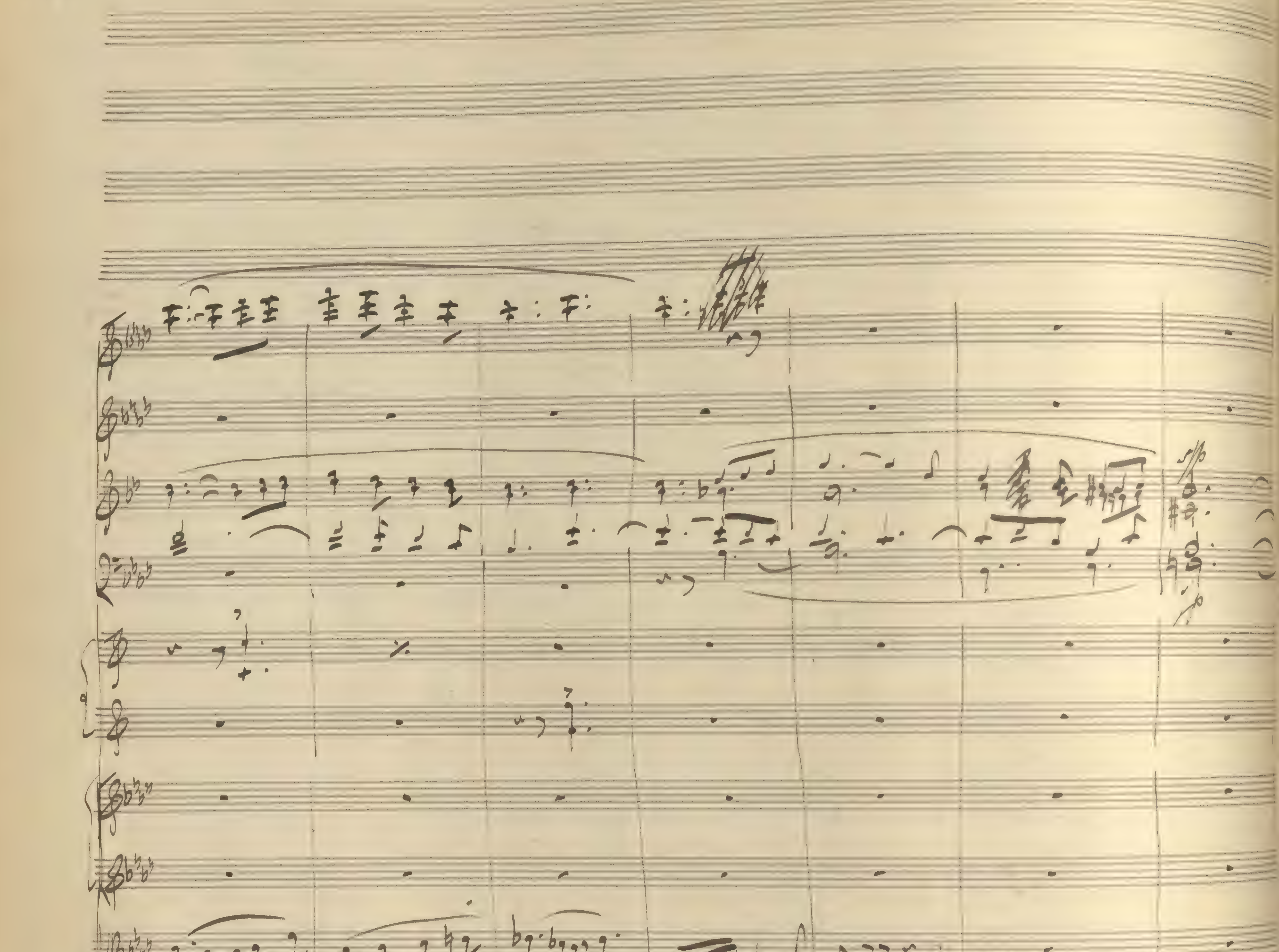

little wench no more
Pren — tice

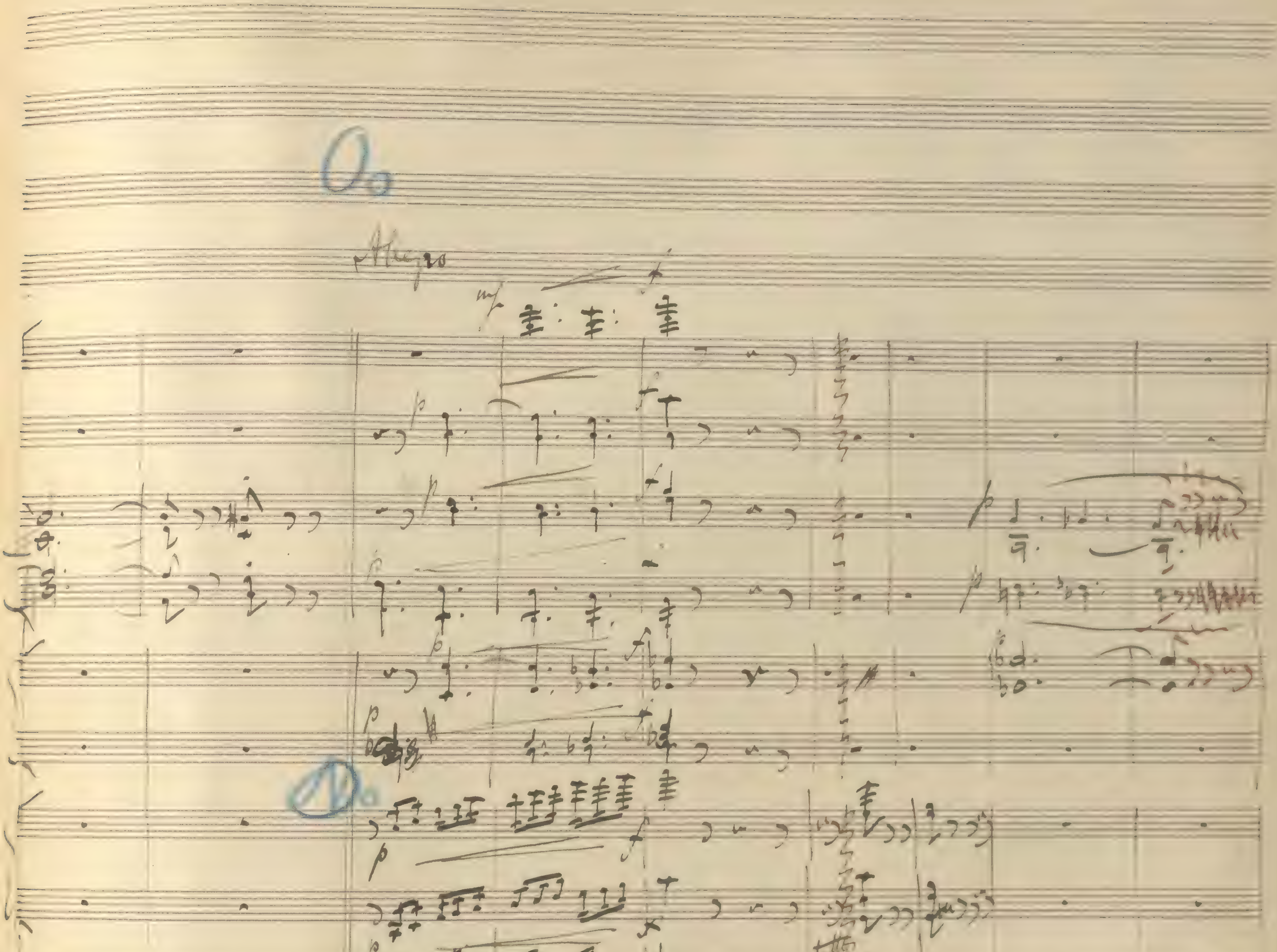

Hal
arco
bout" I warrant me she got no more than that from Hal — o' the Chepe!

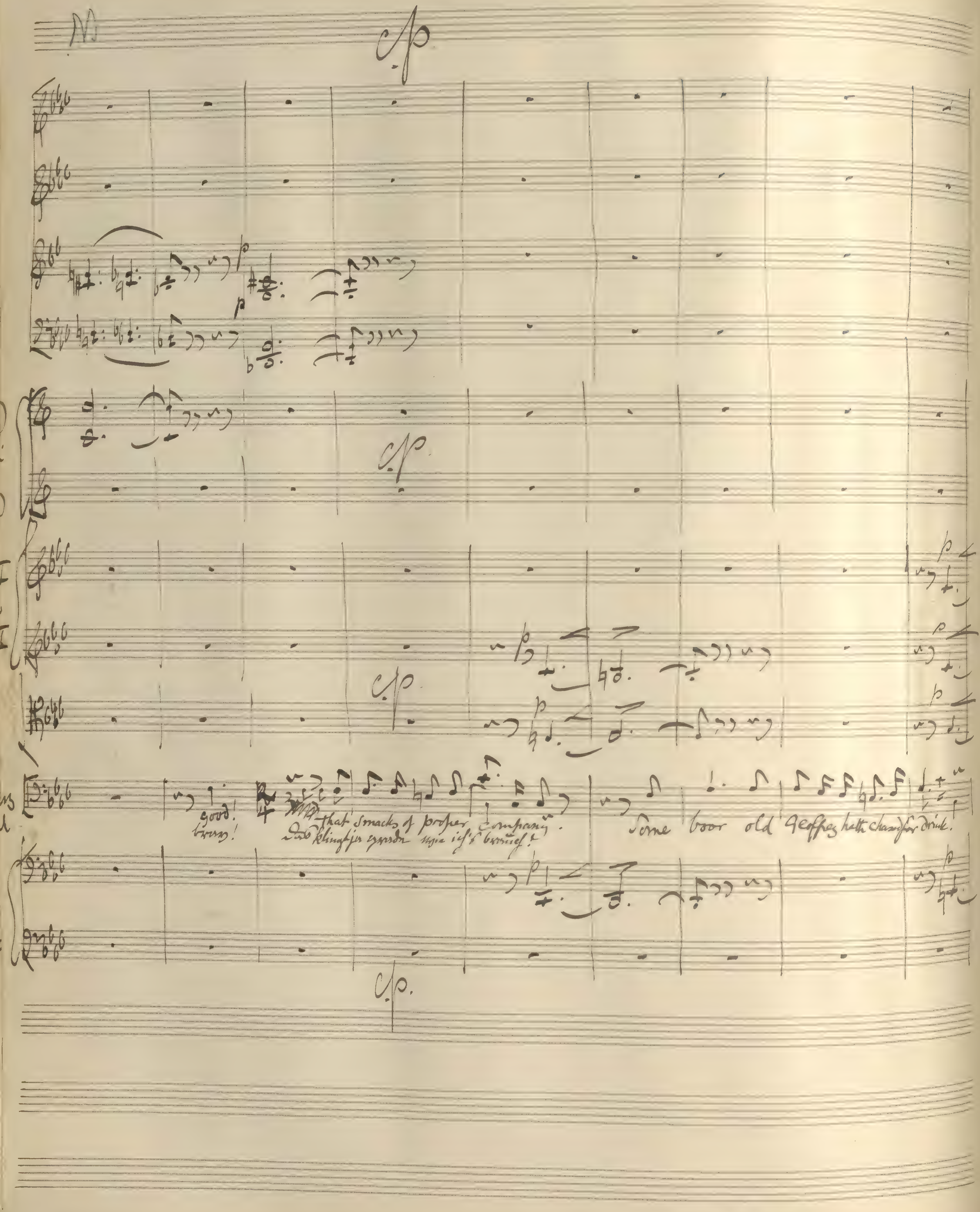

But time is tripping on,
Allein die Zeit geht hin;
how now stand about my bravos?
Wie mach' ich's nun mit meinen Helfern?
(an den Fingern zählend)
(counting on his fingers)
I've heard
Jetzt hab' ich's schon!


Heinz
Hal
Yea five right scoundrels all a sixth, I lack a sixth,
ja fünf ganz wüst'ge Schurken, der Sechste, wo bleibt der Sechste?
Gone Hal
Hin Heinz
cresc
arco

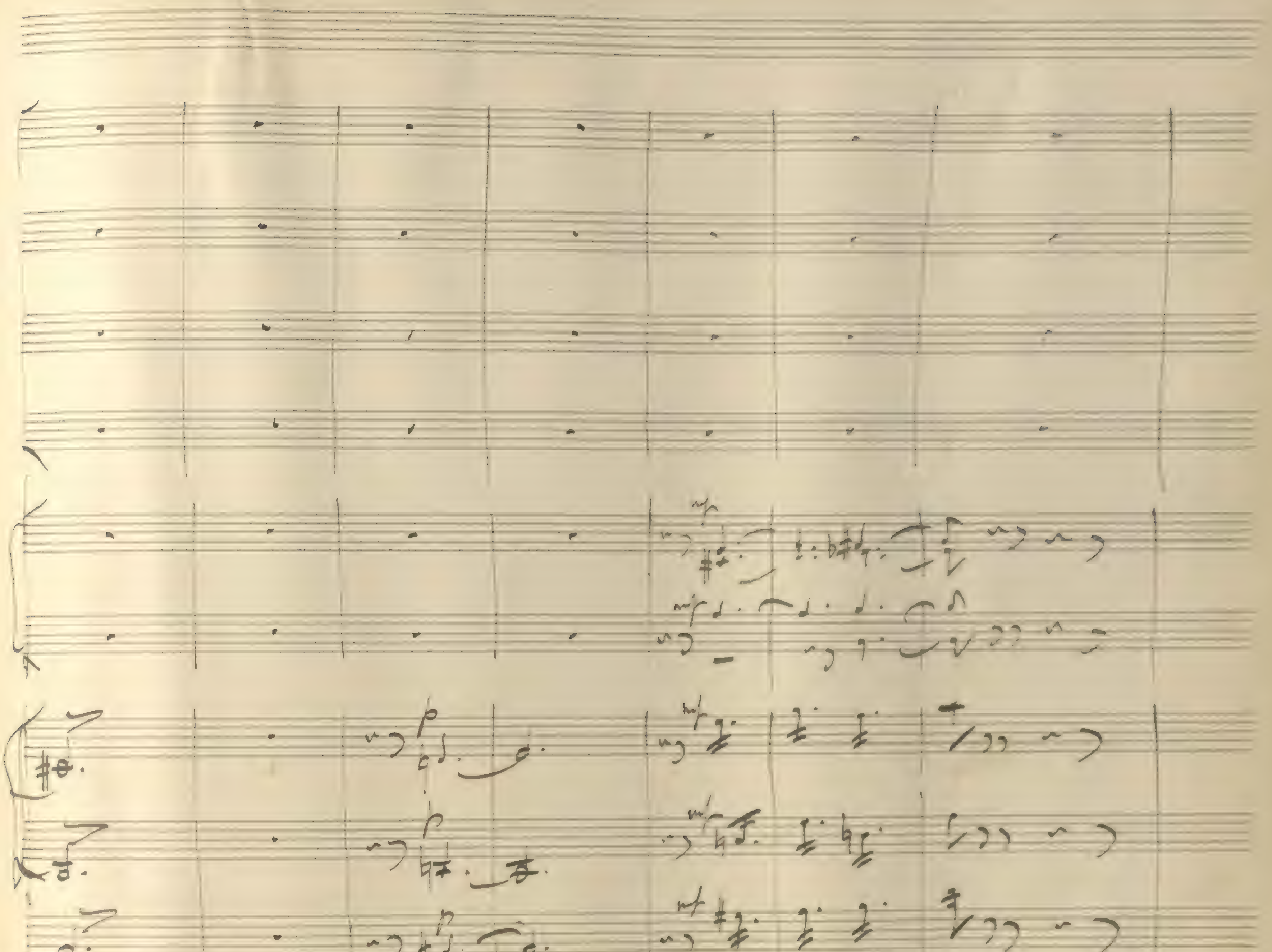

Andante
Hubert

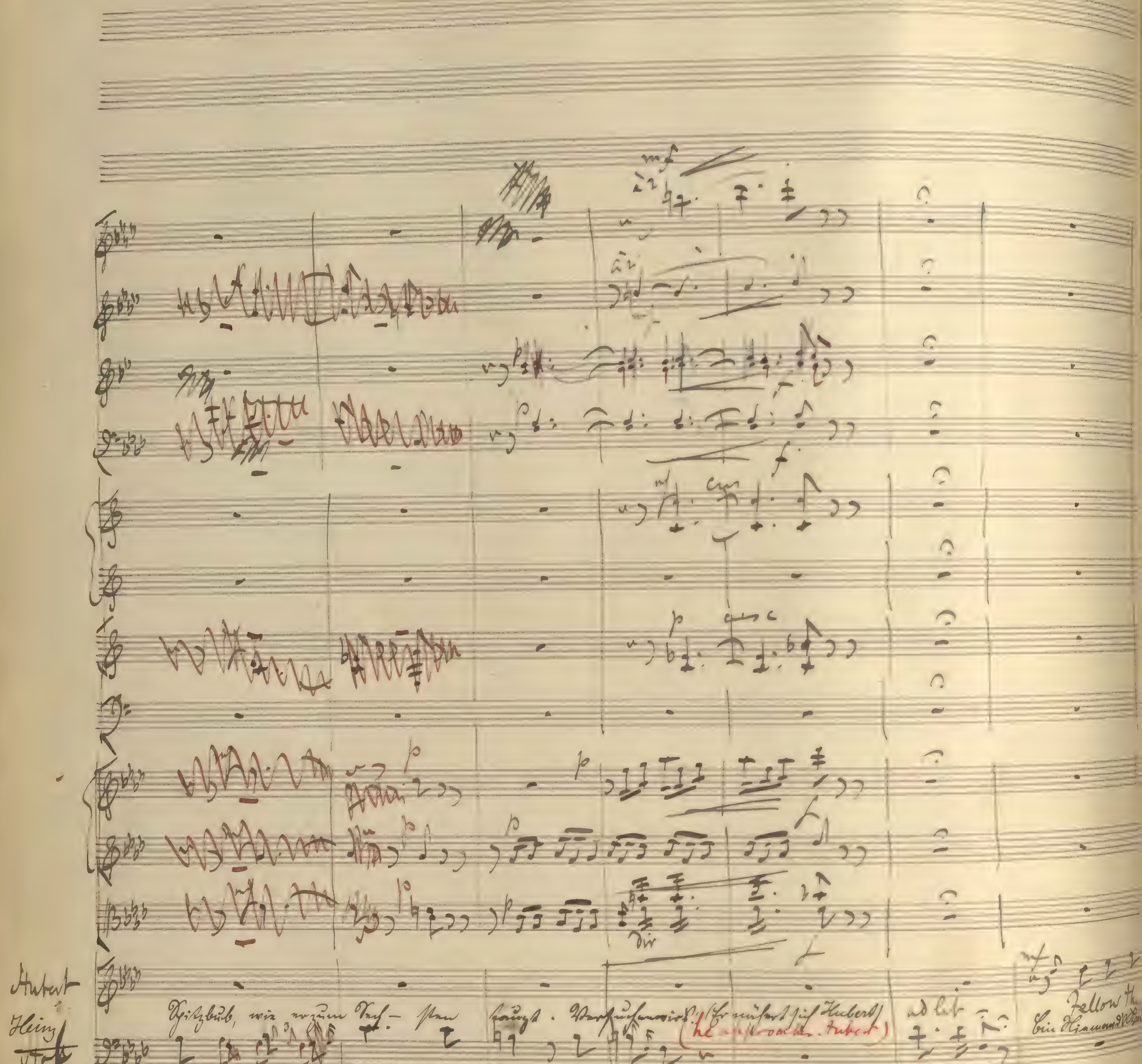

Hubert
Heinz
sor — row and toil with death for wage" ay so and mine is a well packed load

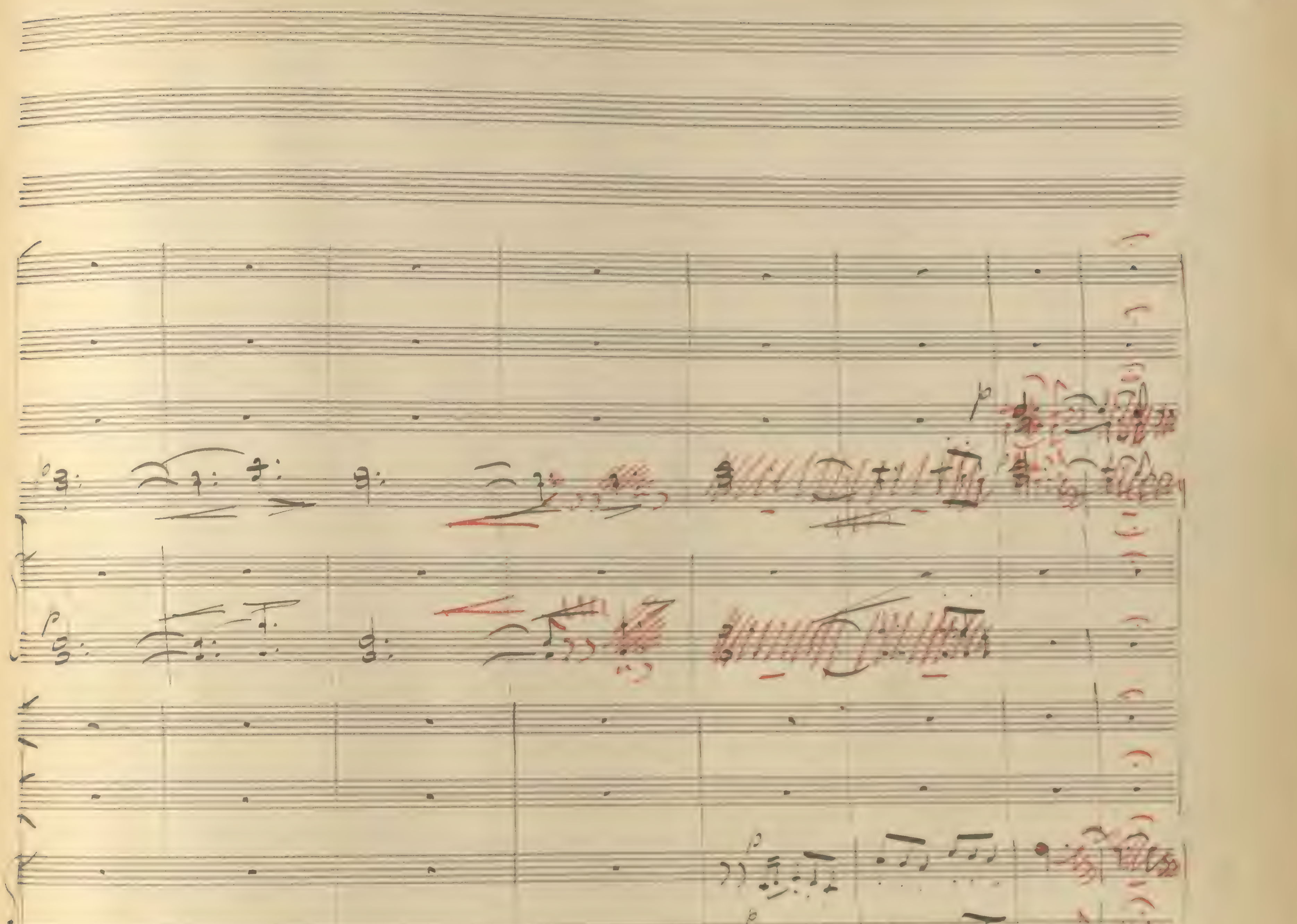

Allegro
devil's to
help me down the
way!
Vide unten
The devil help thee
old Churl
The Devil!

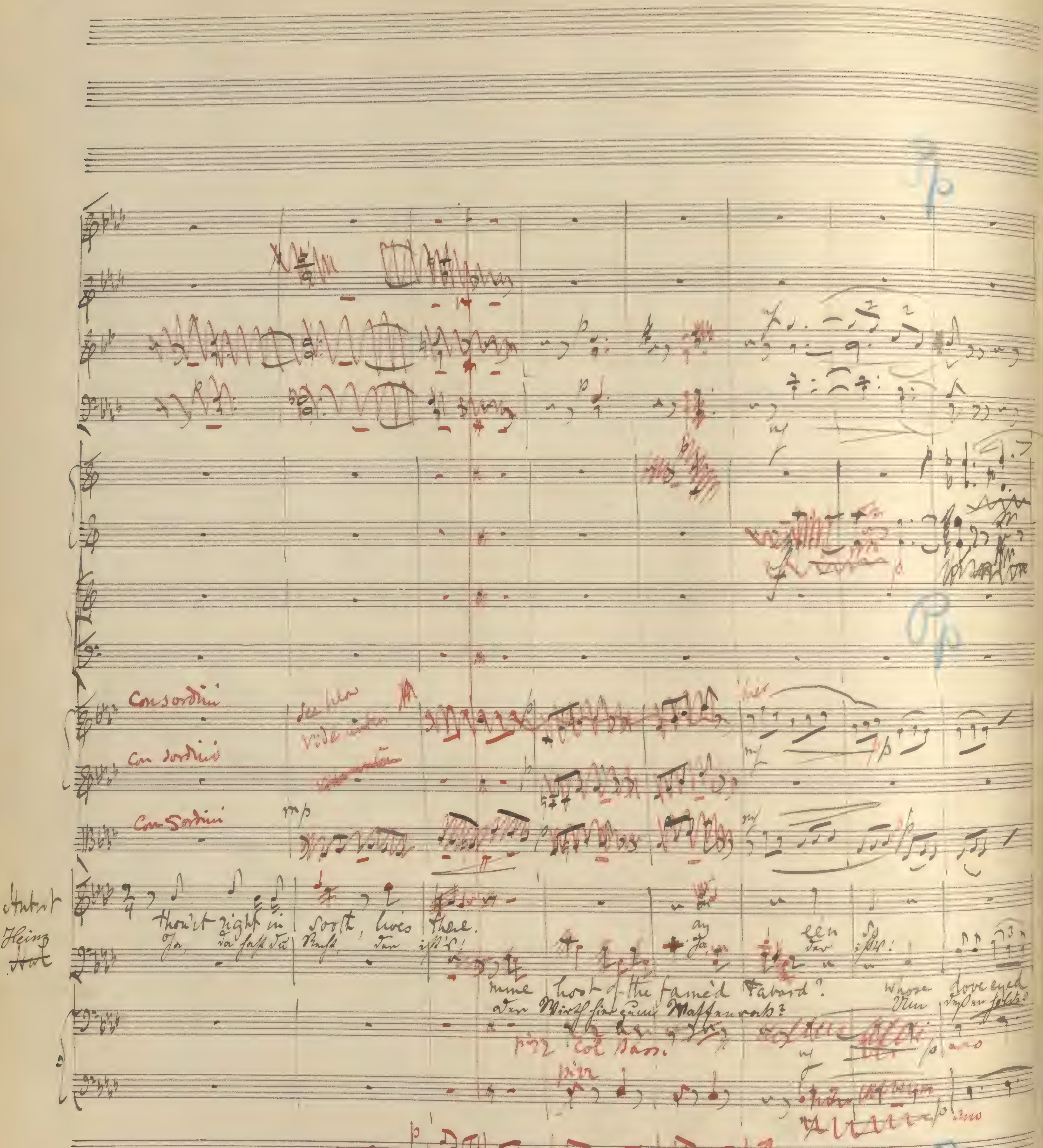


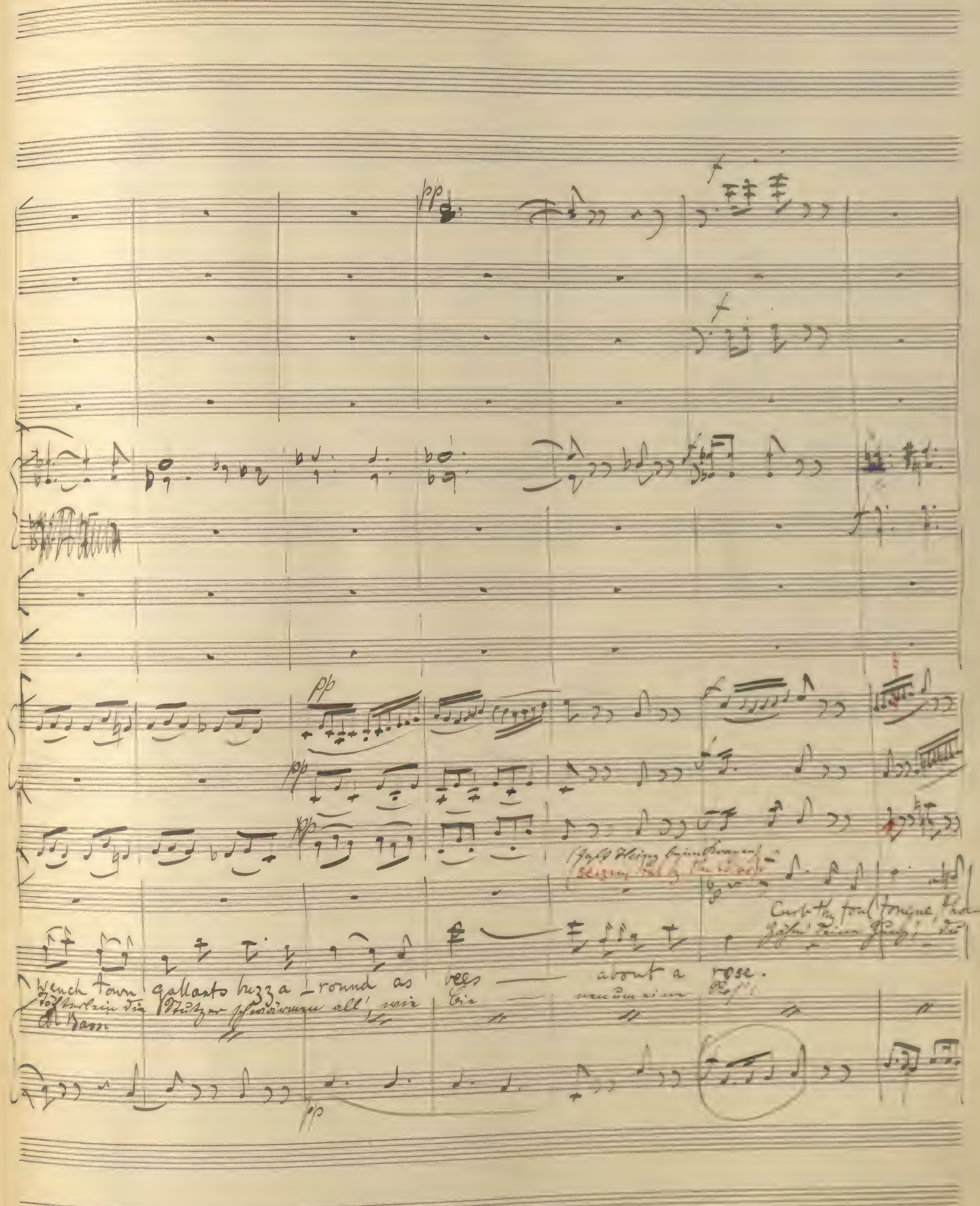
good!
brav!
that smacks of proper company.
Some poor old

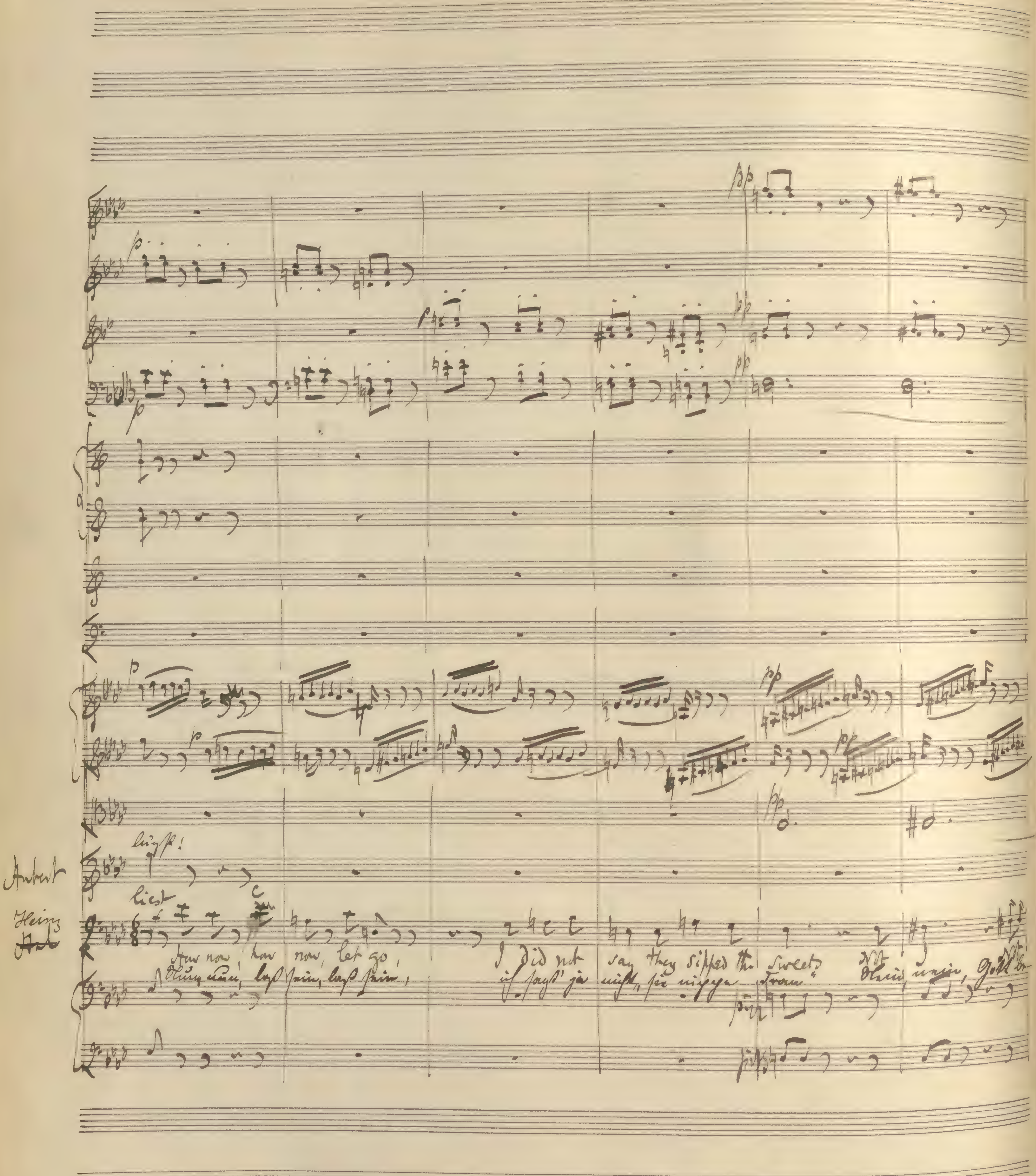

and saith he looks a malcontent,
a cut-throat knave,
just such a

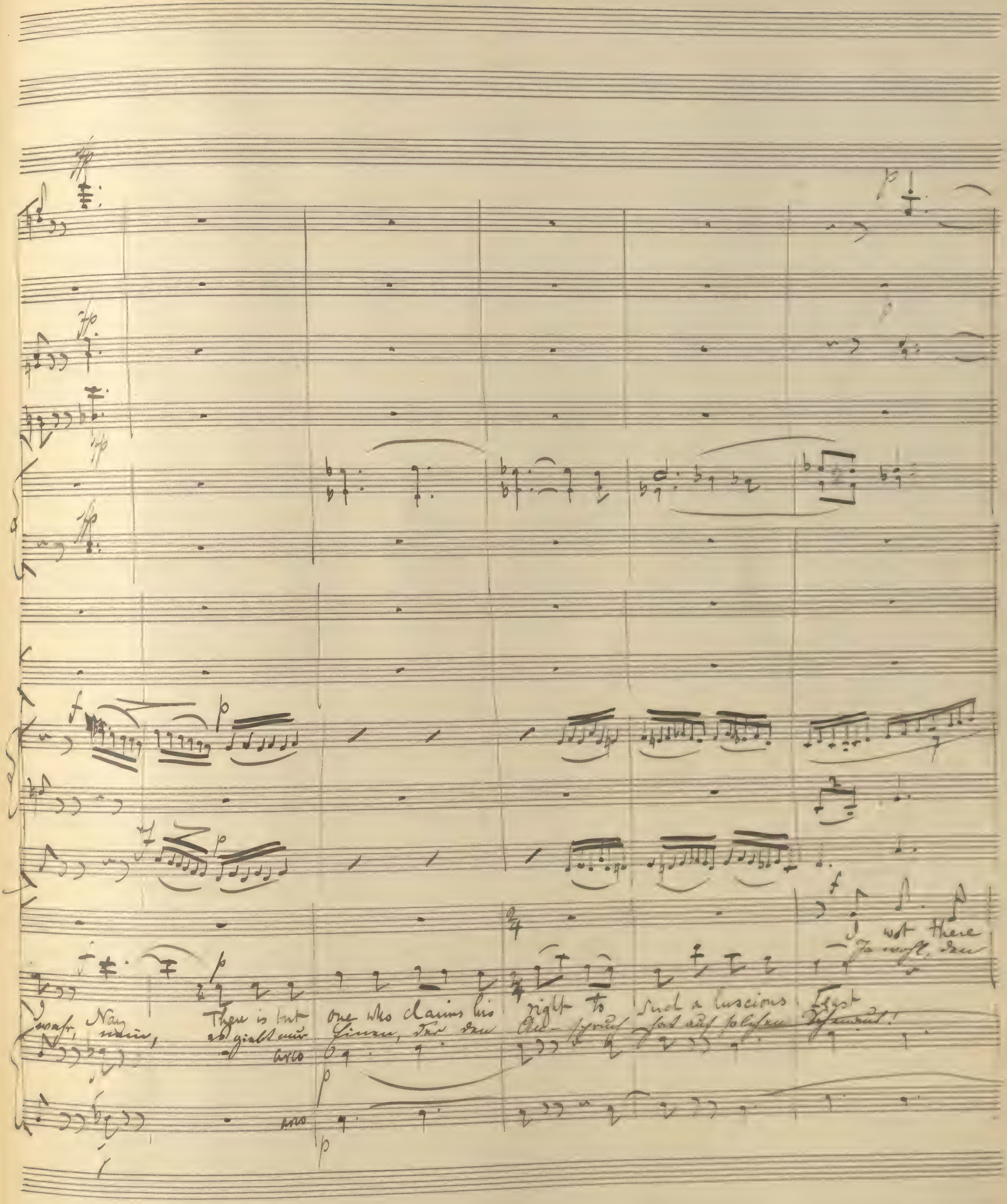

Hubert
Heinz
scoundrel as would
my
sixth. I'll
test him
ad lib
Fellow there
Fellow th

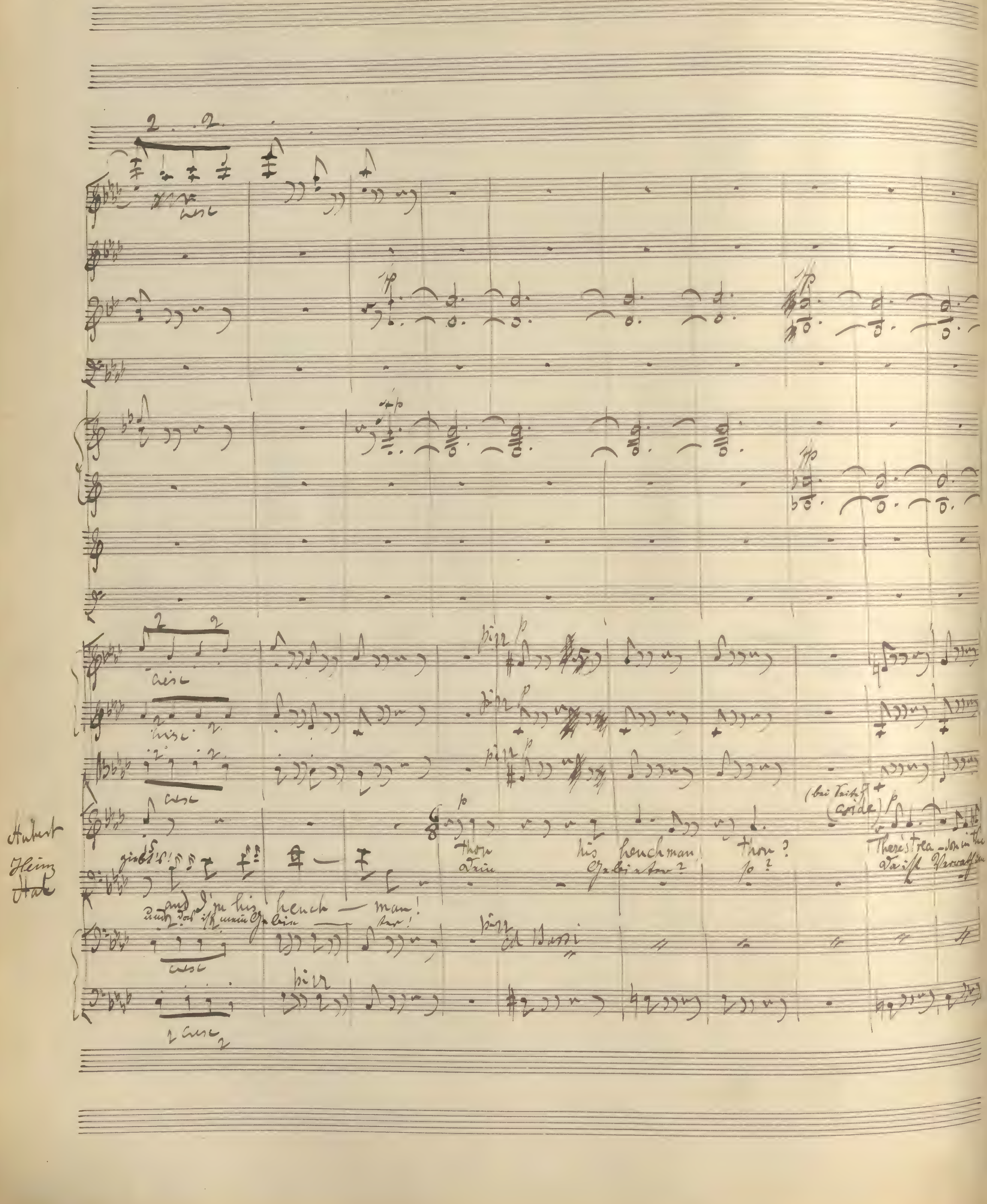

Good fellow - good to thee who to the devil sendest better folk
arco
pizz


Con sordini
Con sordini
Con Sordini
mp
thou'rt right in sooth, lives there.
mine host of the famed Tabard?
whose love eyed
pizz col Bass.
pizz
Viol I
pp

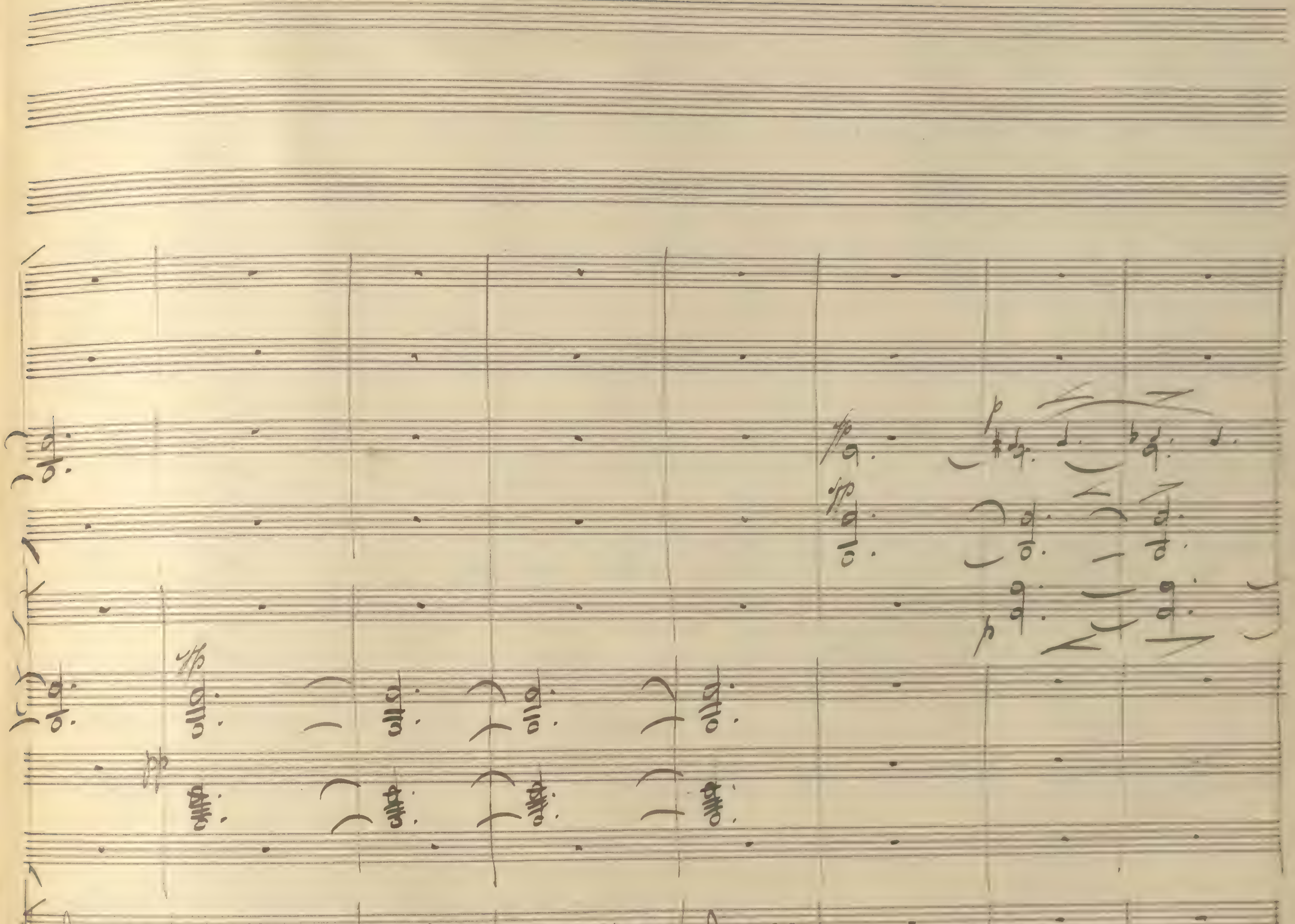

wench town gallants buzz a-round as bees about a rose.
Curb thy foul tongue

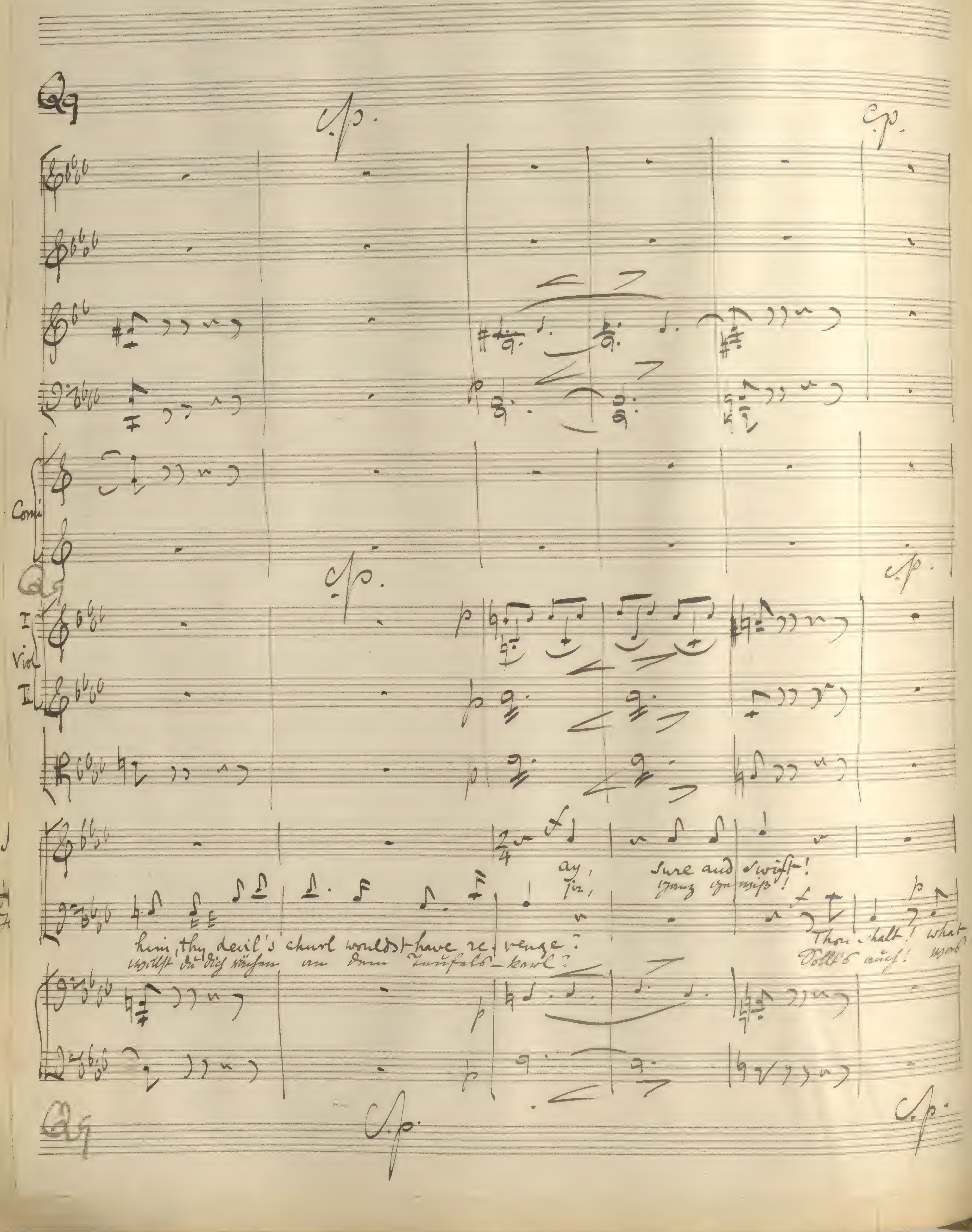

Hubert
Heinz
How now! how now, let go,
I did not say they sipped the sweets

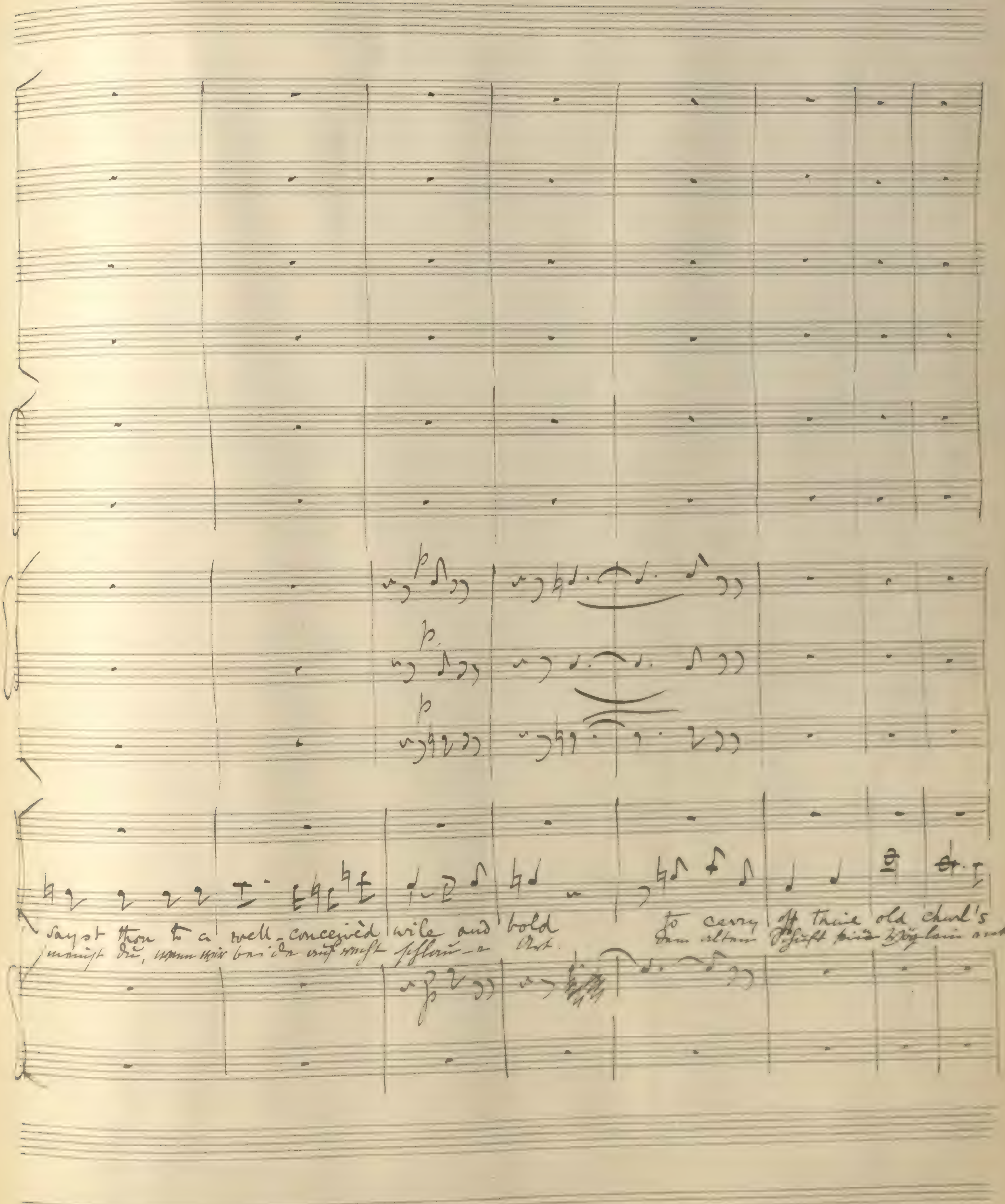

Nay
There is but one who claims his right to such a luscious feast
not there
arco

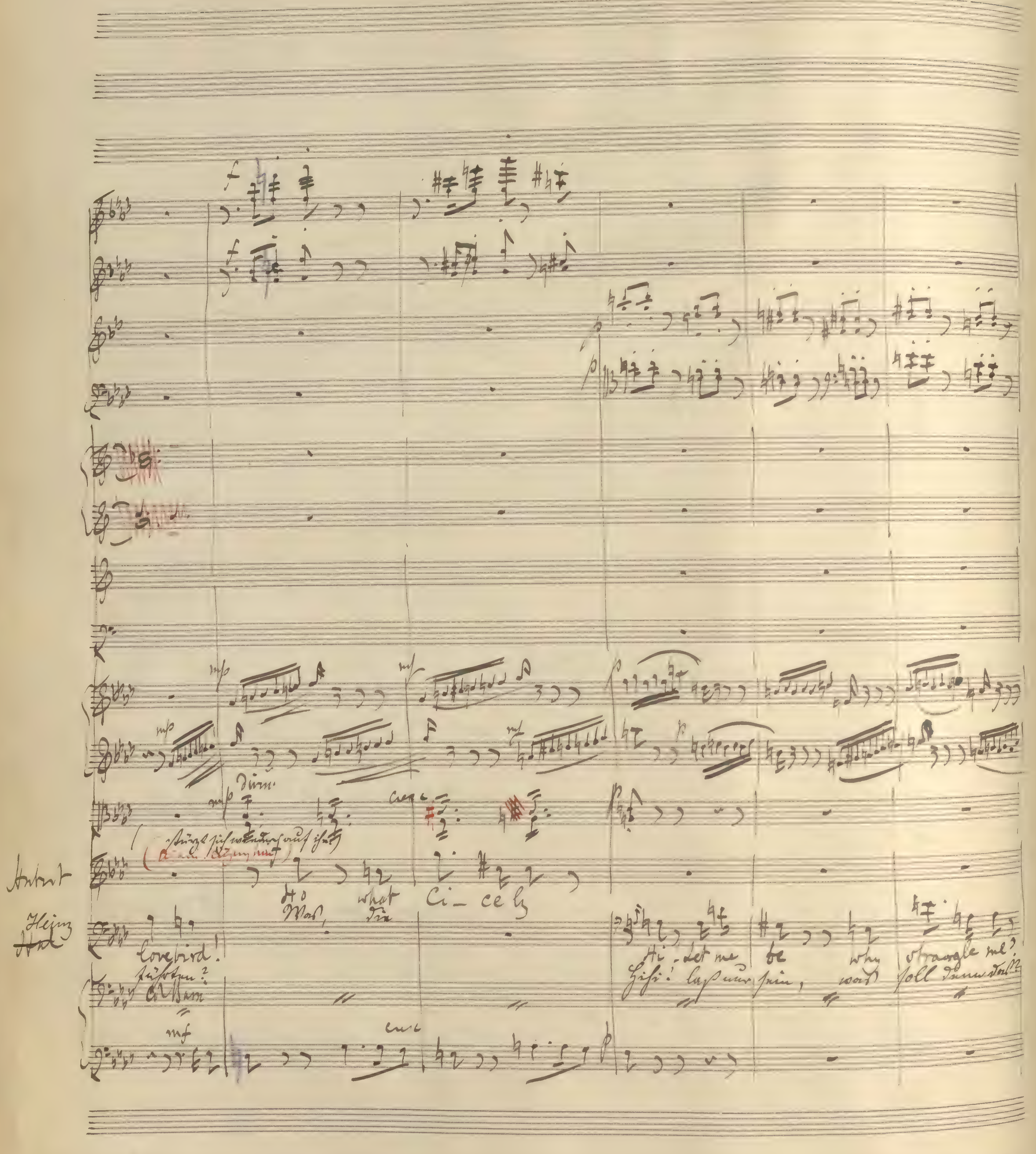


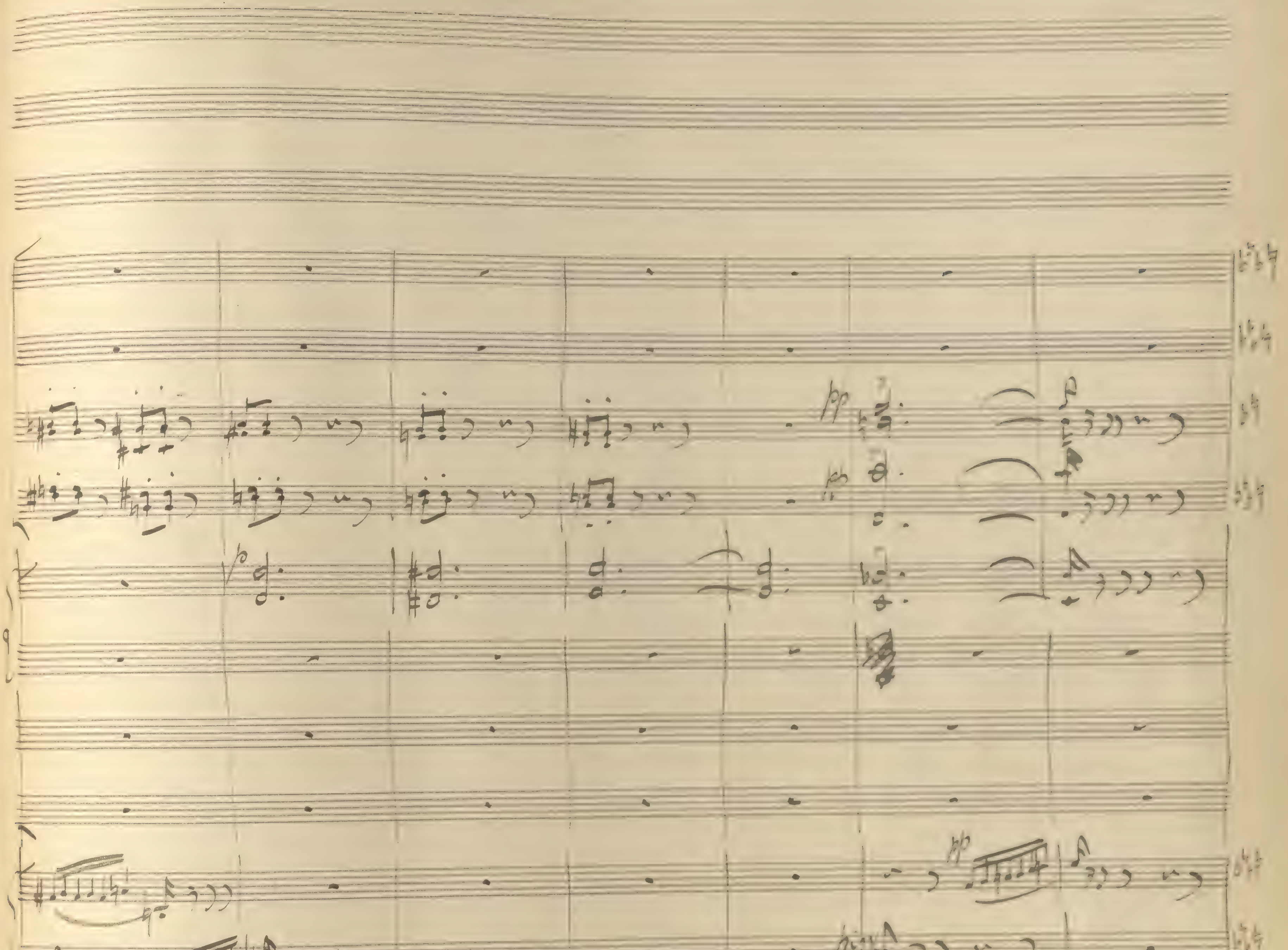
Hubert
Heinz
Hale
pizz
thou
his henchman
thou?
(aside)
There's trea-son in the
col Bassi
henchman!

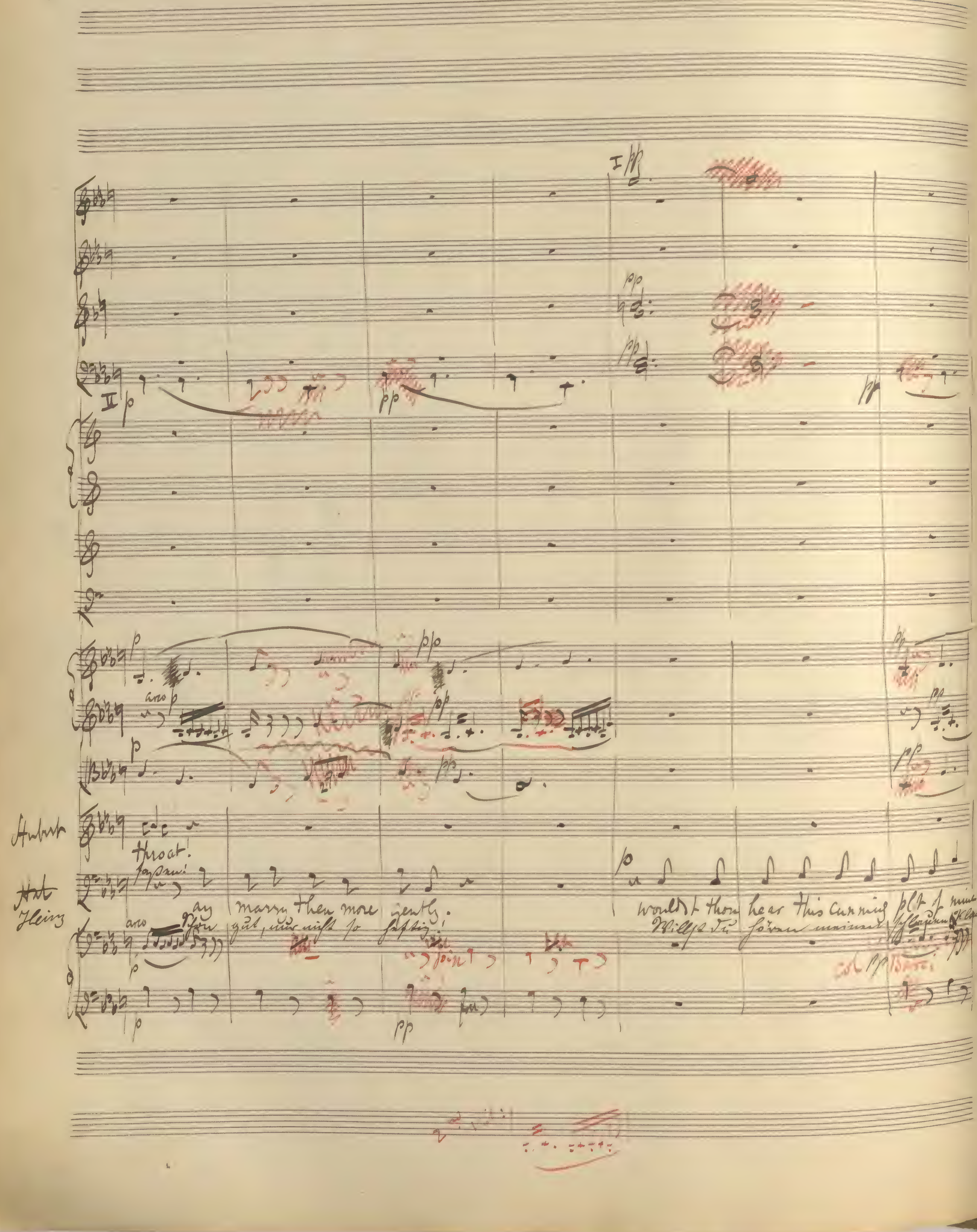

knave, I'll play with him (aside)
a simple scoundrel this I'll humour him
Ein Dummer Kerl ist das, den fange ich!

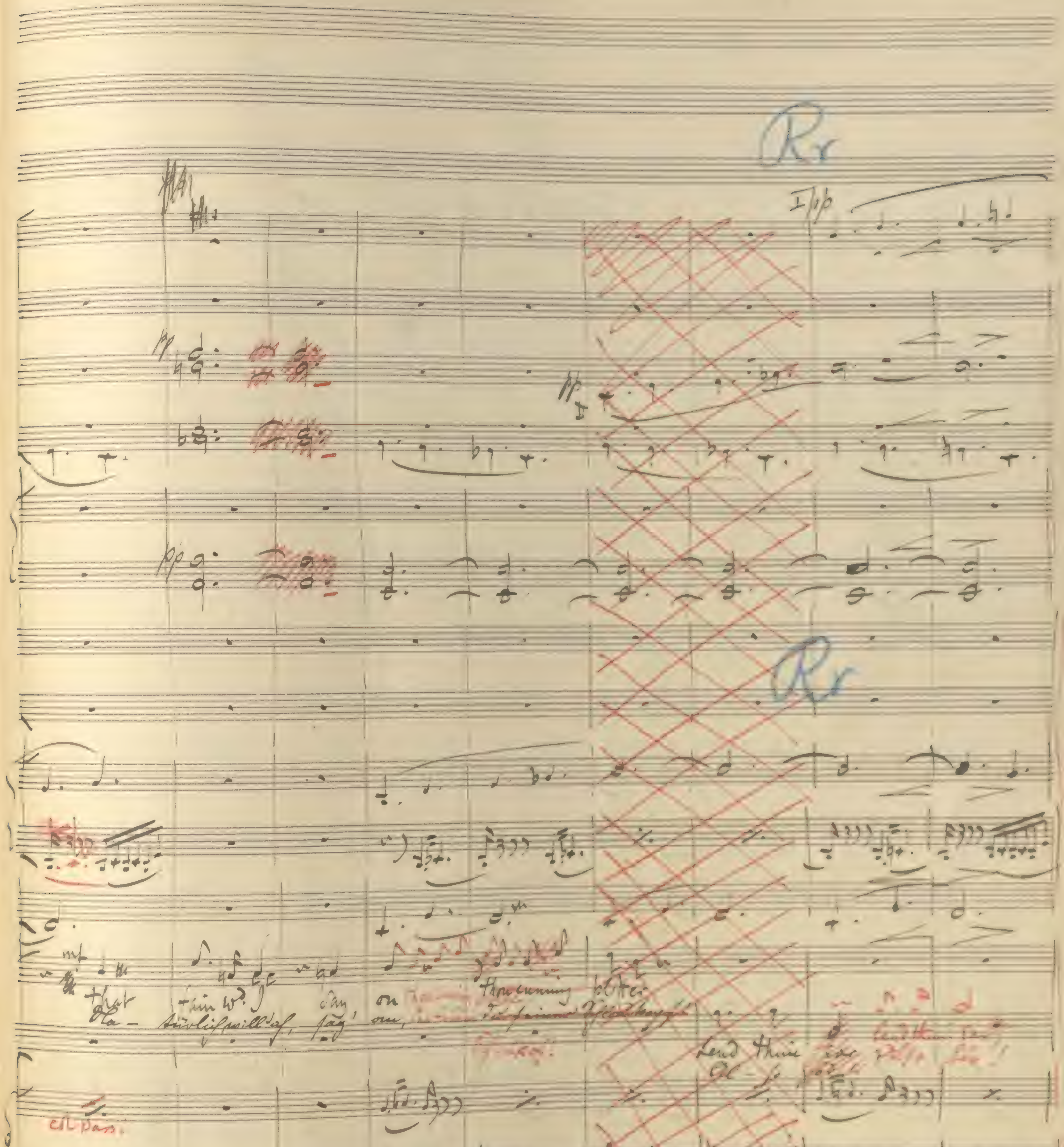

Corni
Viol
I
II
ay, sir,
Sure and swift!
Ganz gewiss!
him, thy devil's churl wouldst have re-venge?
willst du dich rächen an dem Teufels-kerl?
Thou shalt! what

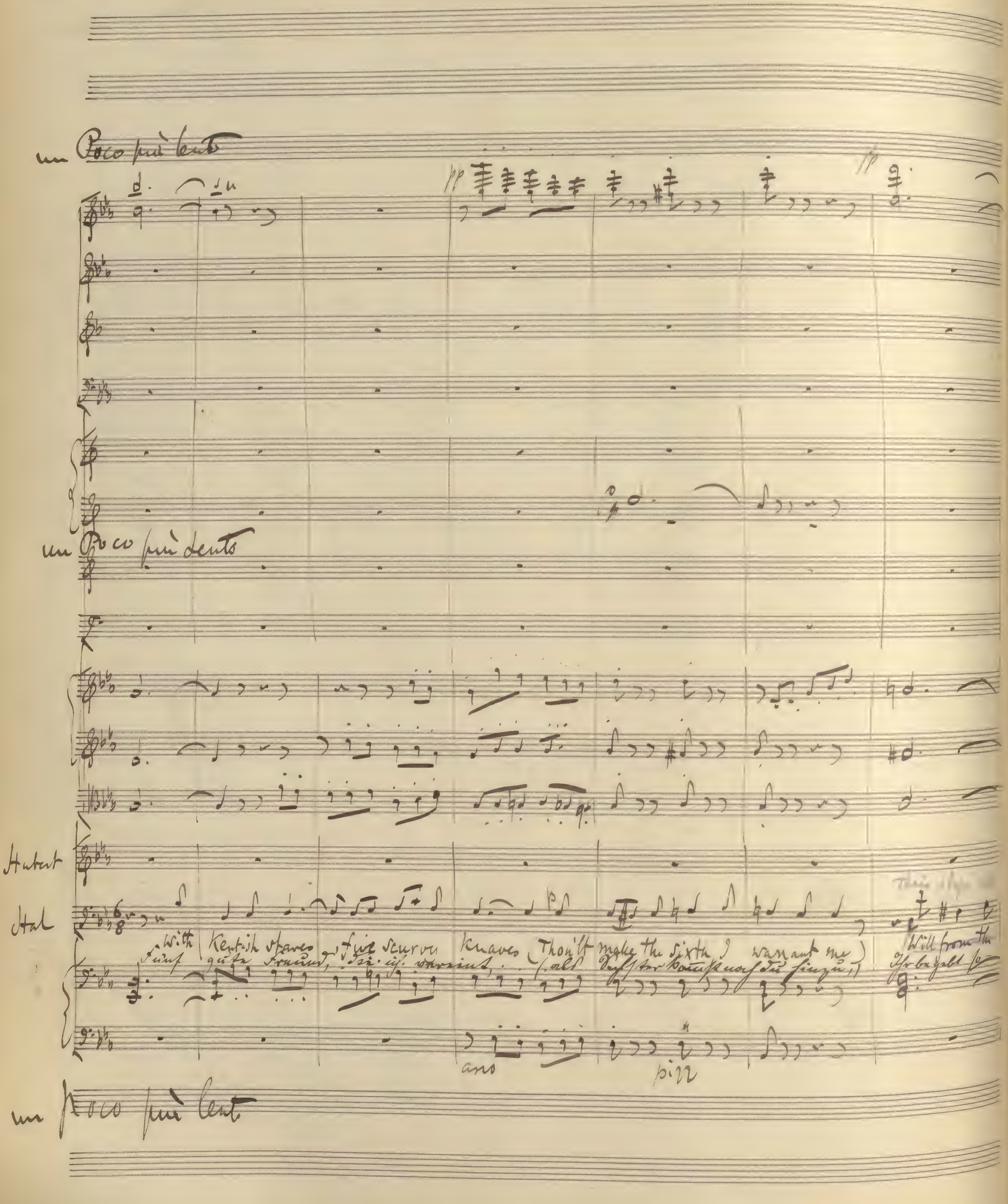

sayst thou to a well-conceived wile and bold
to carry off their old churl's

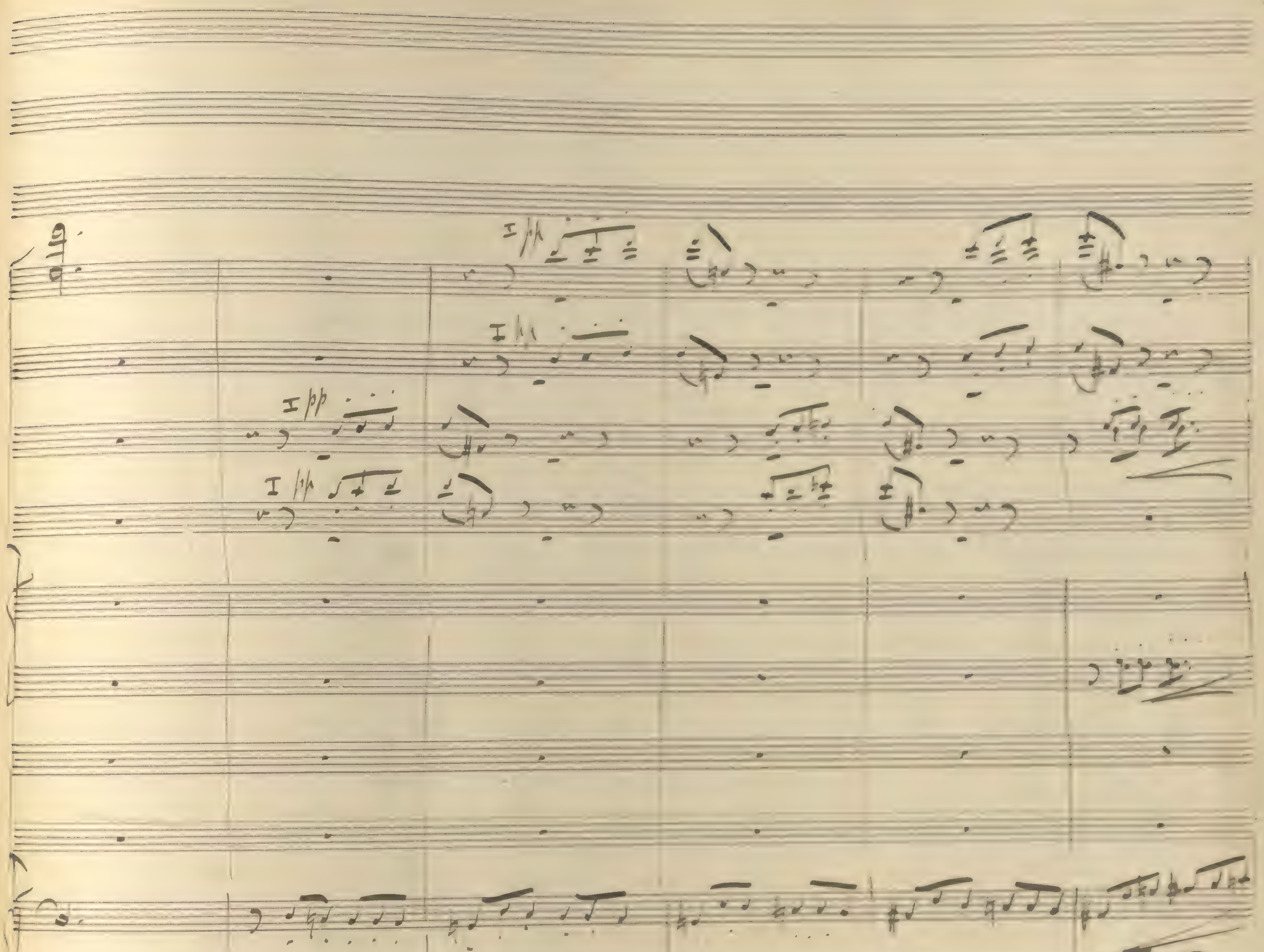

Anton
Heinz
Lovebird!
Cicely
let me be
why
strangle me?
dim.
cresc.
mf
f
p

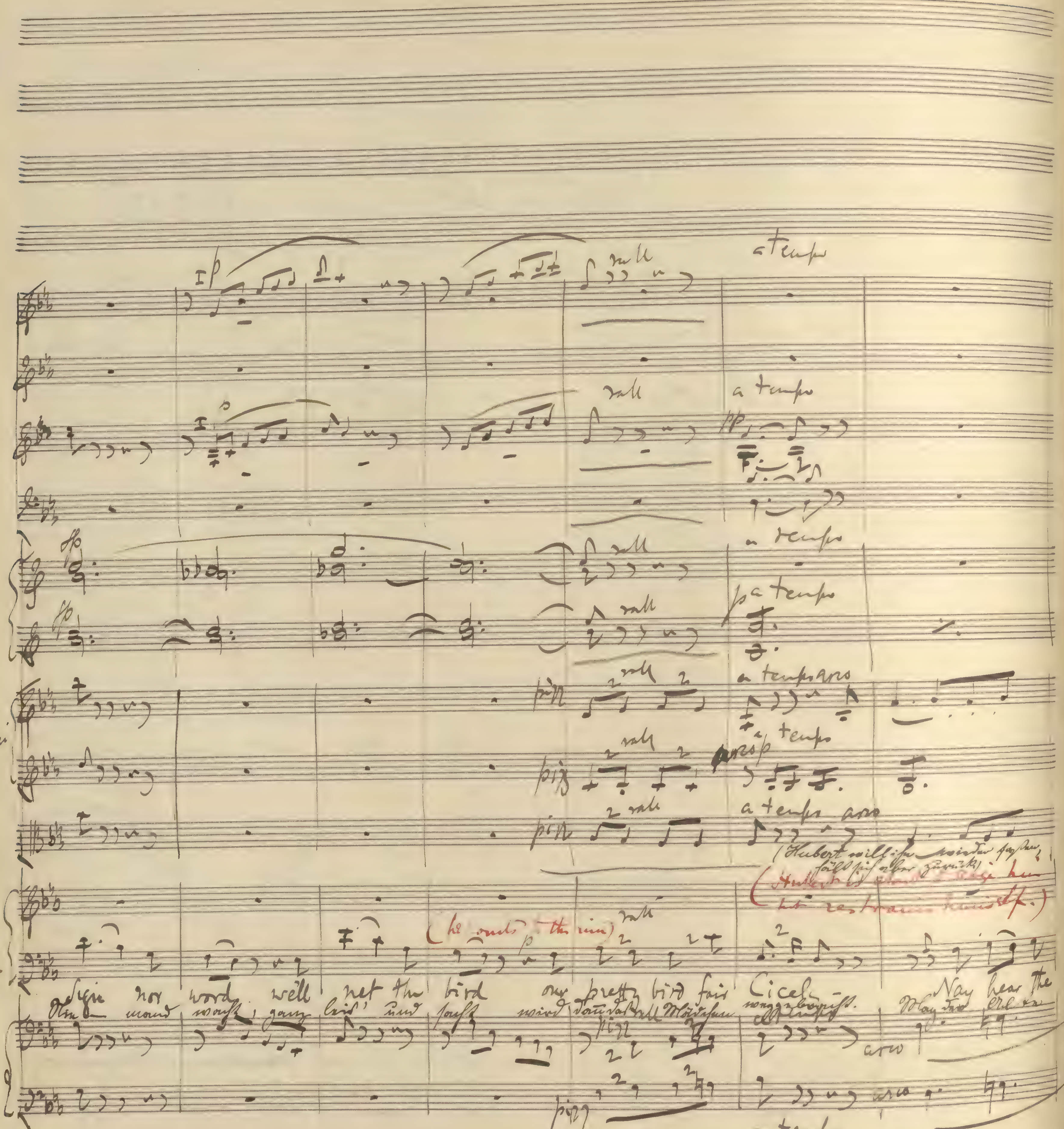

pp
'Tis such a fine
conceit I could not help but
rise
thee by the
pizz

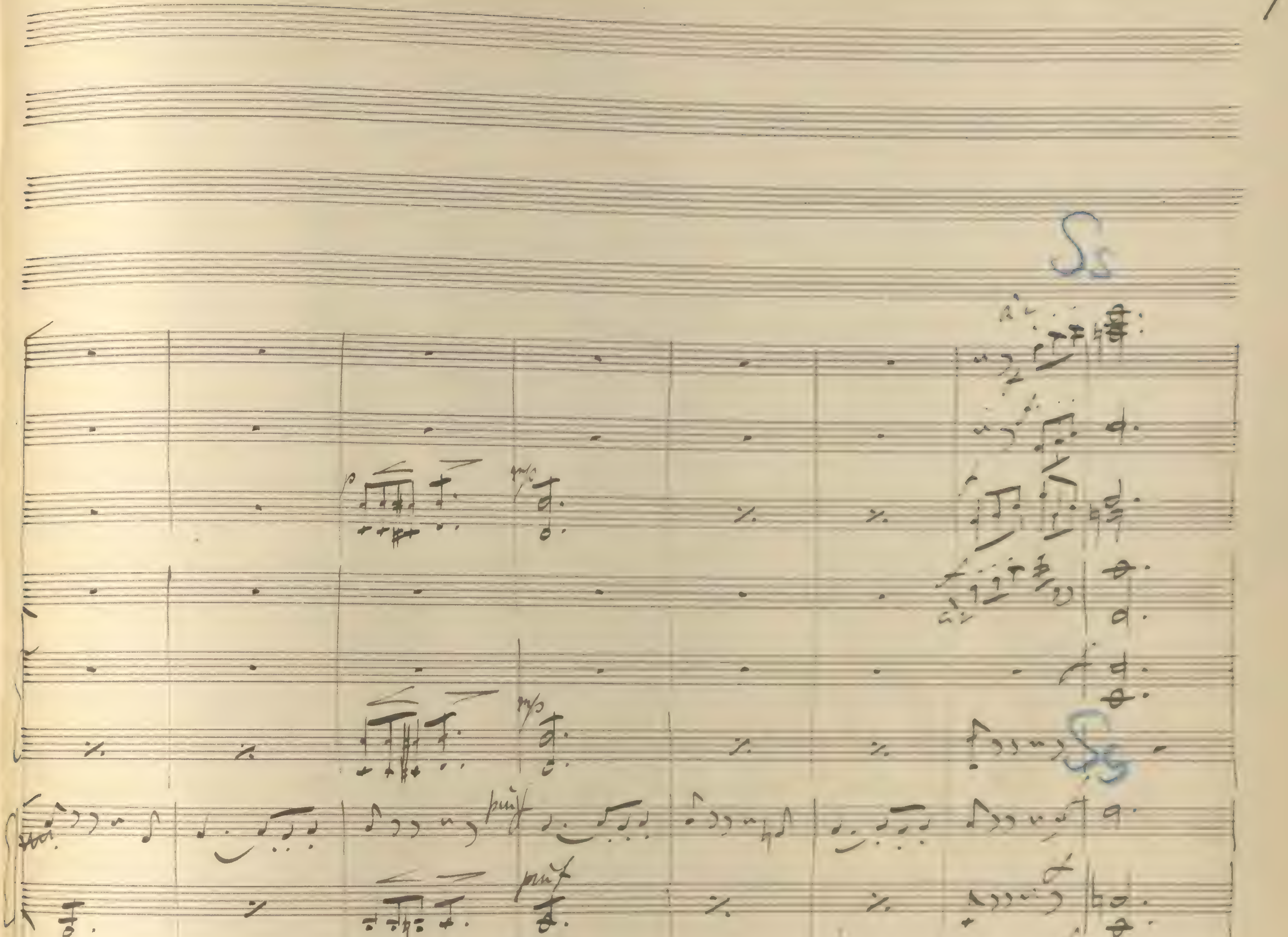

Hubert
throat!
marry then more gently!
would'st thou hear this cunning plot of mine?
gut, nur nicht so heftig!
pp
p

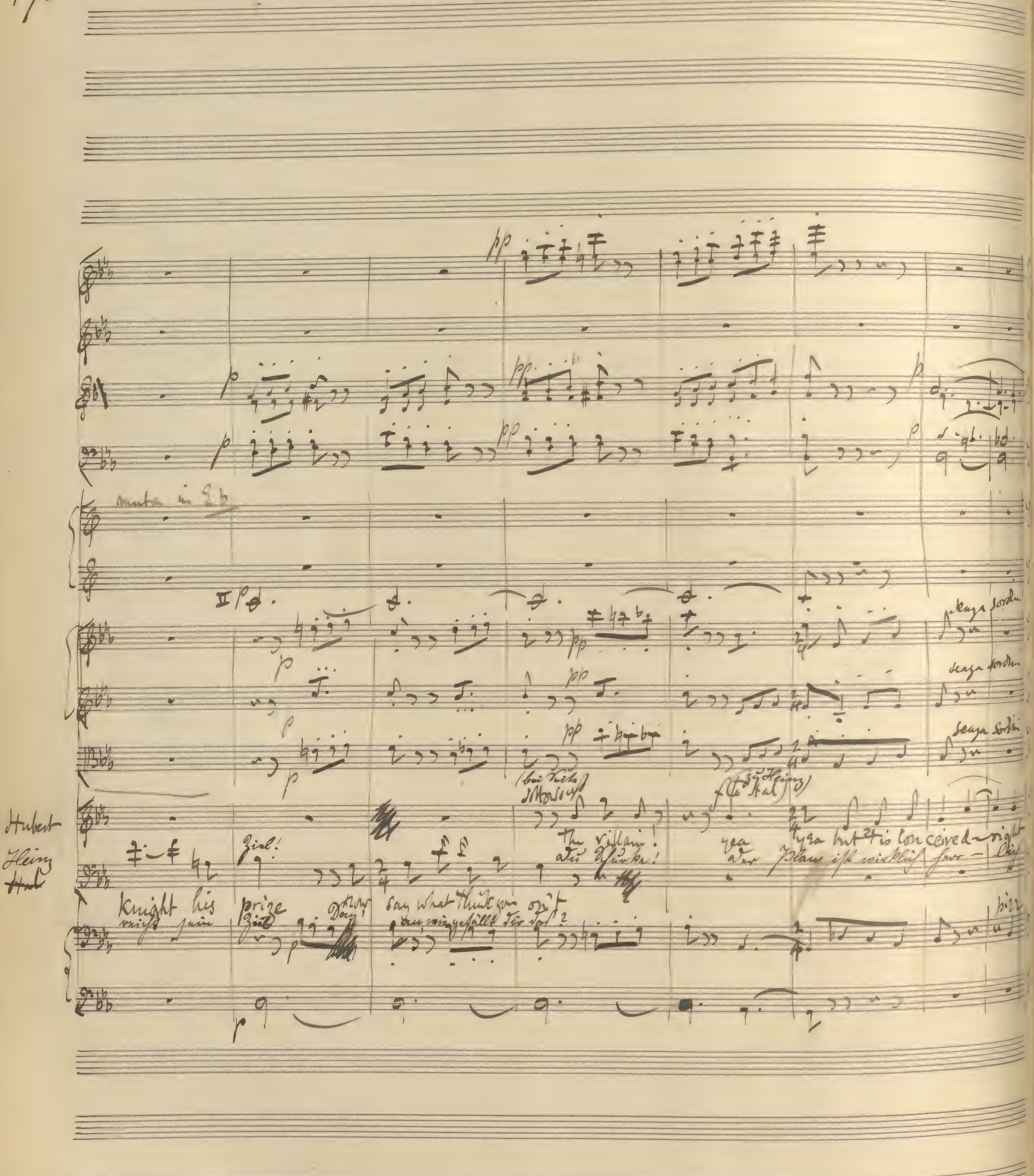

Rr
Rr
Rr
that
on
thou cunning
Lend thine ear

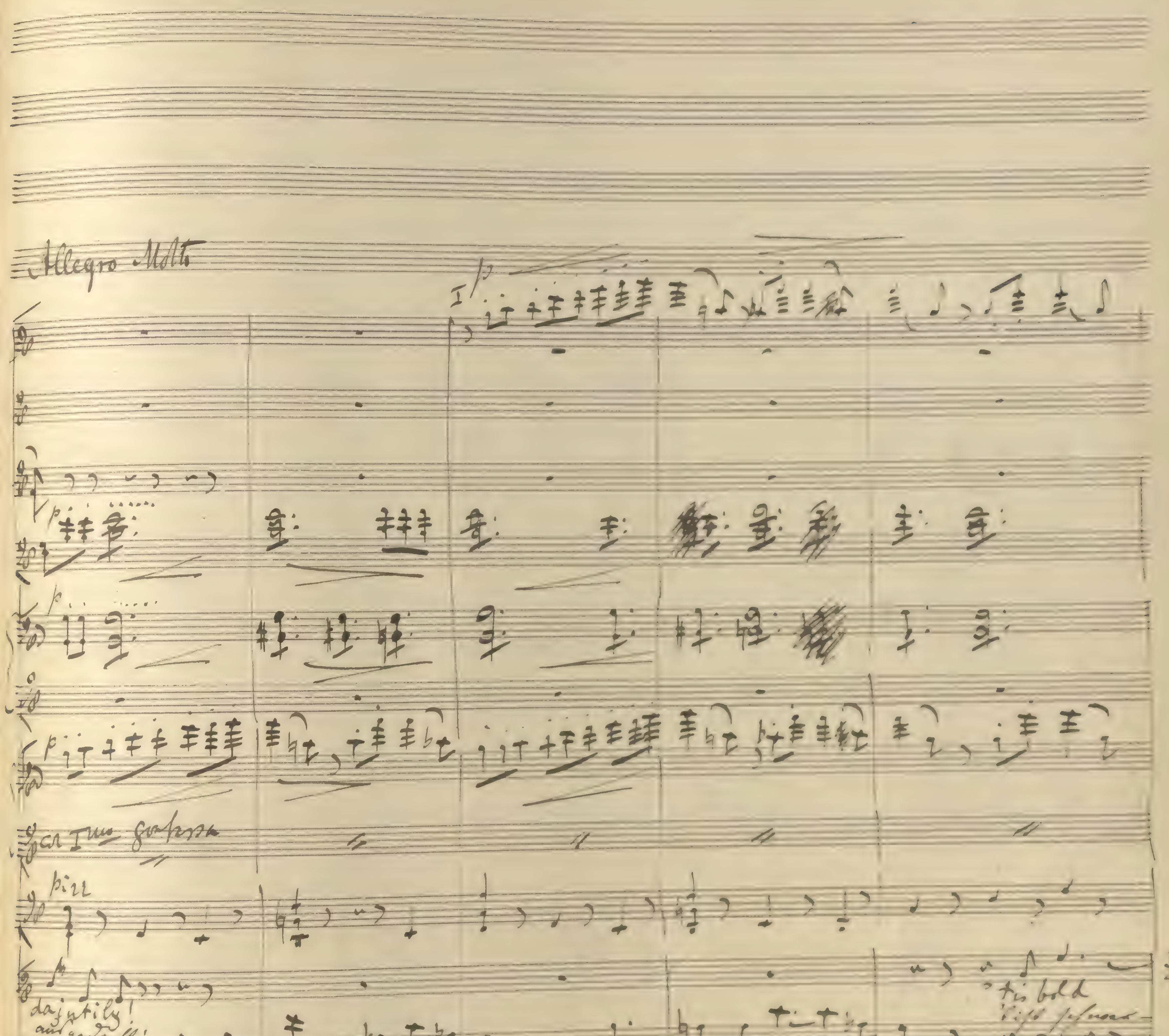

un Poco più lento
pp
un Poco più lento
Hubert
Hal
With Kentish staves five scurvy knaves (Thou'lt make the sixth I warrant me)
Will from the
arco
pizz
un Poco più lento

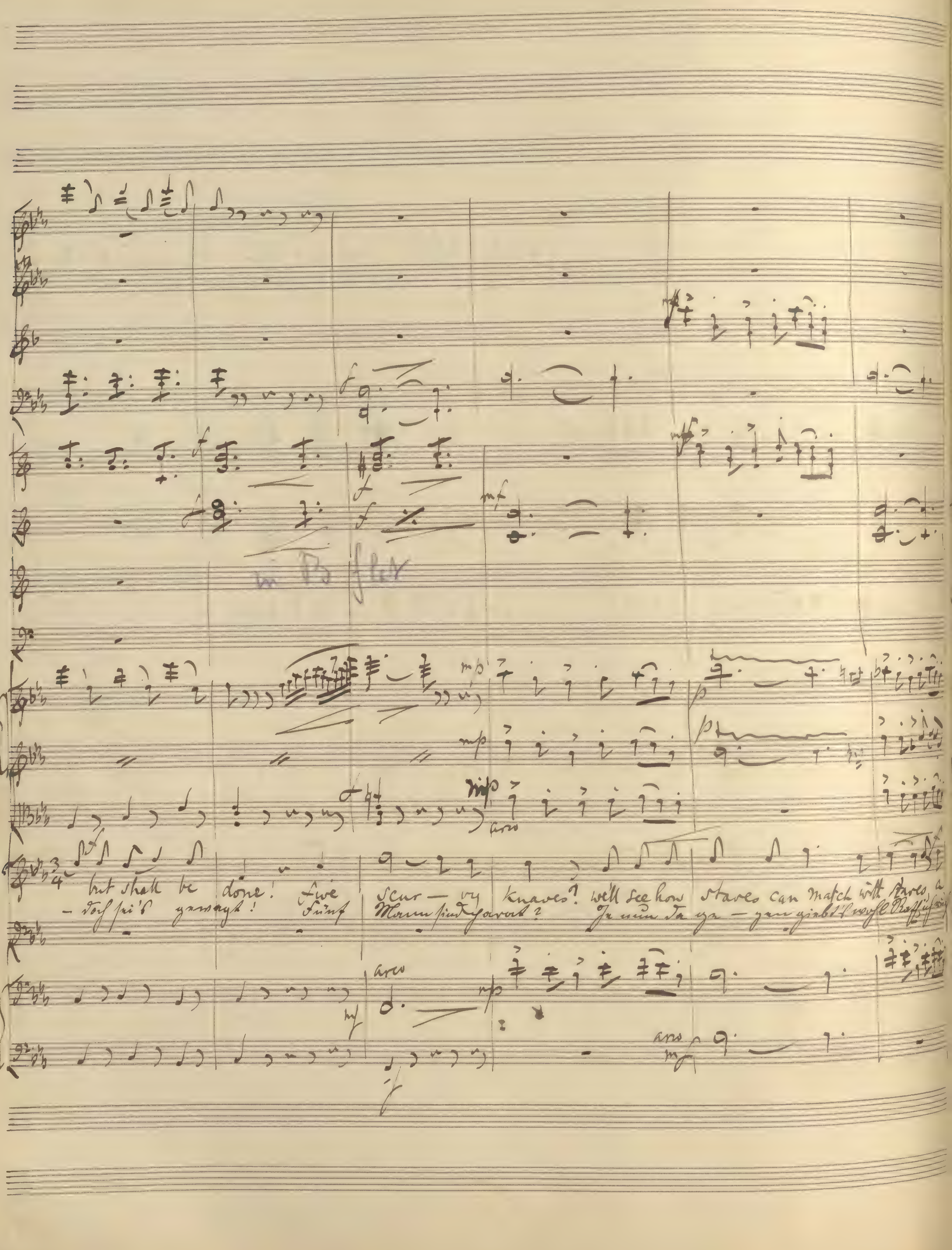

turn toward , and when the night hath drifted west and lulled you
praying
Sidenbourne

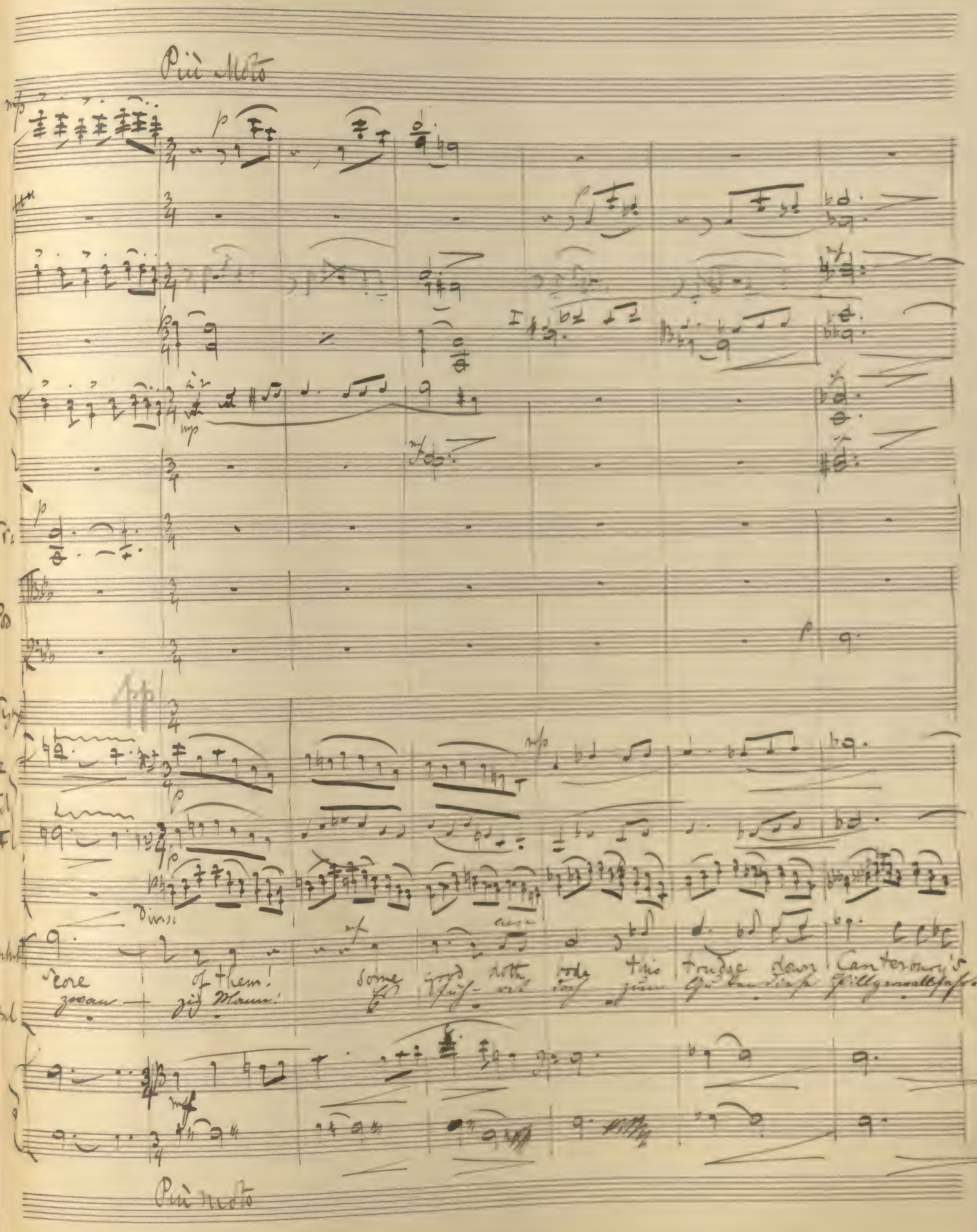

Corni
Violini
Hal
Heinz
Hubert
rall
a tempo
arco
pizz
Give nor word well net the bird our pretty bird fair Cicely
Nay hear the

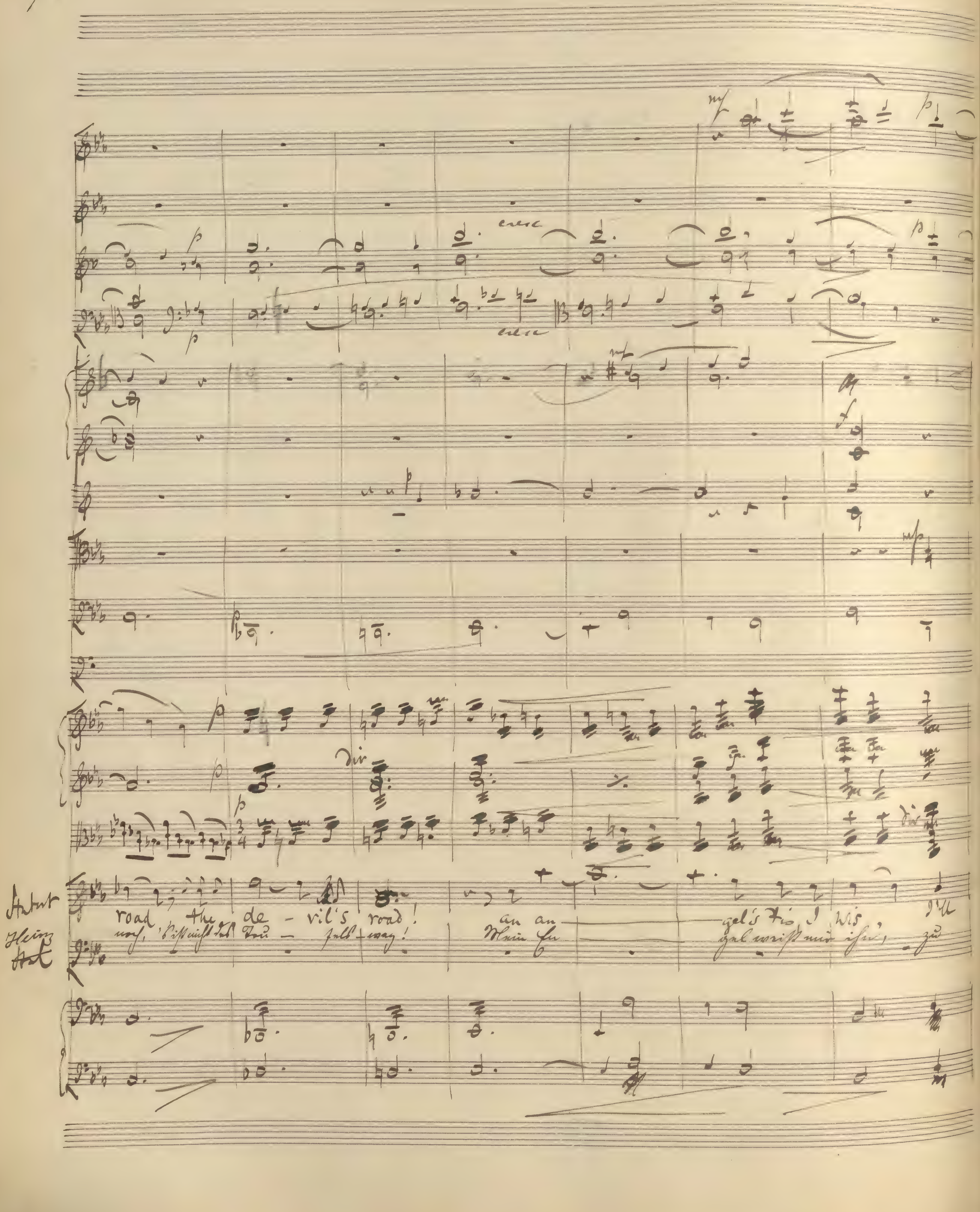

you
my gallant

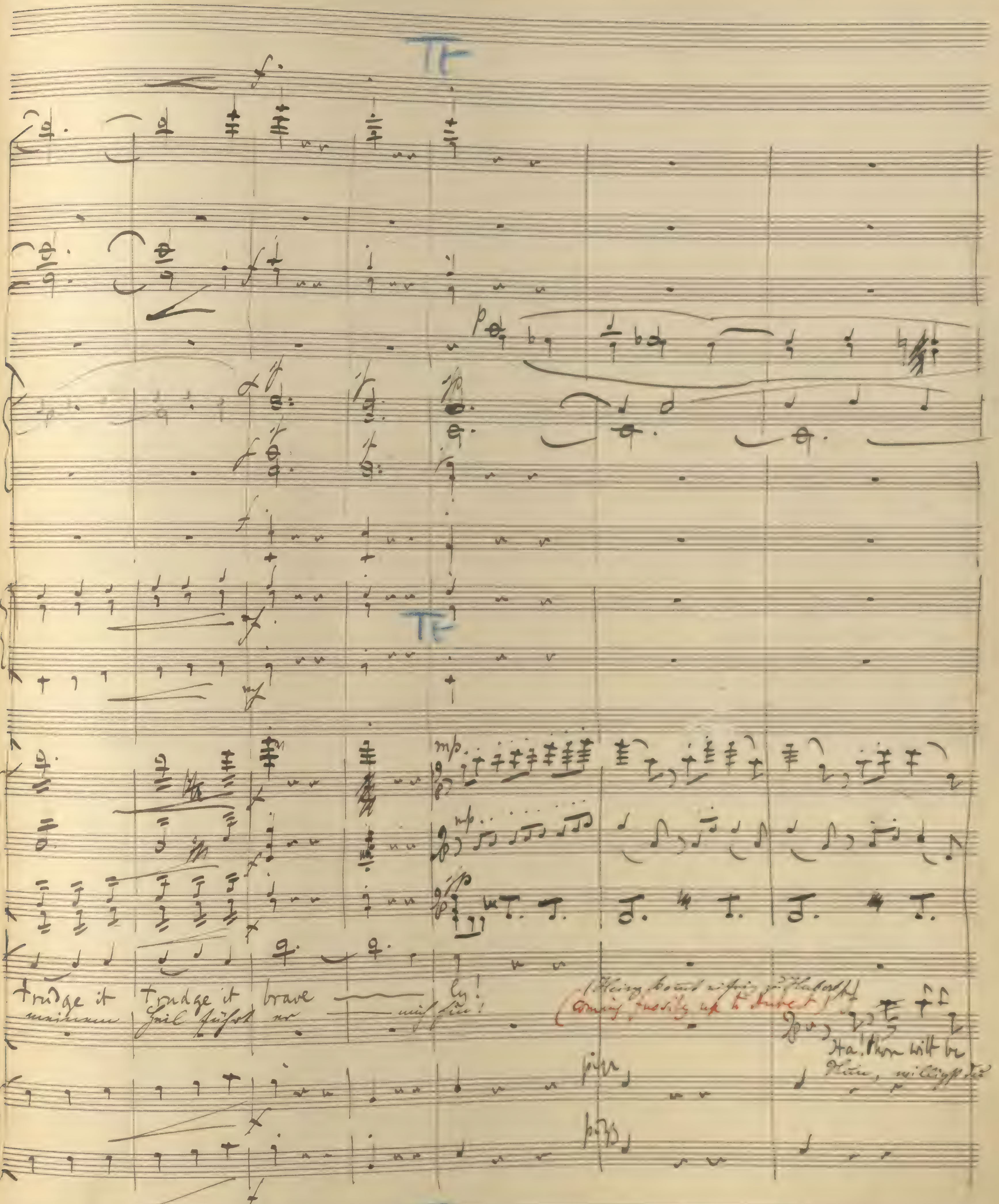

Hubert
Heinz
Knight his
prize
Ziel!
say what think you on't
The villain!
yea but 'tis conceived right
senza sordini
senza sordini
senza sordini
pizz

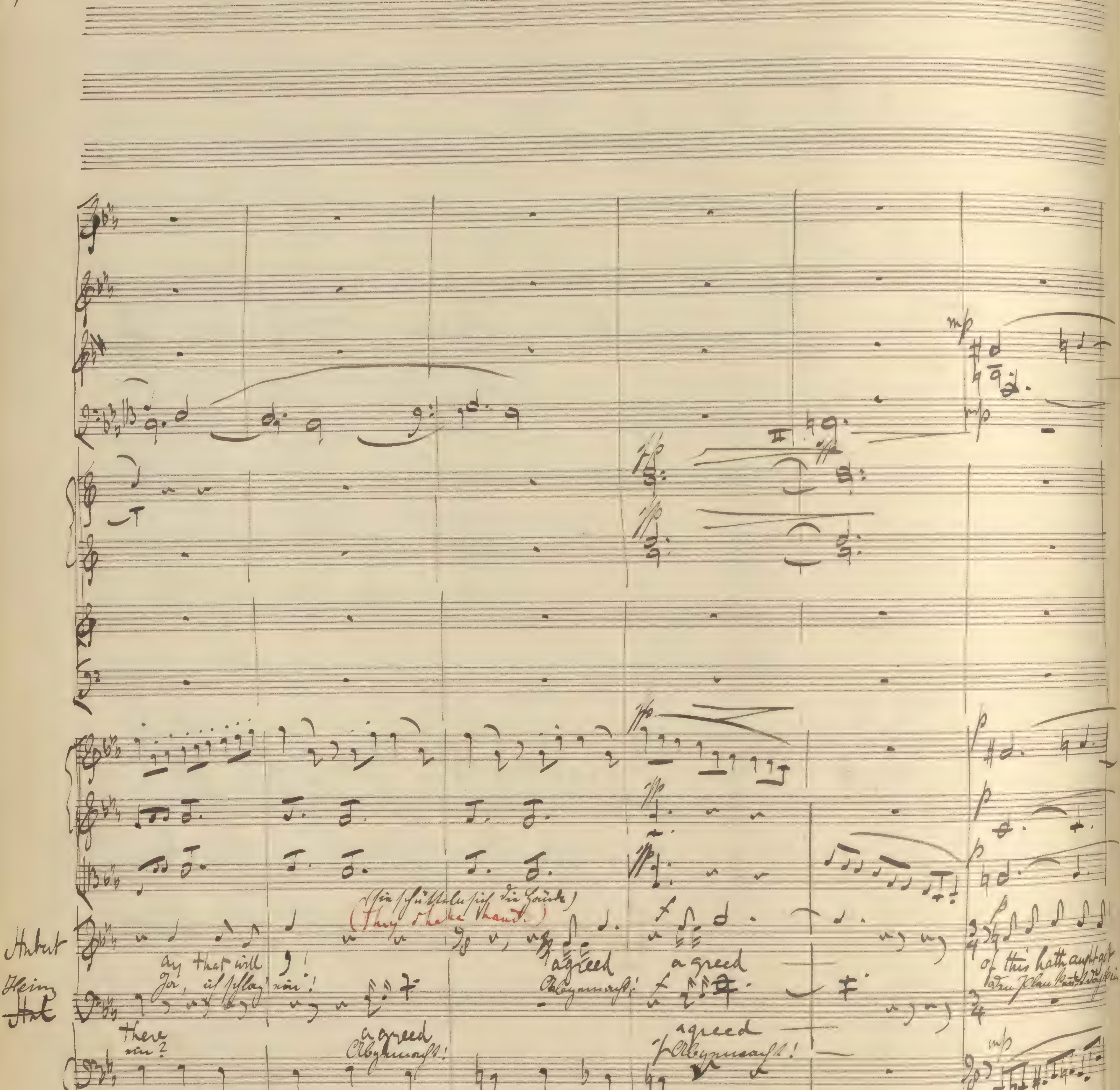

Allegro Molto
pizz
daintily!
'Tis well that suns! my Sixth is told
Where
'Tis bold
rests my hungry knight?
pizz
Allegro Molto

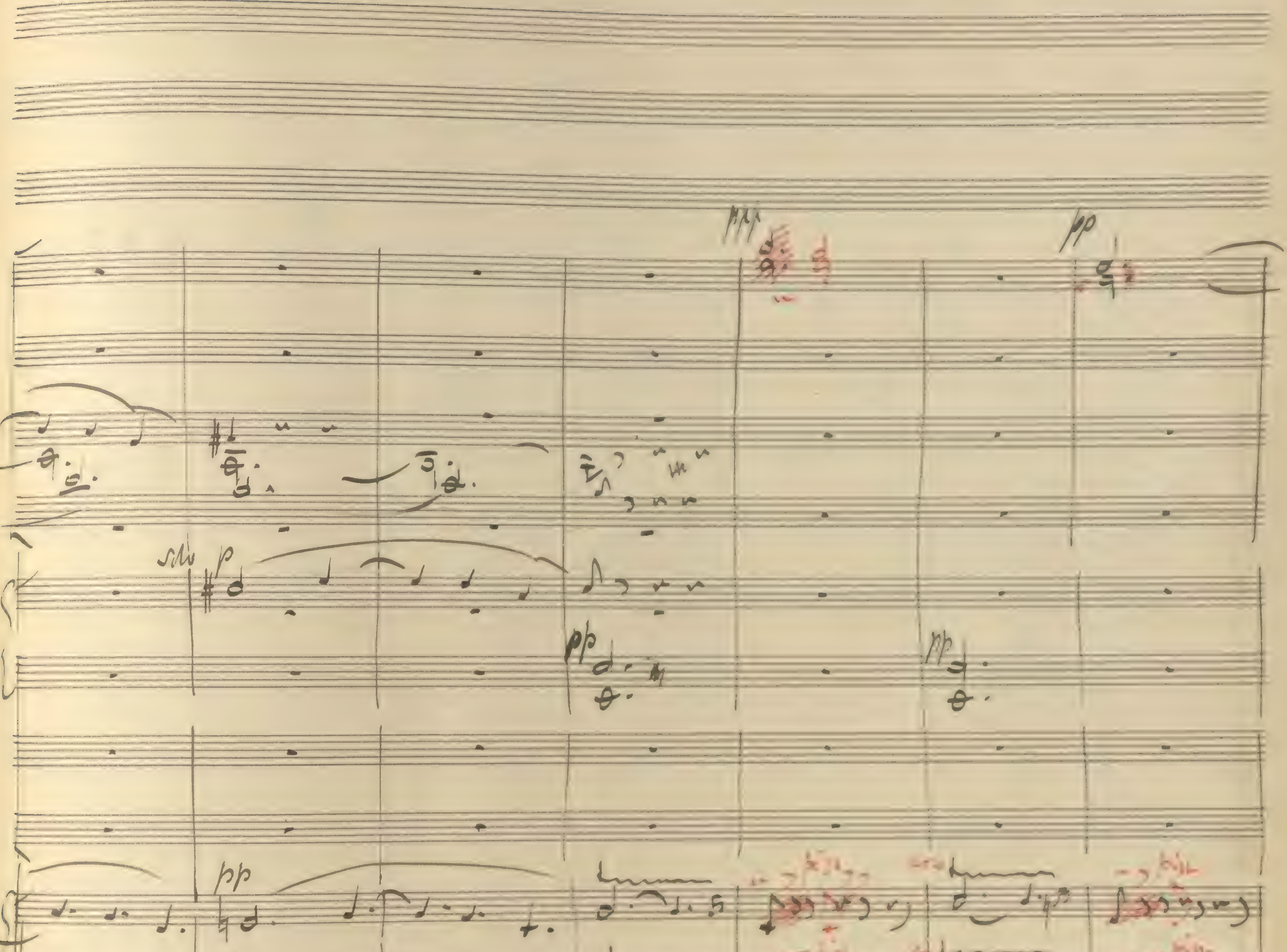

Tromb
Tymp
in B flat
arco
Hubert
Heinz
Hal
but shall be done! five scur — vy knaves? we'll see how staves can match with staves


Più Mosso
Tr.
Pos
divisi
score of them!
some good doth rode this trudge down Canterbury's
Più Mosso


road, the de - vil's road!
an an - gel's 'tis I wis, I'll

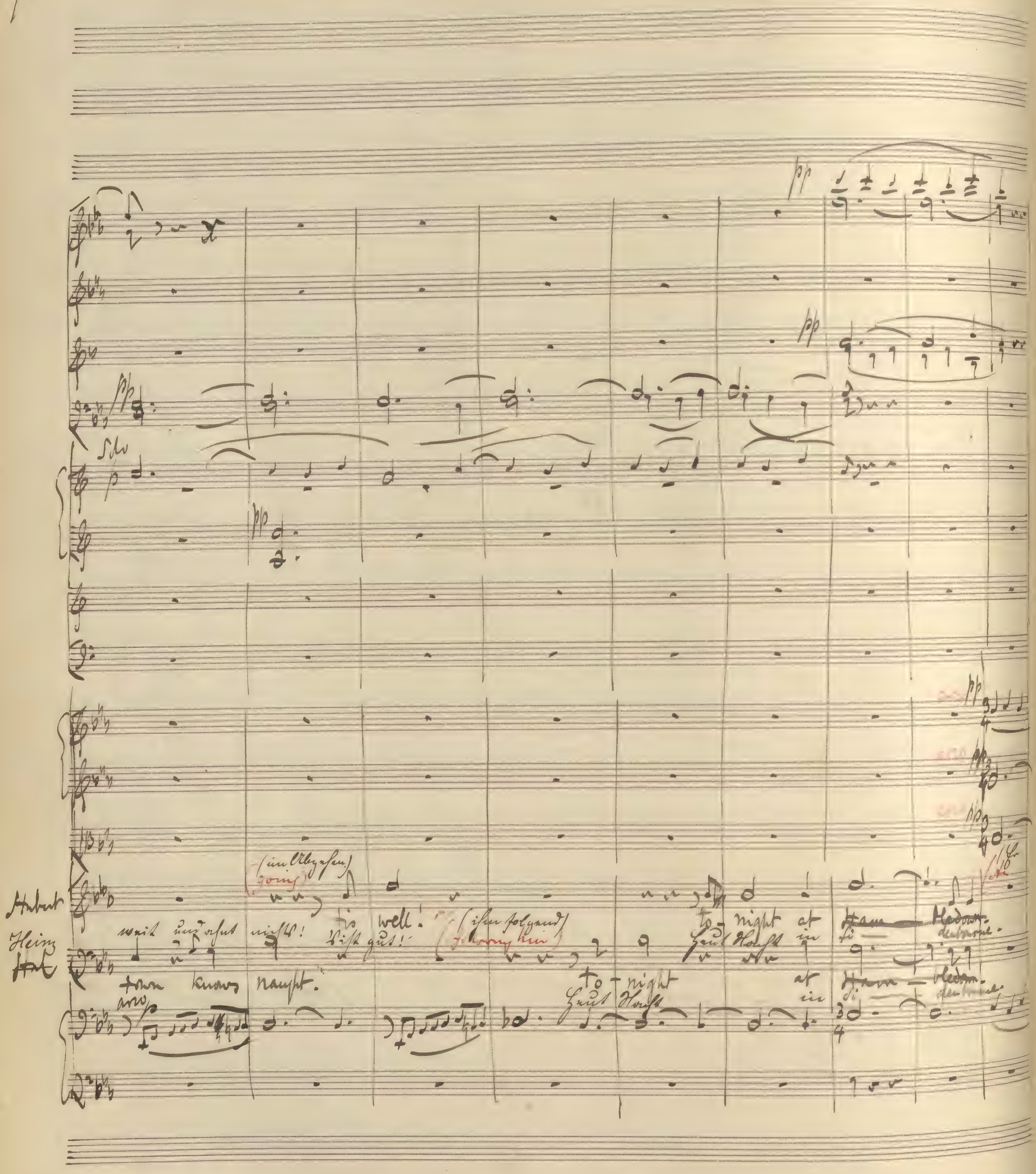

Trudge it
Trudge it
brave
ly!
Ha! thou wilt be

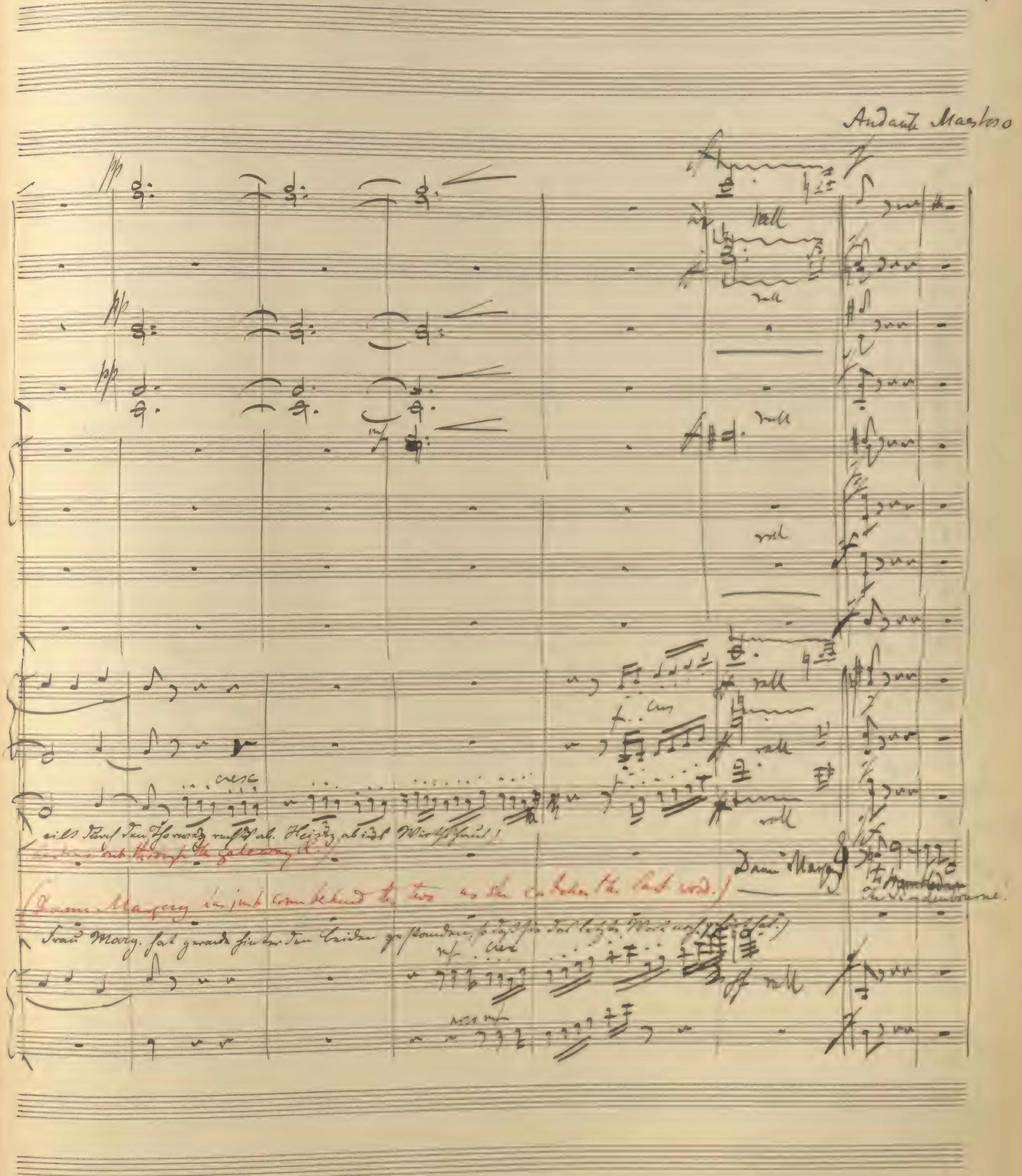

Hubert
Heinz
Hal
ay that will
Ja, ich schlag' ein!
(Sie schütteln sich die Hände)
(They shake hand.)
agreed
Abgemacht!
a greed
a greed
Abgemacht!
agreed
Abgemacht!
there
ein?
of this hath aught got

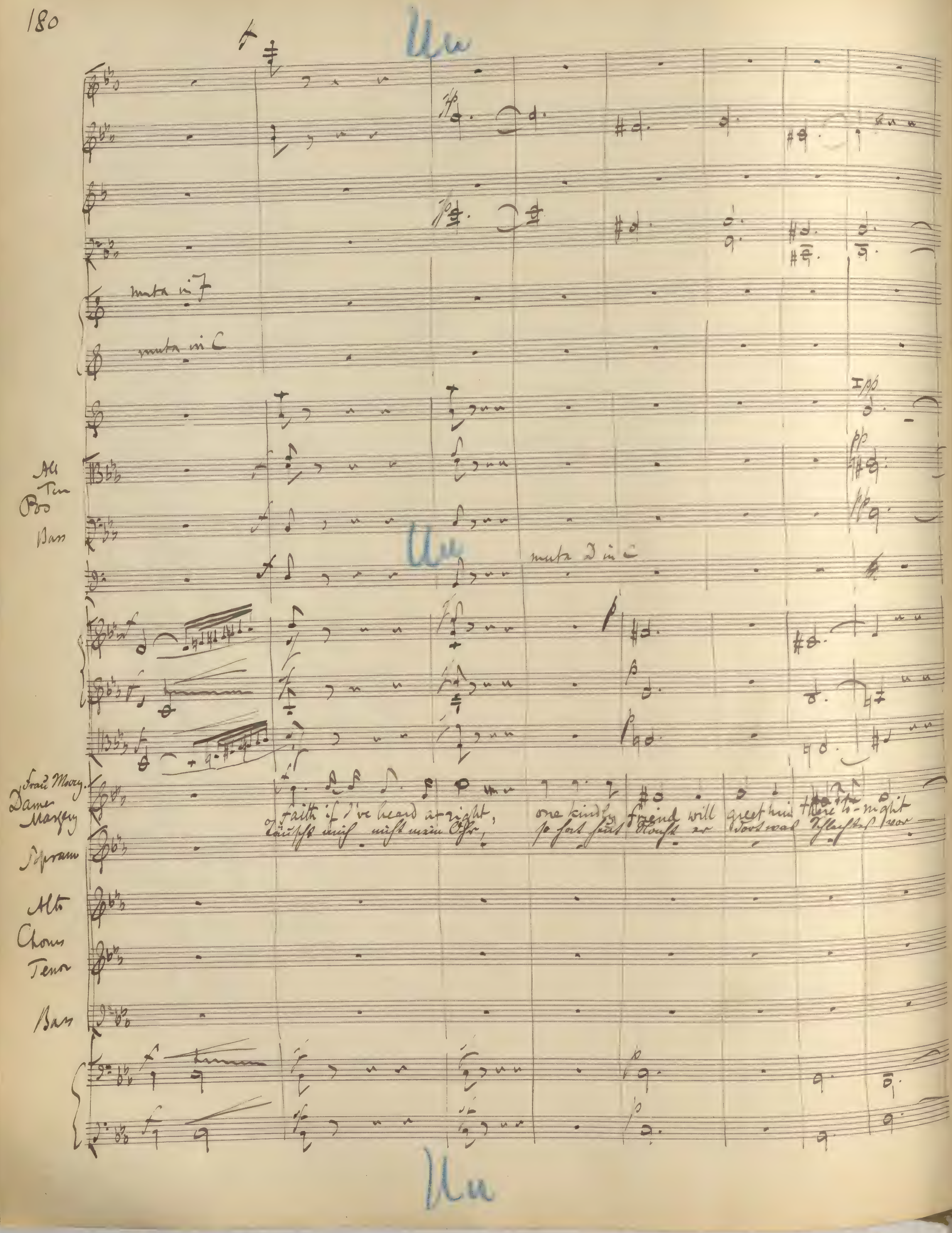


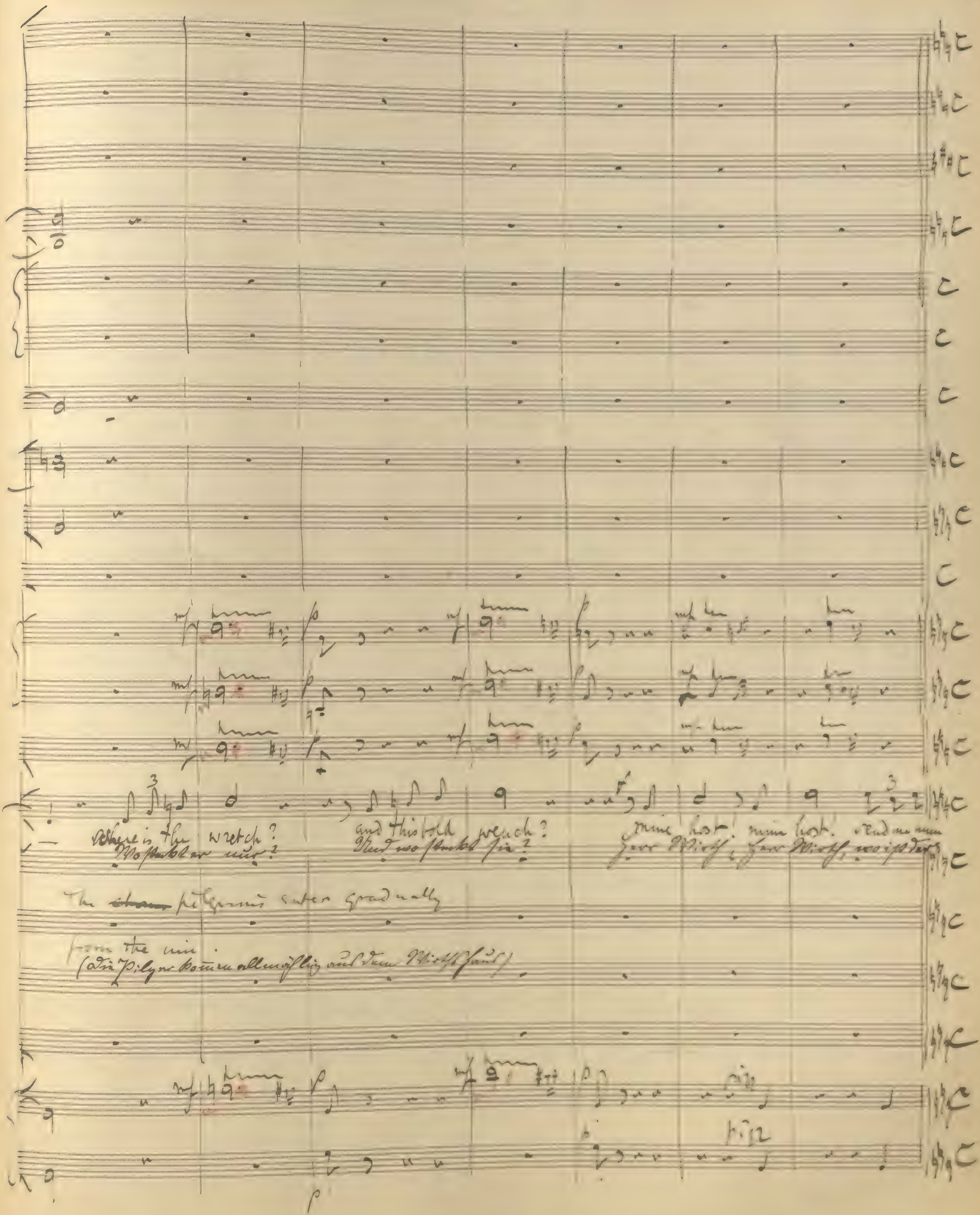
Enter Dame Margery hurriedly, she has on a hood – on seeing [illegible] closer about her.

(Frau Margaret tritt auf, sie hat eine Kapuze über dem Kopf. Als sie Heinz erblickt, zieht sie dieselbe dichter zusammen.)

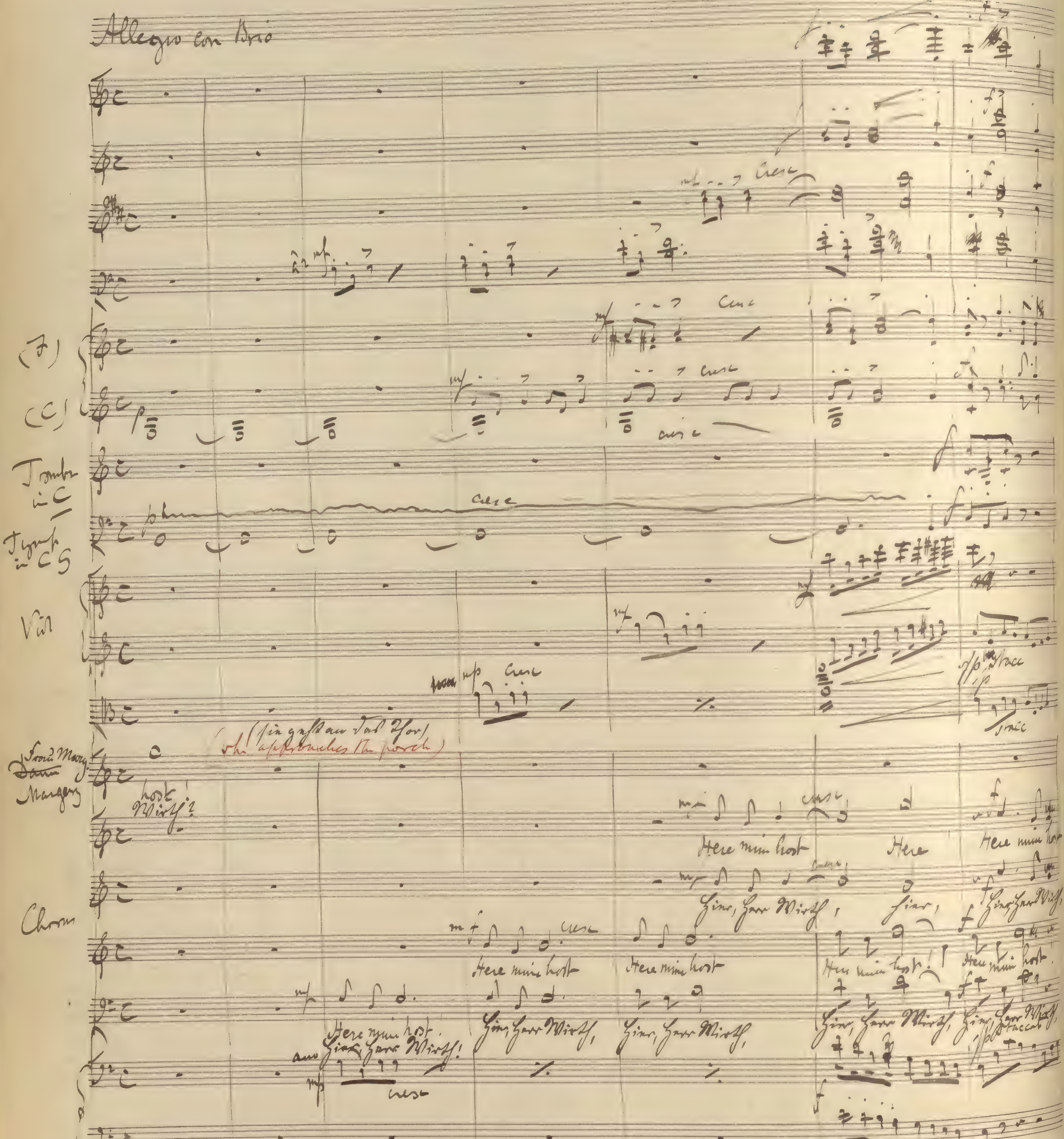

Solo
pp
Hubert
Heinz
(im Abgehen)
'tis well!
Ist gut!
(ihm folgend)
to-night at
Heut Nacht in

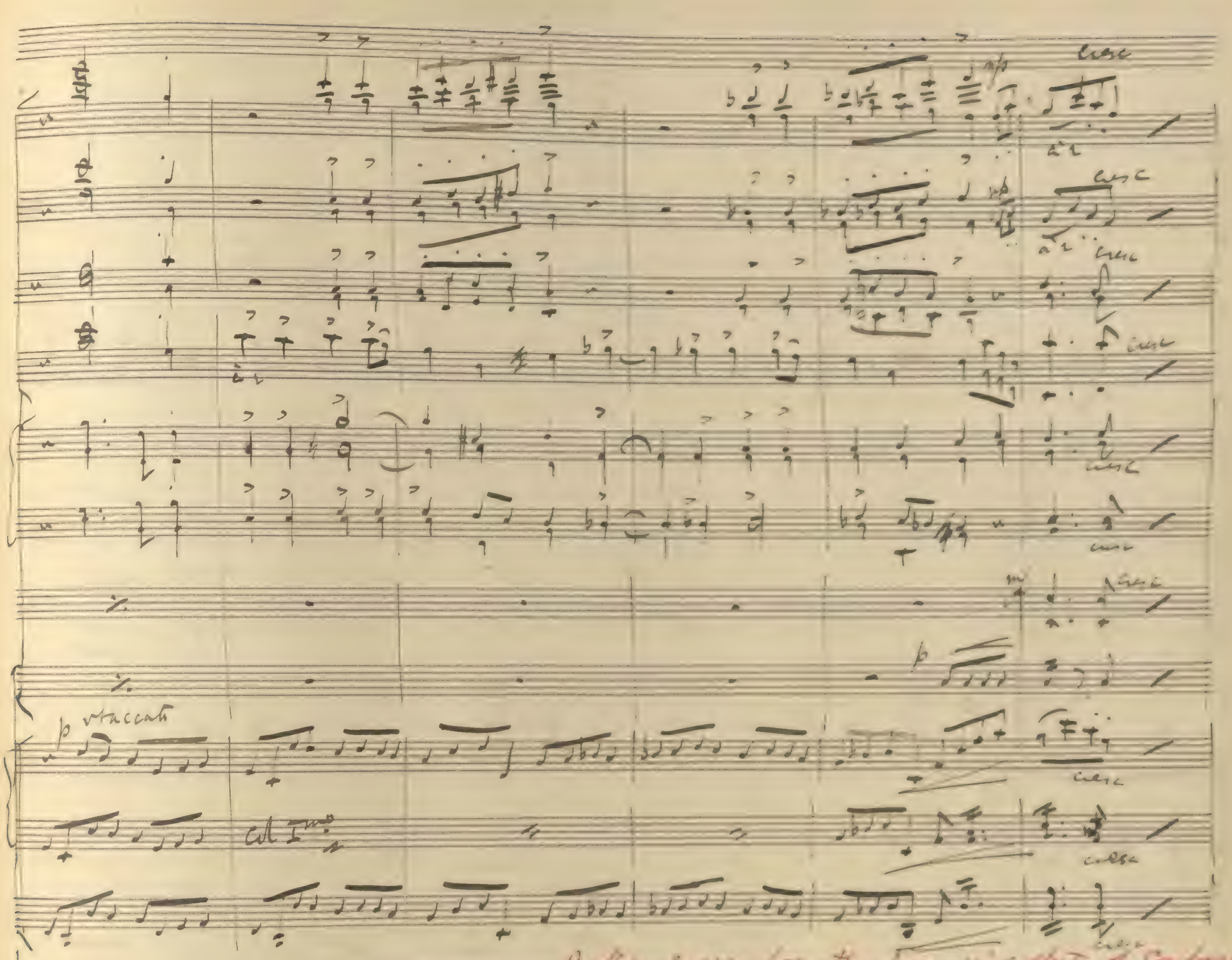

Andante Maestoso
rall
cresc
Dame Mary

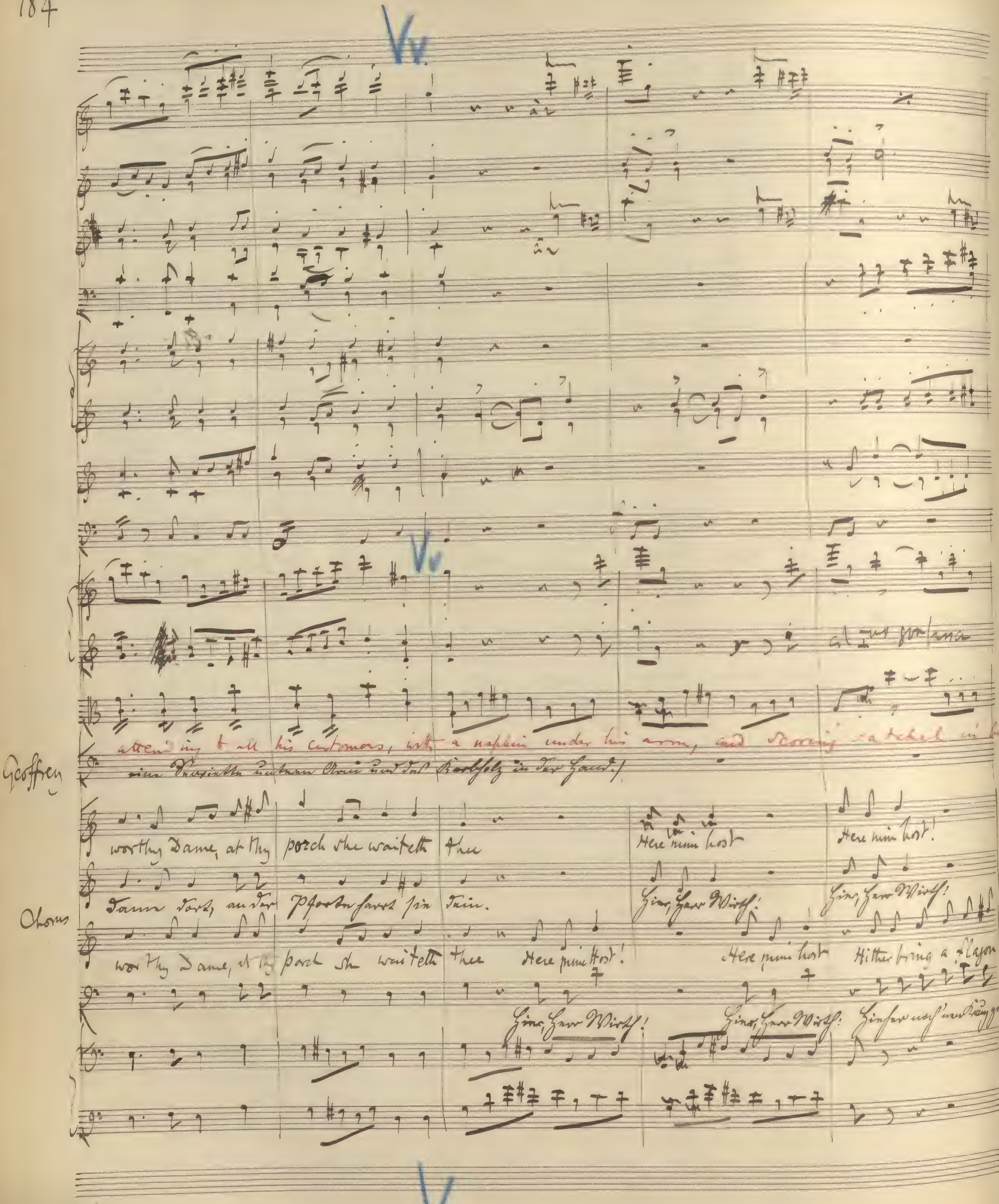

muta in F
muta in C
Alt
Ten
Pos
Bass
muta D in C
Frau Mary.
Dame Margery
of faith if I've heard aright, one kindly friend will greet him there to-night
Soprano
Alto
Chorus
Tenor
Bass

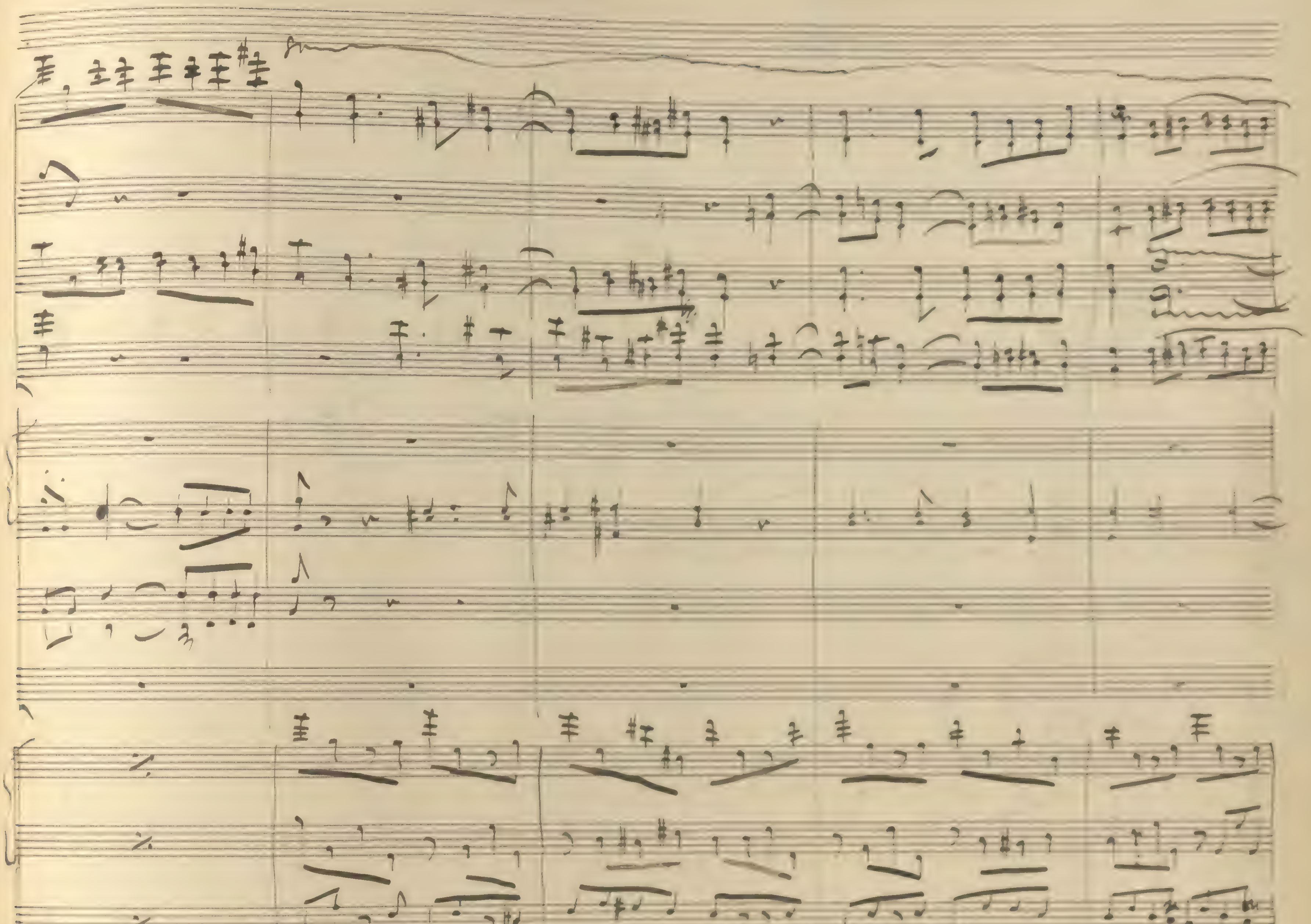

Where is the wretch?
Wo steckt er nur?
and this bold wench?
Und wo steckt sie?
mine host! mine host!
Herr Wirth, Herr Wirth, wo ist der
The pilgrims enter gradually
from the inn.
(Die Pilger kommen allmählig aus dem Wirthshaus)

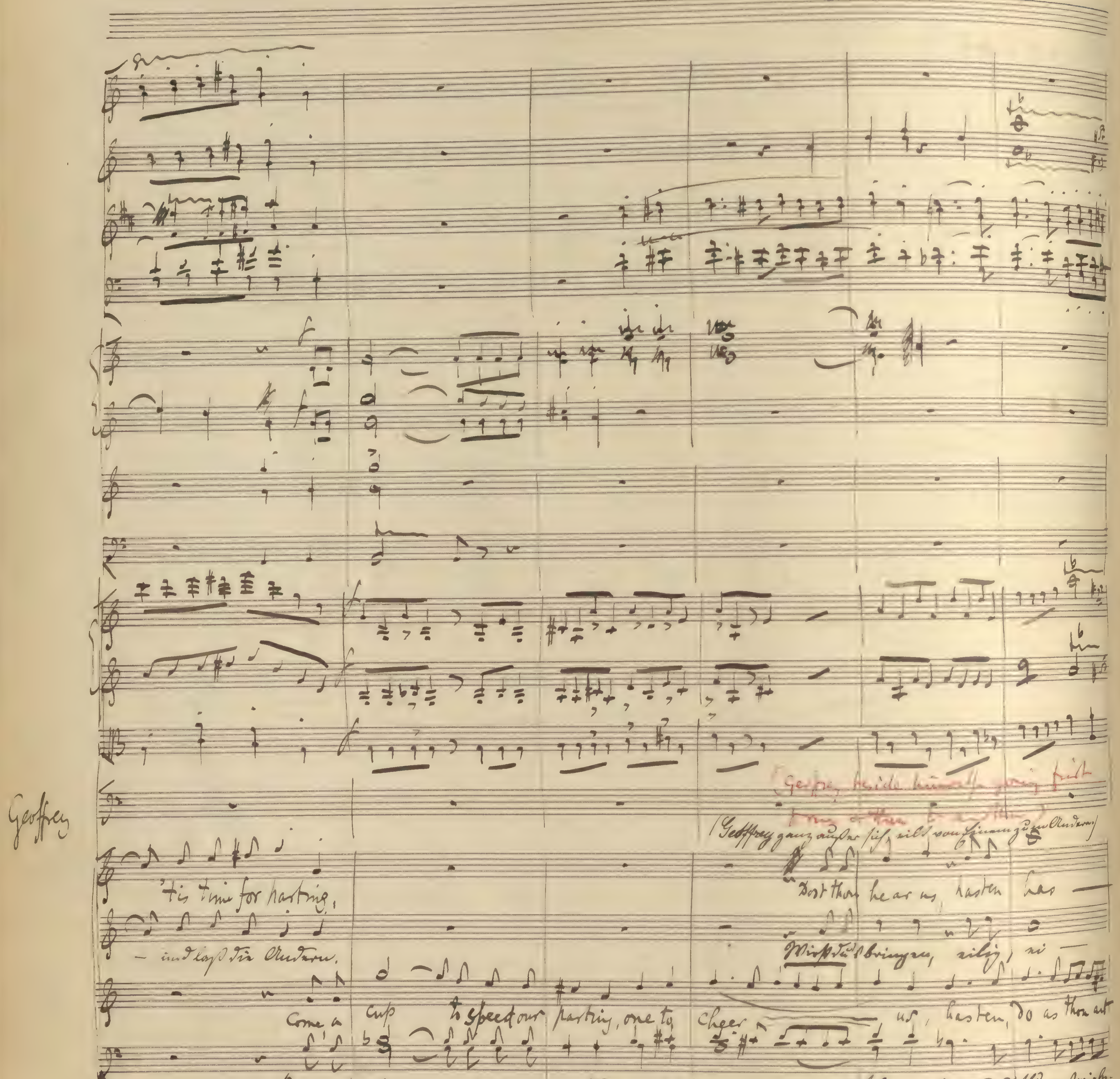
Scene 6 (Finale)

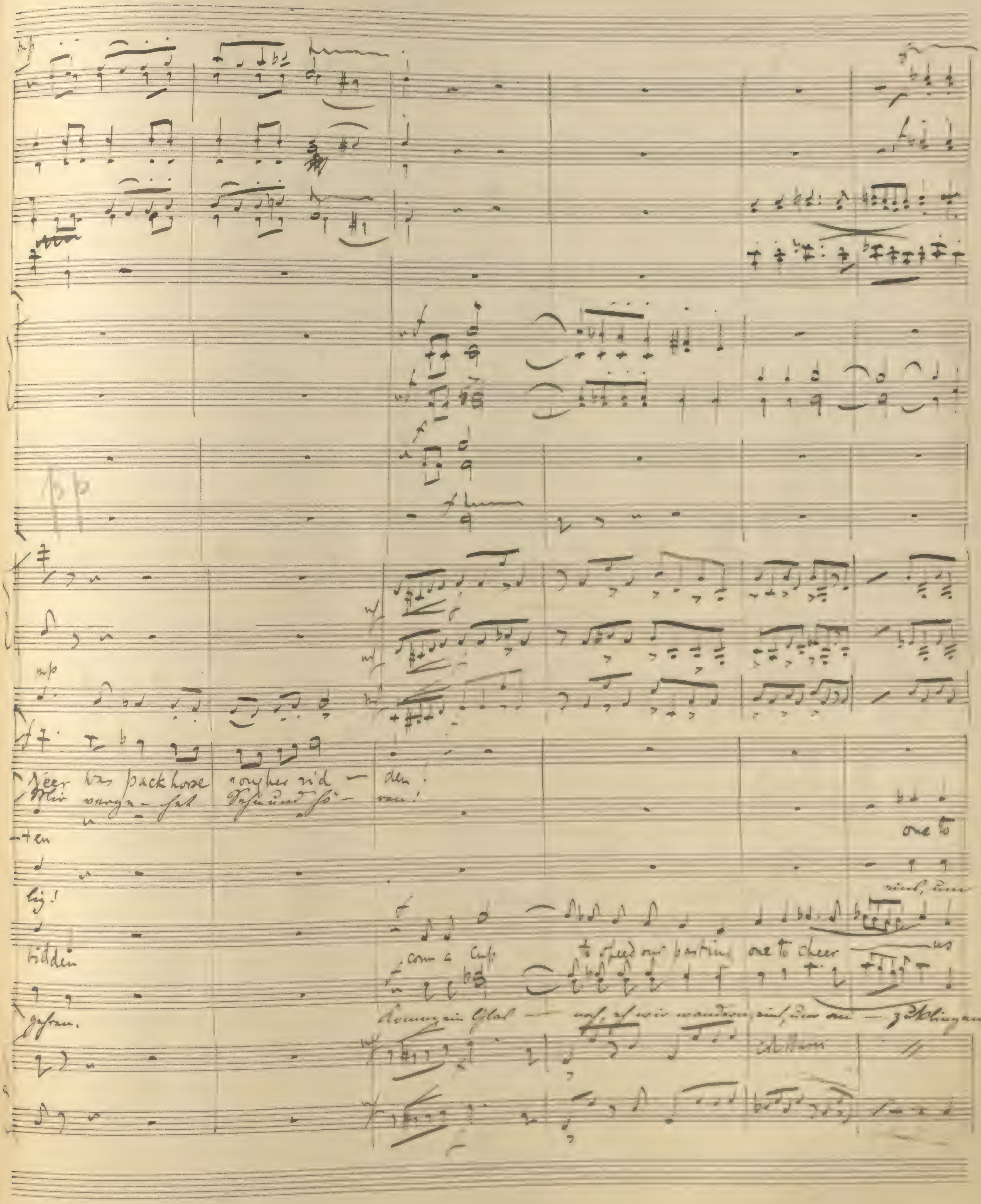


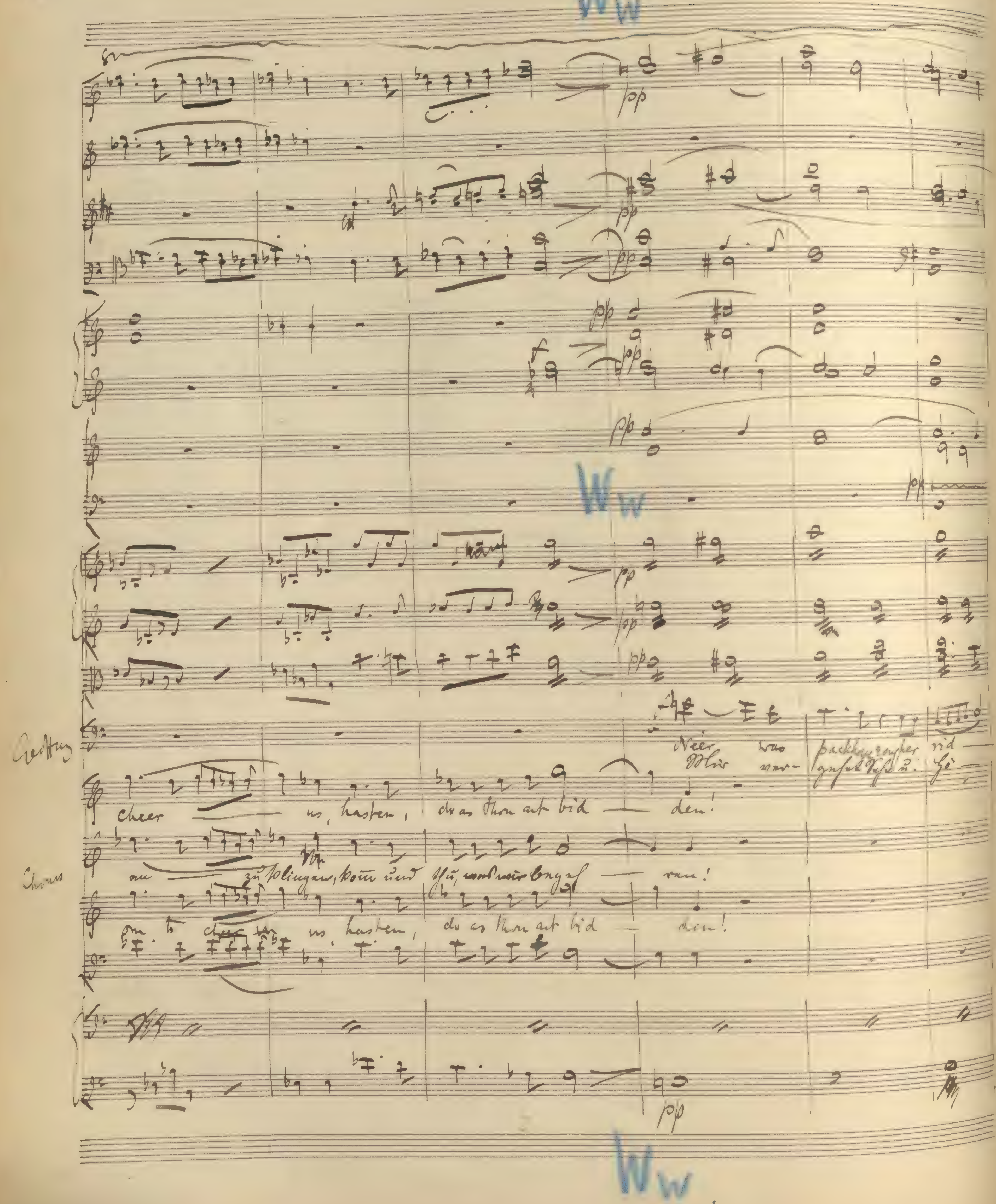

cresc
p staccato
col Imo
Geoffrey emerges from the inn in a state of Confusion
There mine host!
hither - answer to thy name
hither answer to thy name Thither - See, a
Da, Herr Wirth!
Hieher komm zu uns sofort.
Hieher komm zu uns sofort, Schau dorthin, die
There mine host
Hither - answer
to thy name
to thy name
Da, Herr Wirth.
Hieher komm zu uns sofort, hie - her komm zu uns sofort
Schau dorthin, die

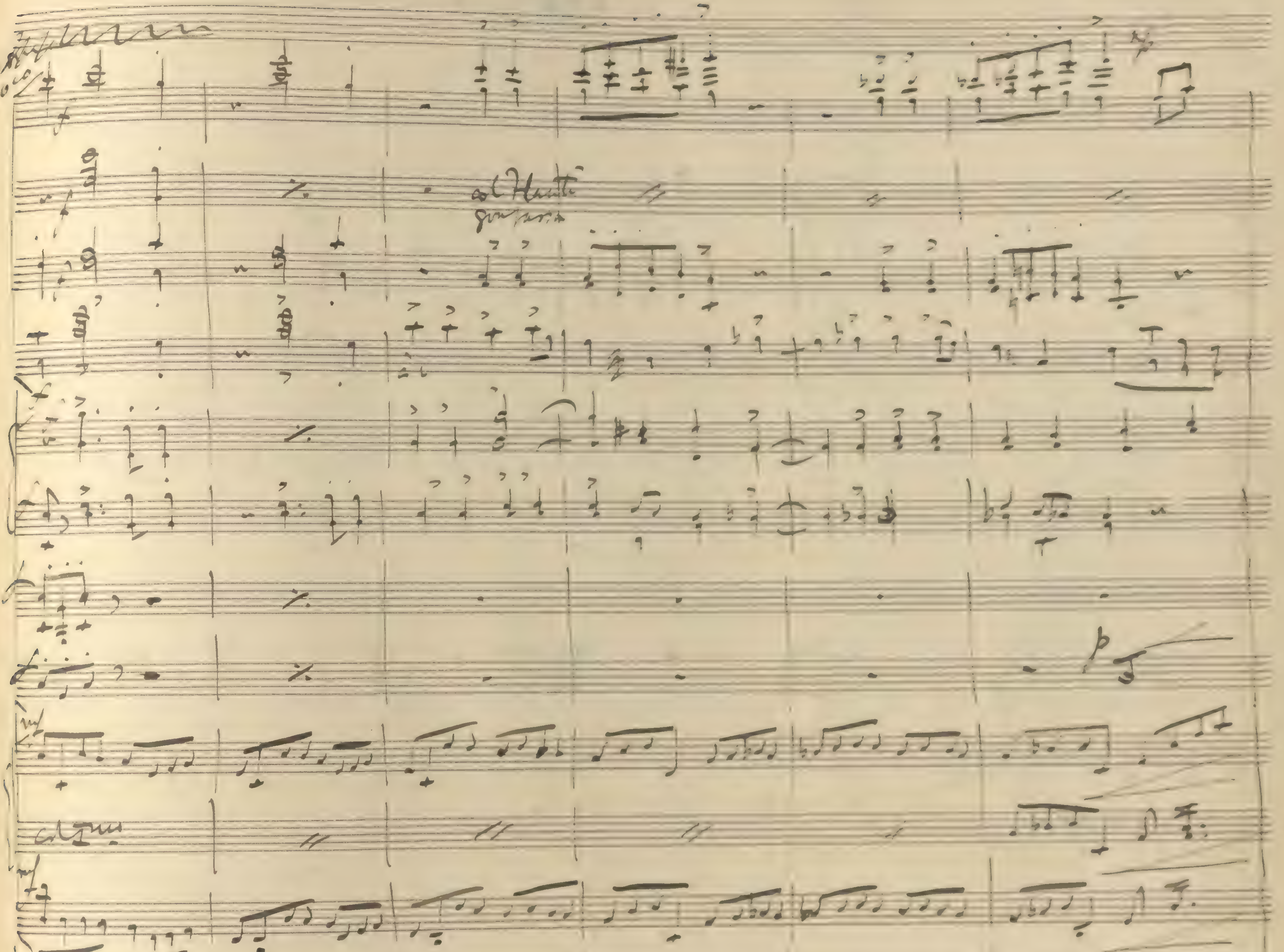

Vv
attending to all his customers, with a napkin under his arm, and
Geoffrey
Chorus
worthy Dame, at thy porch she waiteth thee
Here mine host
Here mine host!
Hier, Herr Wirth!
Here mine Host!
Hither bring a flagon

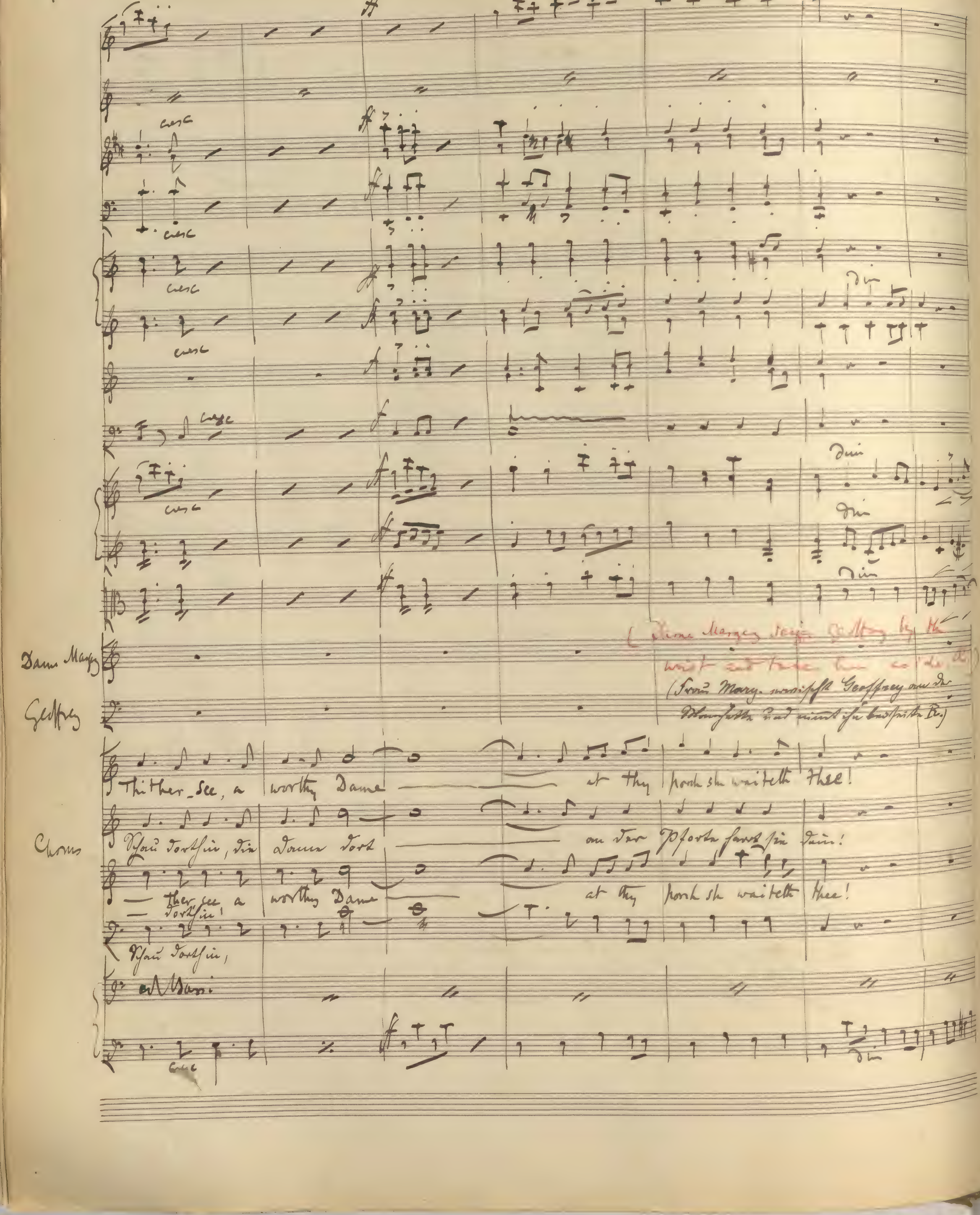

Hither tally up thy score, reck not thou who rateth thee Reck not thou who rateth thee, hasten thou
more
Reck not thou who rateth thee reck not thou who rateth thee.

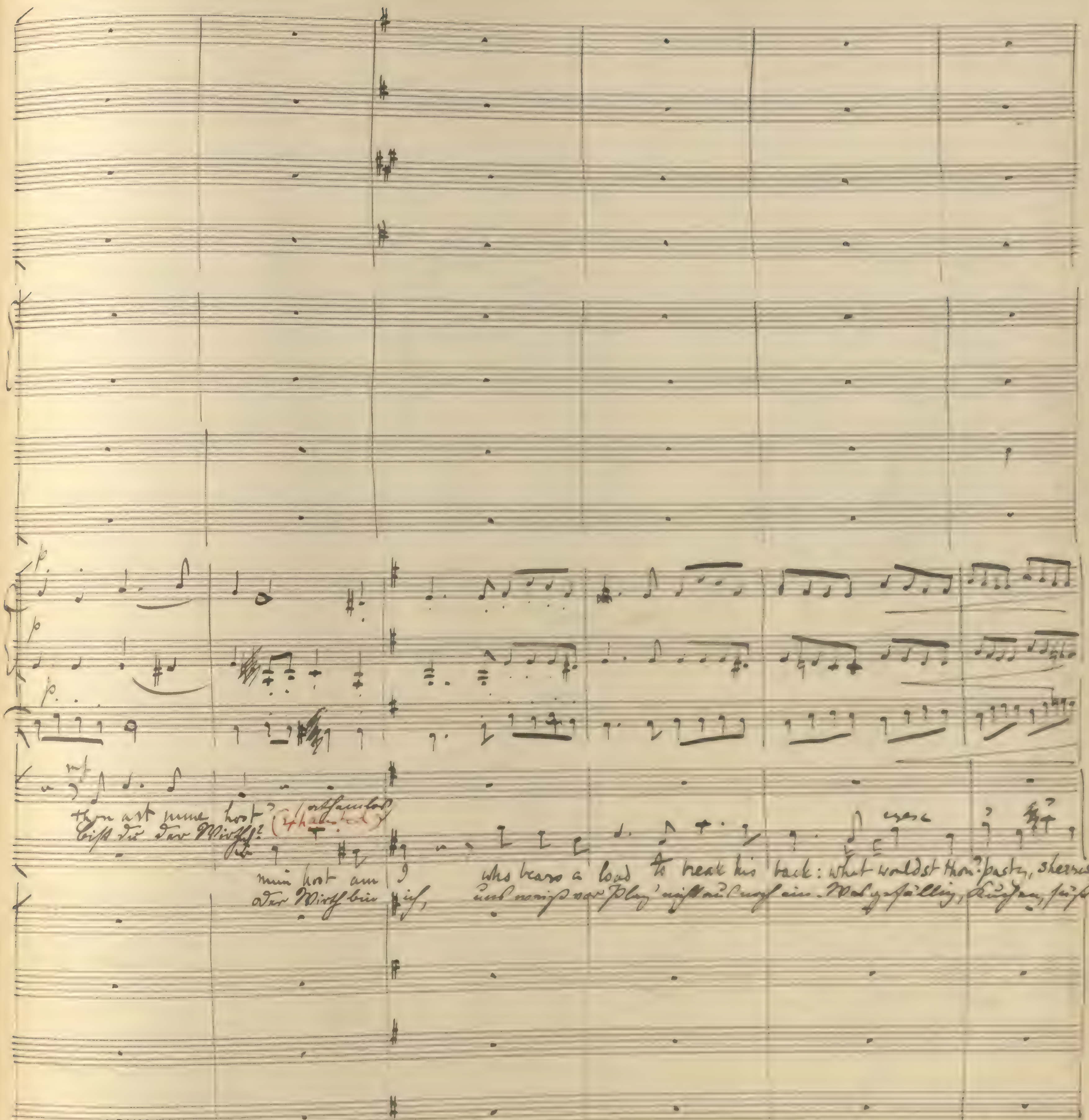

Geoffrey
'tis time for parting,
– und lass die Andern.
Come a cup to speed our parting, one to cheer us, hasten, do as thou art
Komm, ein Glas noch, eh wir wandern, eins nun an — zu klingen, komm und steh, was wir b–
(Geoffrey ganz außer sich, eilt von Einem zum Andern)
Dost thou hear us, hasten has—
Wirst du's bringen, eilig, ei—

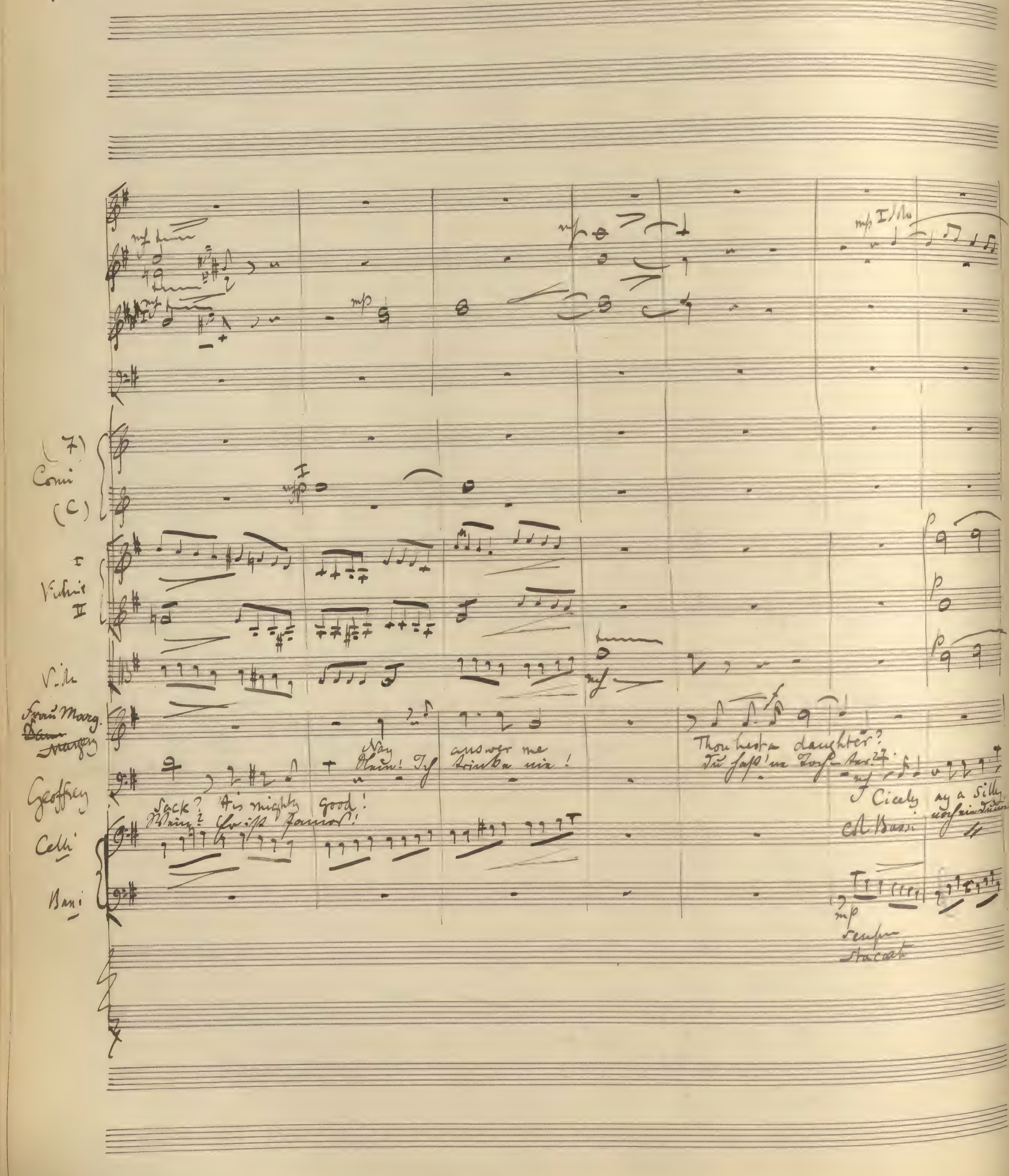

was pack horse
rougher rid -
den!
one to
come a cup
to speed our parting one to cheer
us

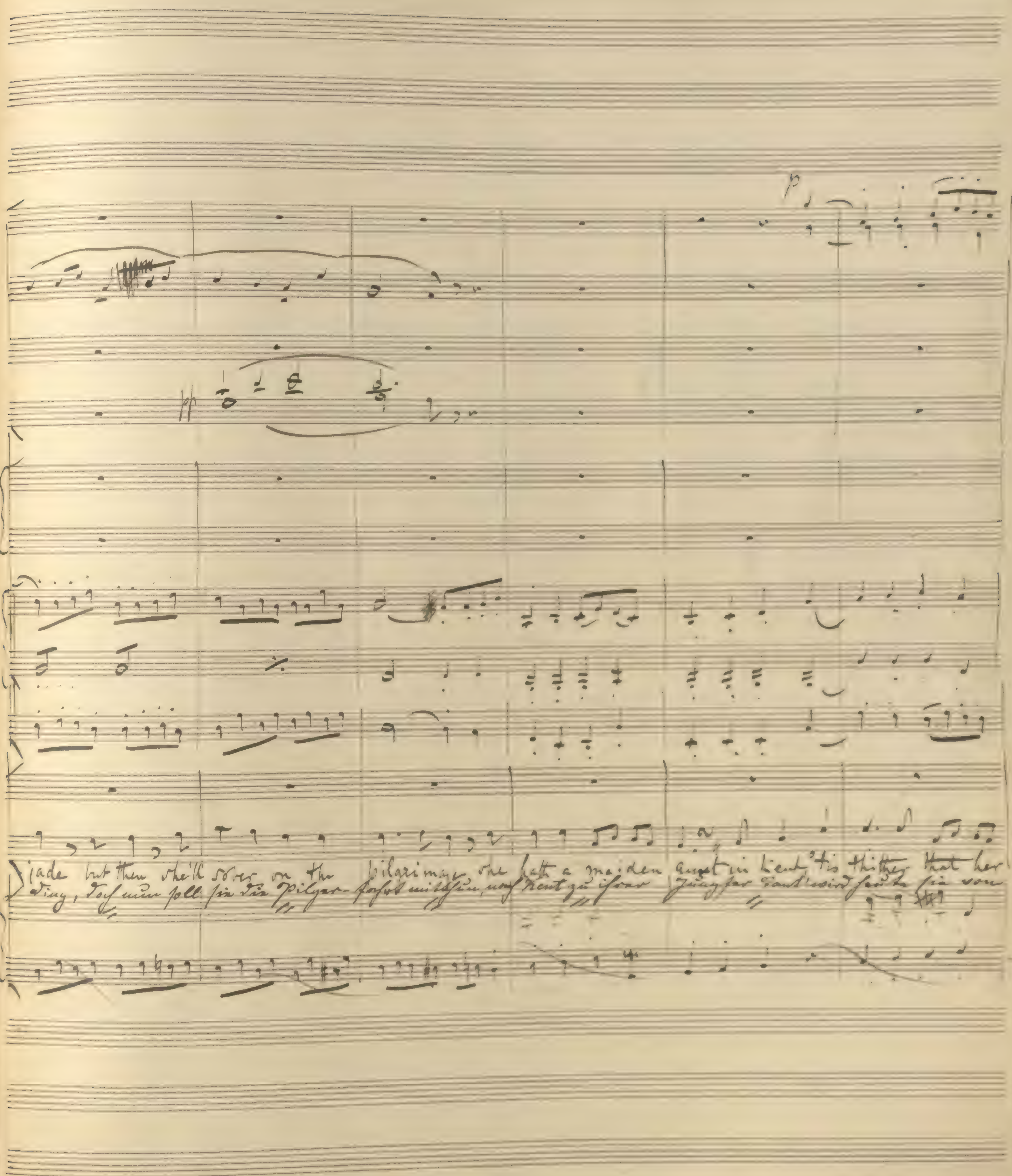

Ww
pp
Chorus
Cheer — us, hasten, do as thou art bid — den!
Ww
Ww.

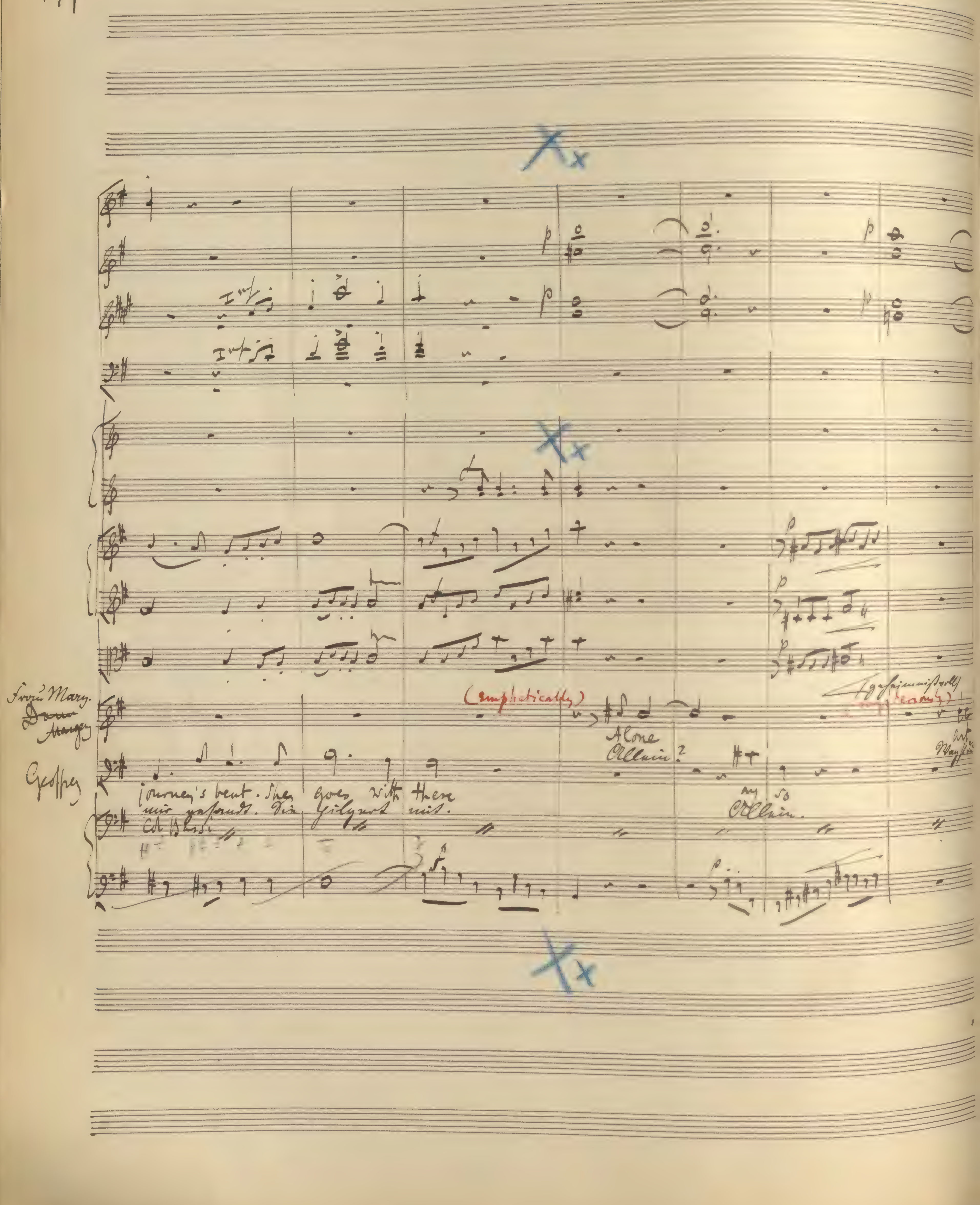

Here mine host There mine host hither answer to thy name,
Hier, Herr Wirth, da, Herr Wirth!
Here mine host! There mine host! Hither answer to thy name, hither, answer to thy name,
Hier, Herr Wirth! da, Herr Wirth!

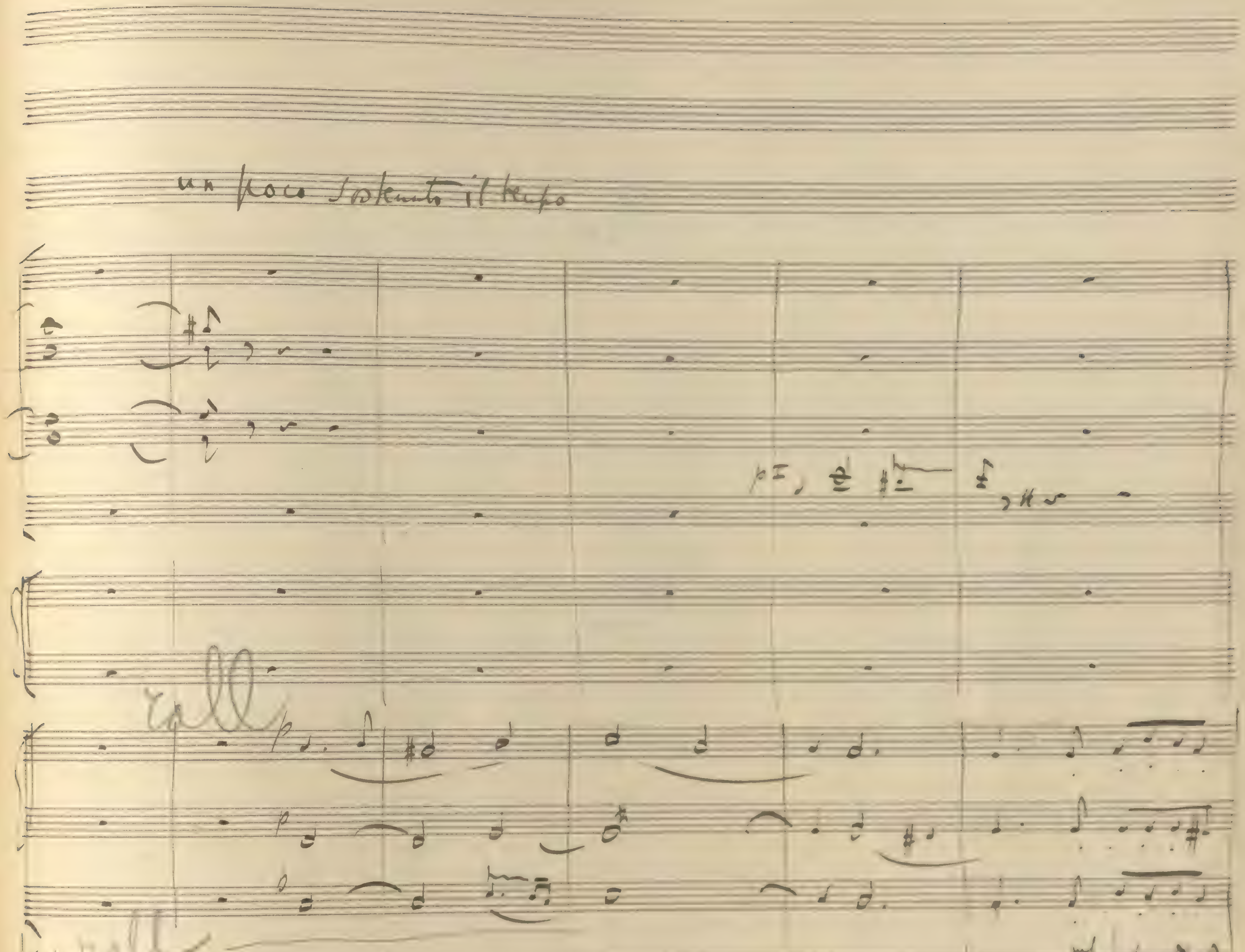

cresc
Dim
Dame Mary
Geoffrey
Chorus
Thither_see, a worthy Dame at thy porch she waiteth thee!
Schau dorthin, die Dame dort an der Pforte harrt sie dein!
— ther see a worthy Dame at thy porch she waiteth thee!
— dorthin!
Schau dorthin,
col Bassi

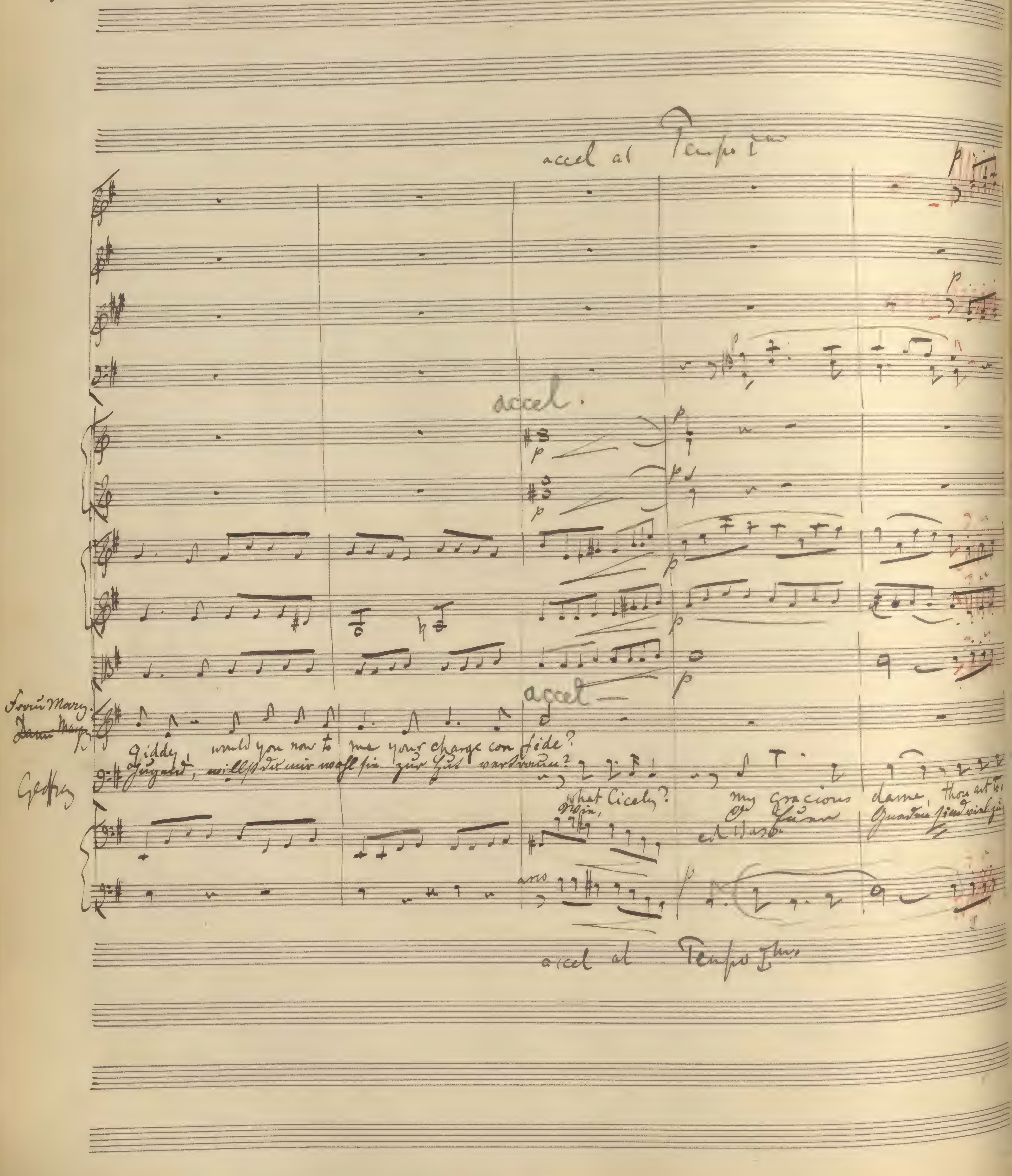

thou art mine host?
Bist du der Wirth?
mine host am I,
der Wirth bin ich,
who bears a load to break his back: what wouldst thou? pasty, sherris,
cresc
staccato

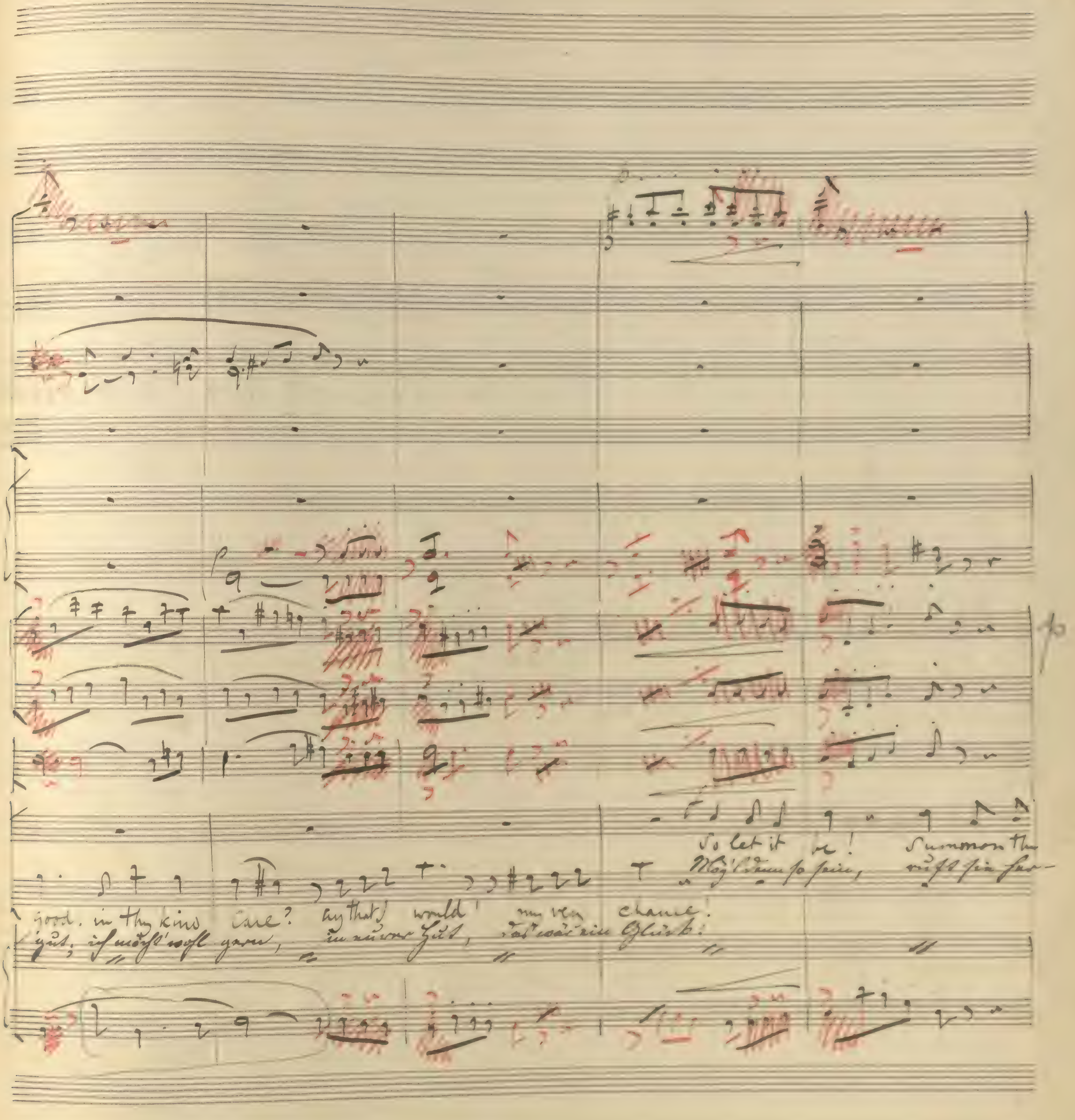

Corni
(C)
Violini
I
II
Vle
Frau Marg.
Geoffrey
Celli
Bassi
Sack? 'tis mighty good!
Nay answer me
Thou hast a daughter?
Cicely ay a silly
col Bassi
sempre staccato

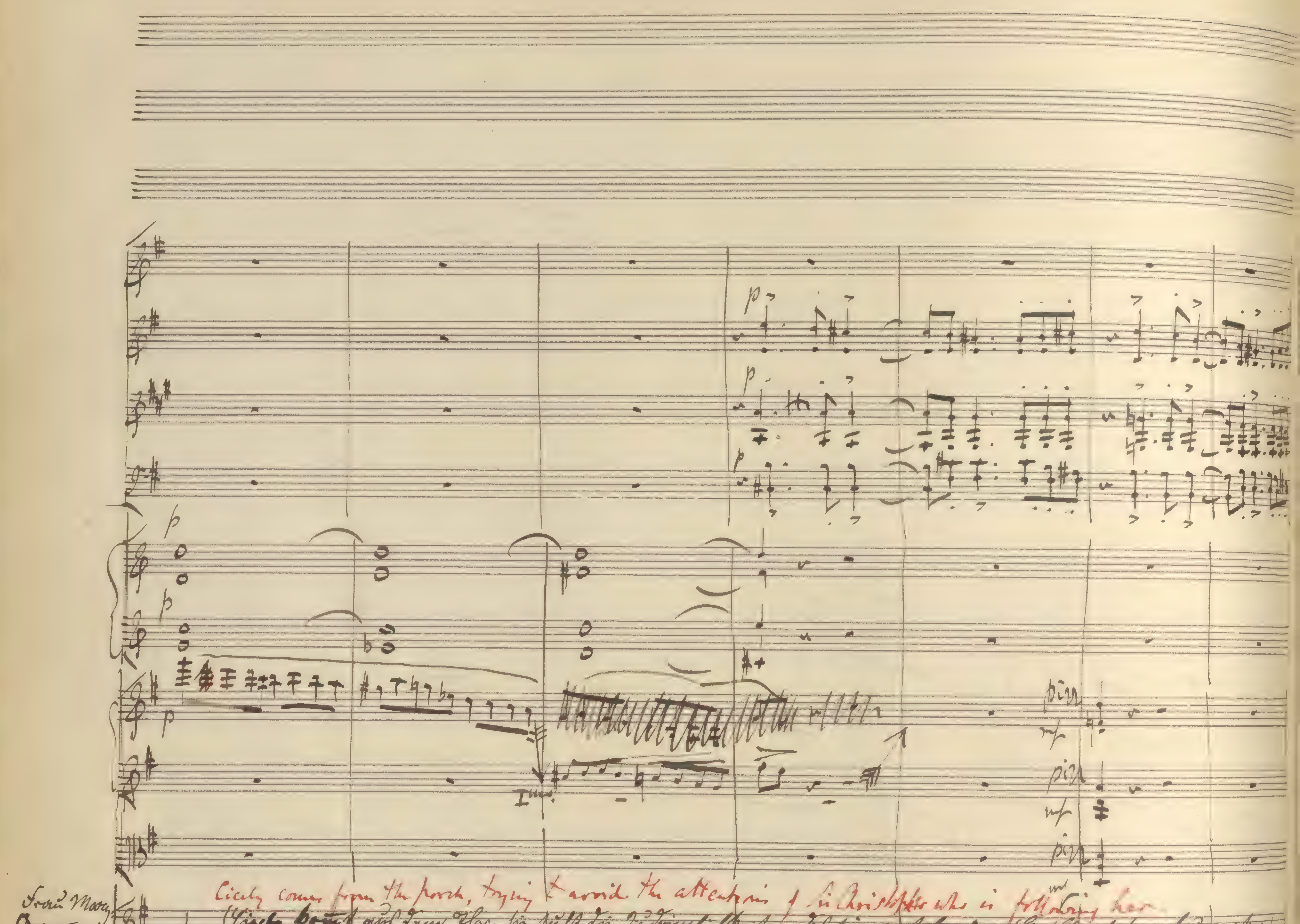

p
pp
jade but then she'll soon go on the pilgrimage, she hath a maiden aunt in Kent 'tis thither that her

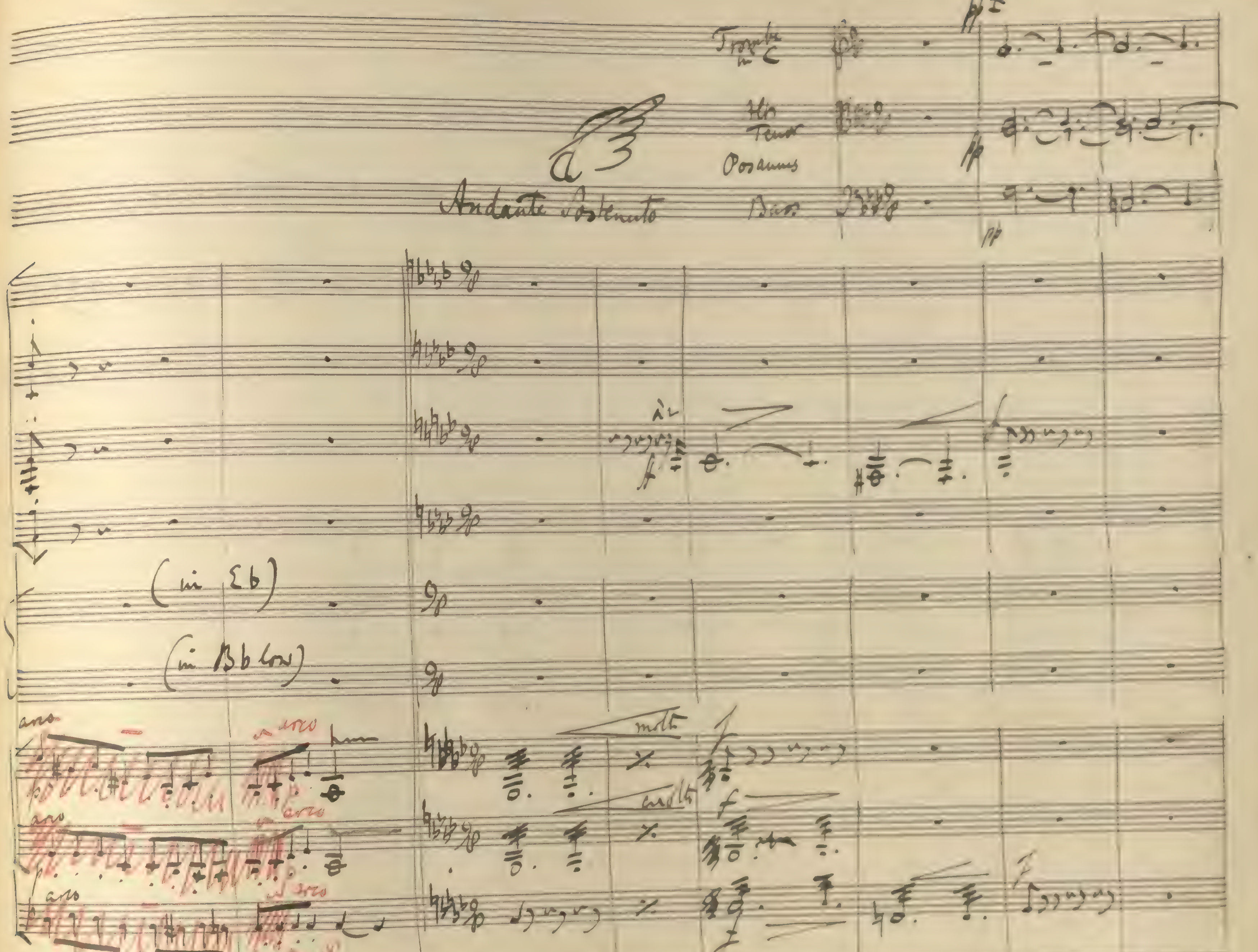

Frau Mary
Margery
Geoffrey
(emphatically)
Alone
journey's bent. She goes with there
goes with
so
(mysteriously)

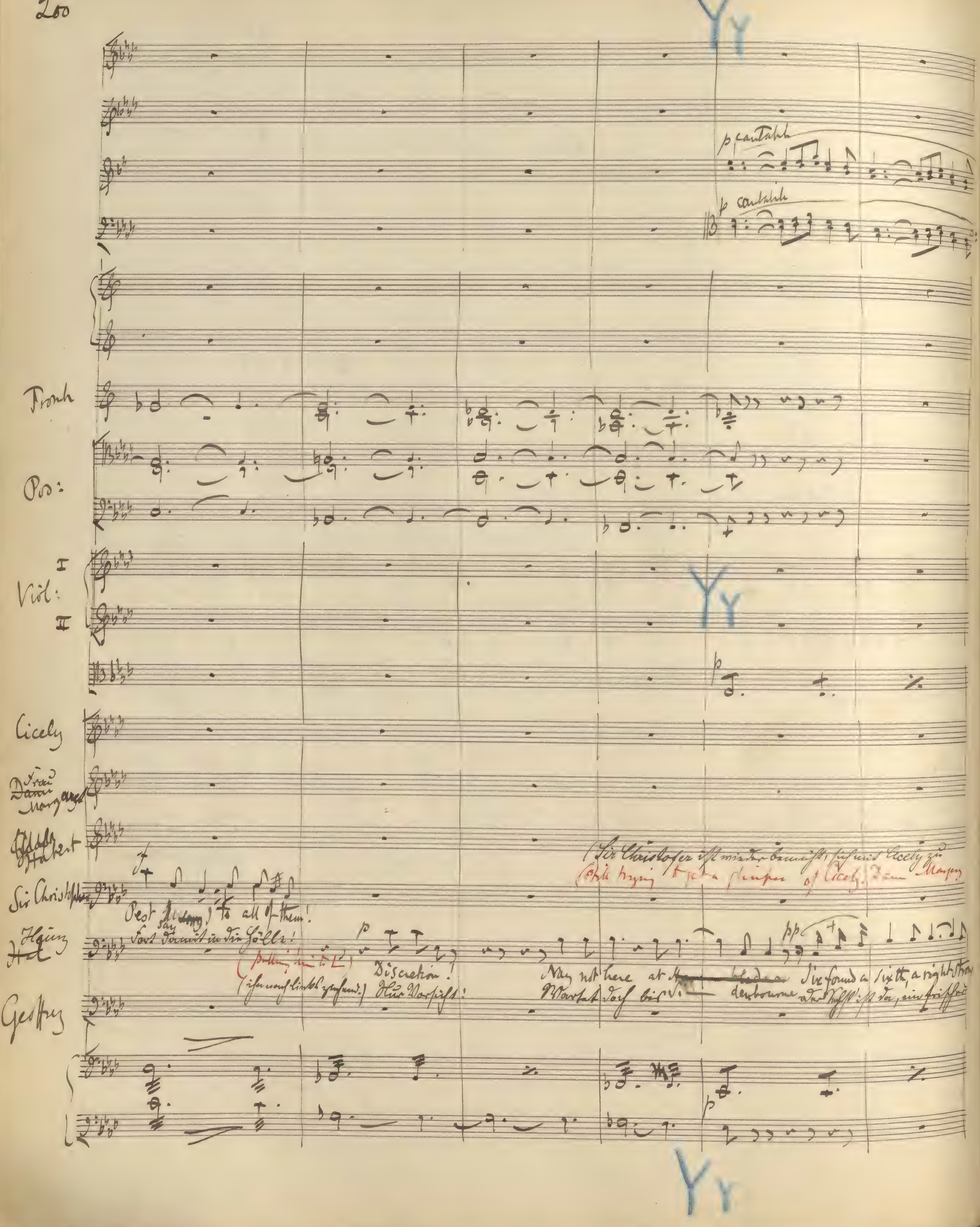

un poco sostenuto il tempo
rall
rall
un poco sostenuto il tempo

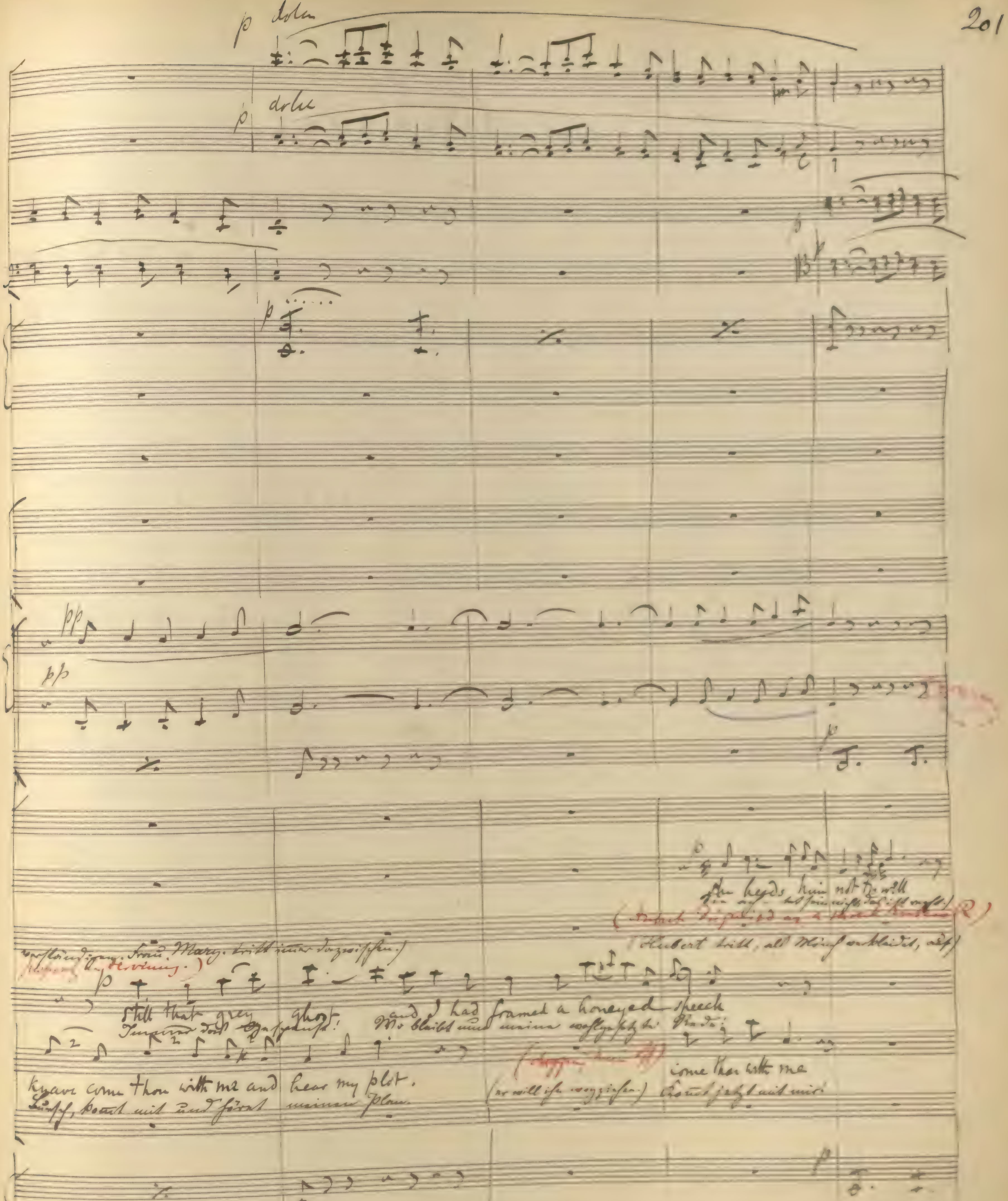

accel al Tempo I^mo
accel.
accel
Frau Mary.
Geoffrey
Giddy would you now to me your charge confide?
What Cicely?
my gracious dame thou art too
accel al Tempo I^mo

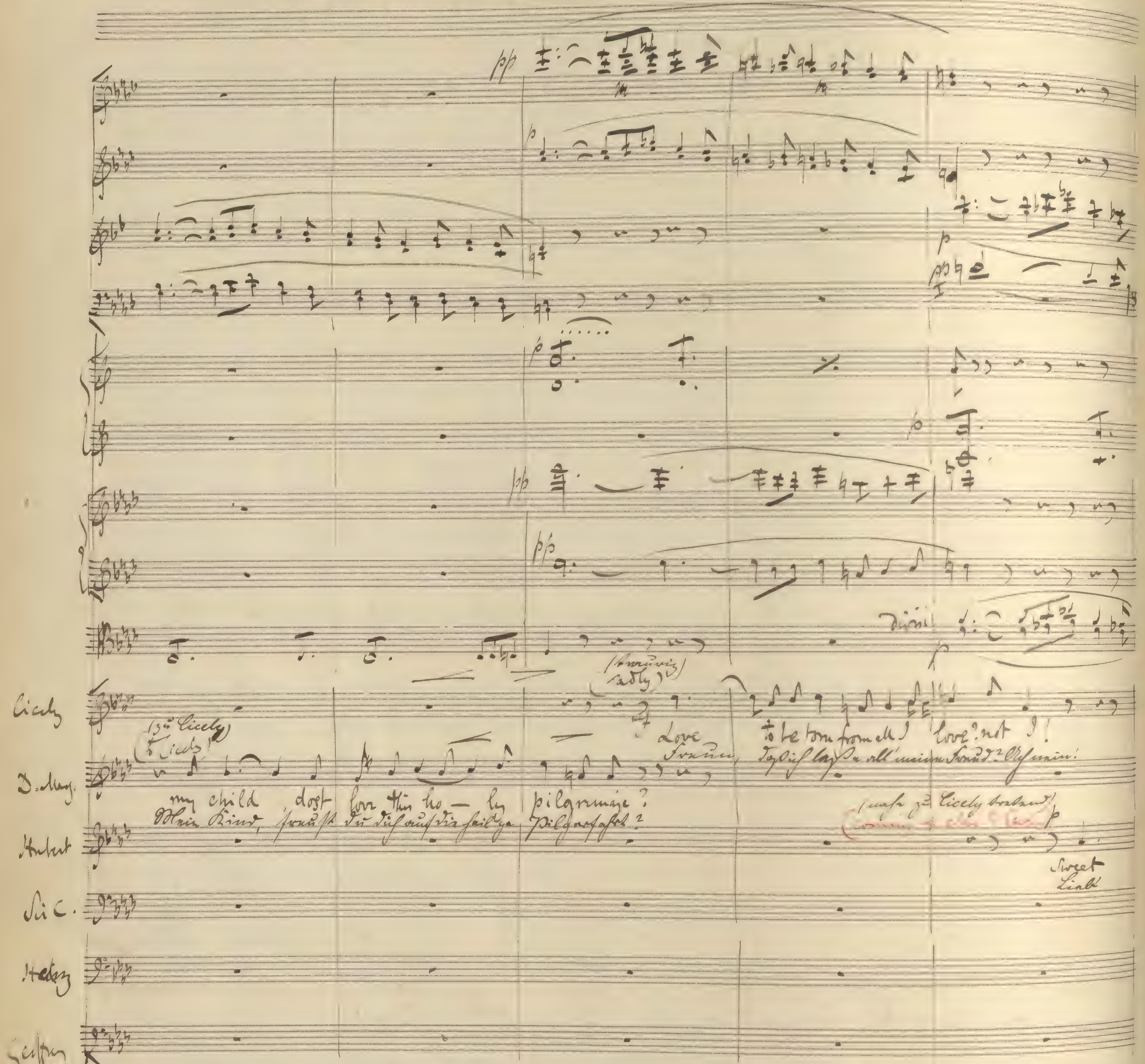

So let it be! Summon the
good. in thy kind care? ay that's would my very chance.

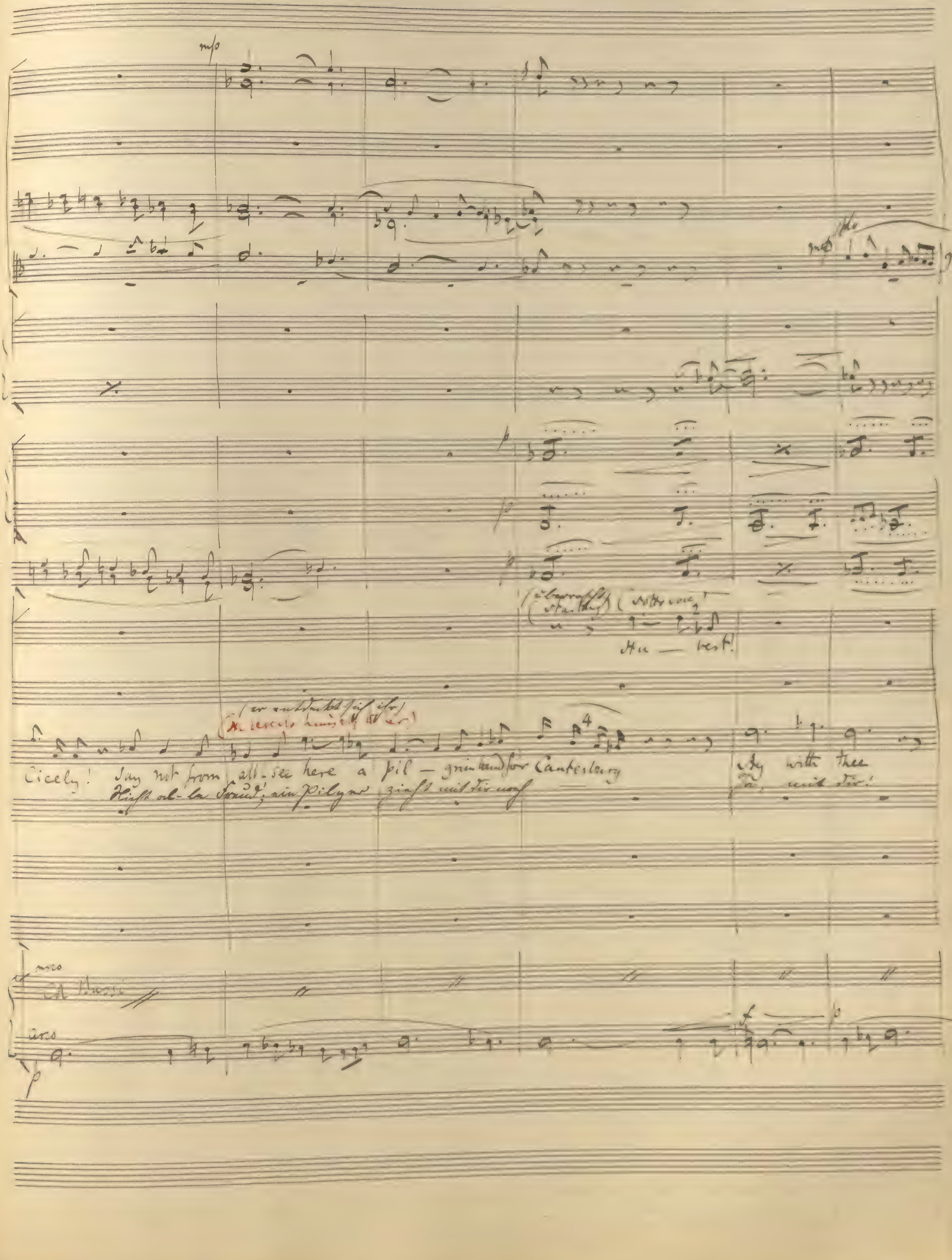

Frau Mary
Margery
Geoffrey
Sir Christopher
Heinz
Celli
Bassi
Cicely comes from the porch, trying to avoid the attention of Sir Christopher who is following her
(Cicely kommt aus dem Tor, sie sucht die Zudringlichkeiten des sie verfolgenden Sir Christofer abzuweisen)
maid bei!
ha, here is she!
here wench! then Cicely! thi kind-ly
pizz
mf

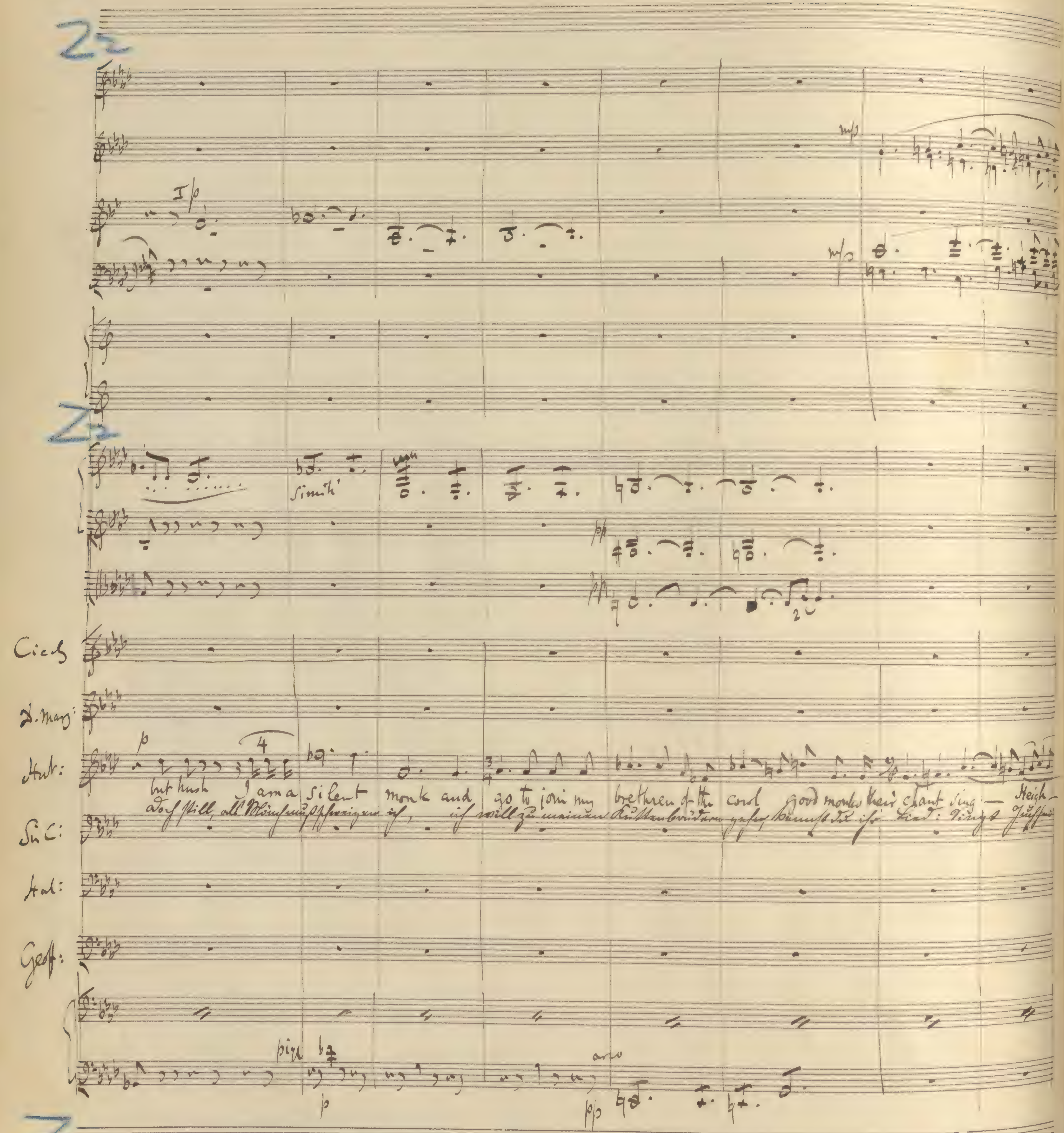

Trombe in C
Posaunes
Bass
Andante Sostenuto
(in Eb)
(in Bb low)
arco
done will guard thee to the shrine.
what ghost be this? a halidame! duenna
He hands her over to Dame Margery, Sir Christopher following her the while,
when D. Margery suddenly places herself between the two
confronting her husband, but carefully concealing her features with her hood.


Yy
Tromb
Pos:
Viol: I
II
Cicely
Frau Dame Margaret
Hubert
Sir Christopher
Heinz Hal
Geoffrey
p cantabile
p cantabile
Pest) to all of them!
say
Fort damit in die Hölle!
(ihm nach links zuzurufen.)
Discretion!
Nur Vorsicht!
Nay not here at
dentbourne
Sir found a Sixth, a right strong
Wartet doch bis
(Sir Christopher ist wieder bewusst, sucht Cicely zu
(Still trying to get a glimpse of Cicely, Dame Margery


dolce
dolce
She heeds him not he will
Still that grey ghost
and I had framed a honeyed speech
Knave come thou with me and hear my plot.
come thou with me

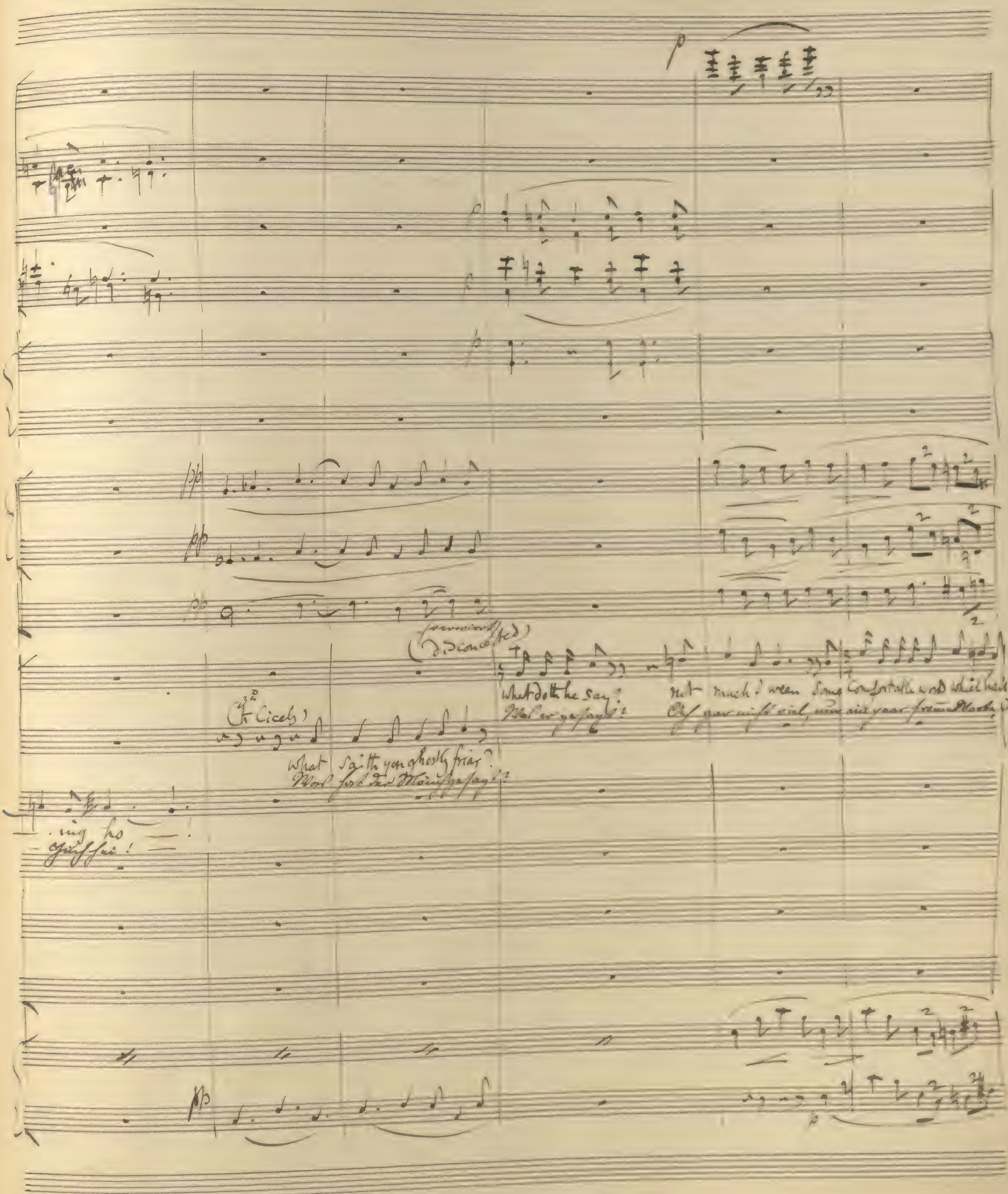

Cicely
D. Mag.
Hubert
Sir C.
Geoffrey
my child, dost love this ho — ly pilgrimage?
Love
to be torn from all I love? not I!
Sweet
pizz
pp
p

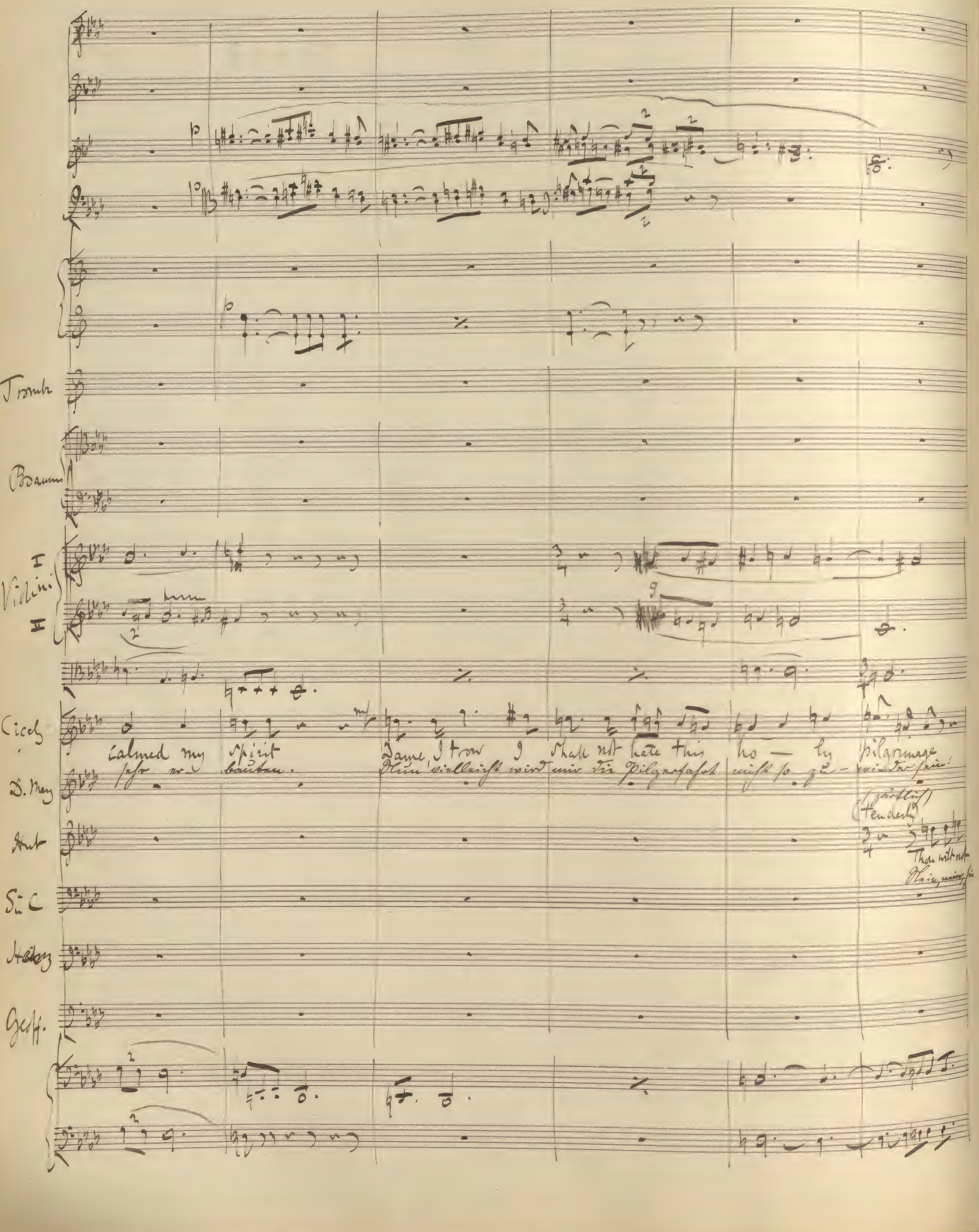

mp
(startled)
Hu — bert!
(er entdeckt sich ihr)
Cicely! Say not from all - see here a pil - grim bound for Canterbury
fly with thee
mit dir!
arco
arco
p

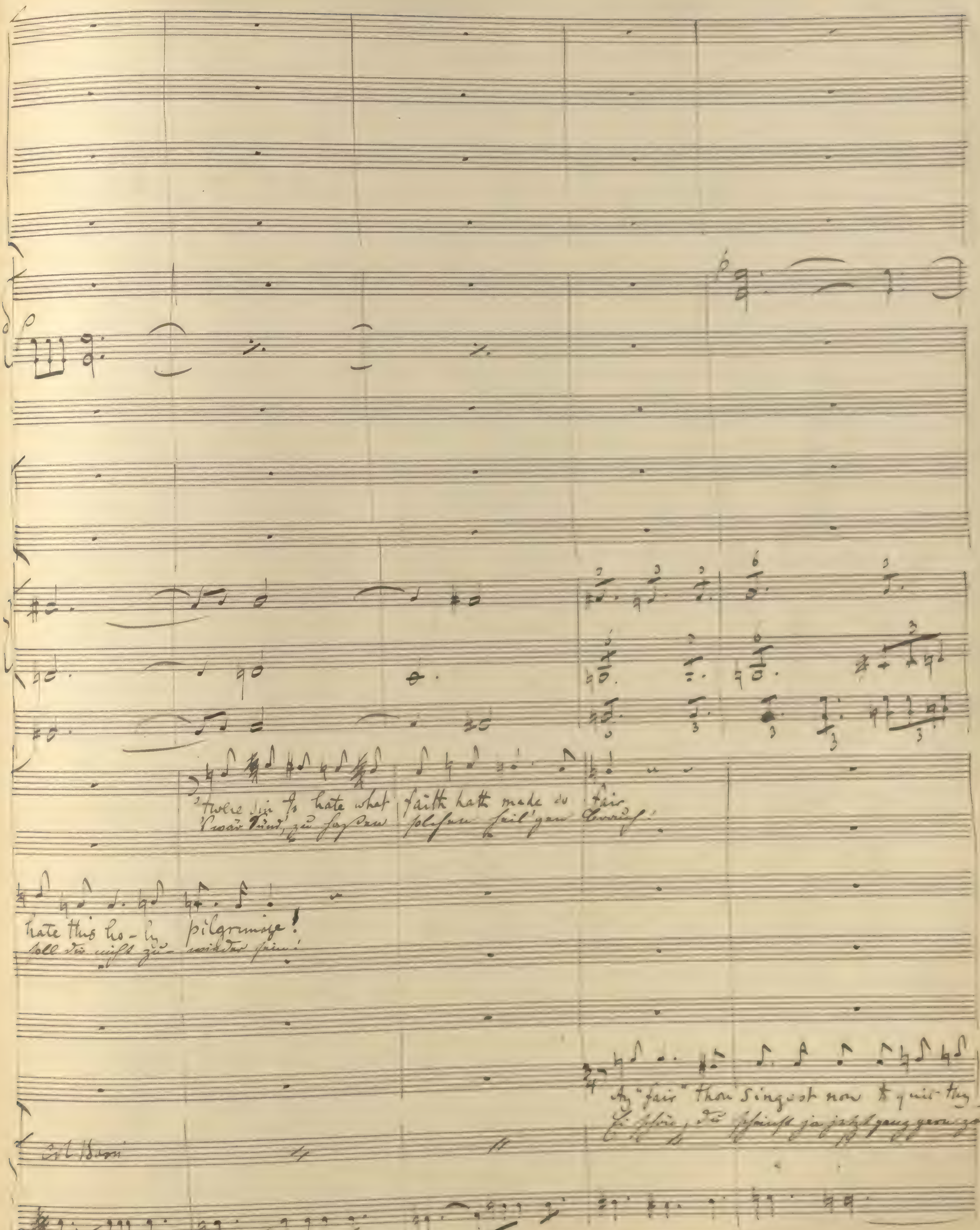


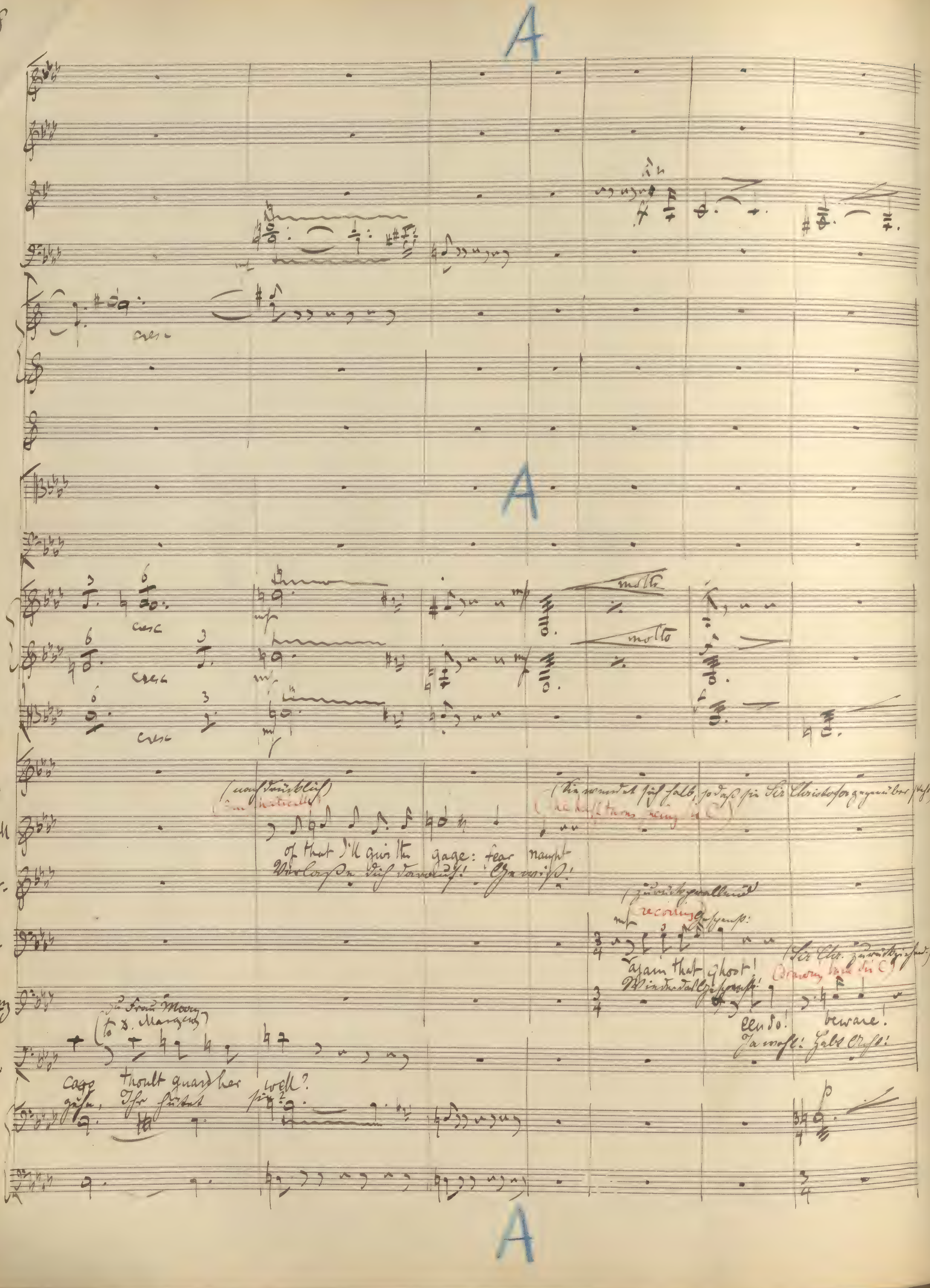
(The Prentices enter at gate R. they are all habited in monkish costume and bear themselves with mock reverence, taking their places at the table R.)

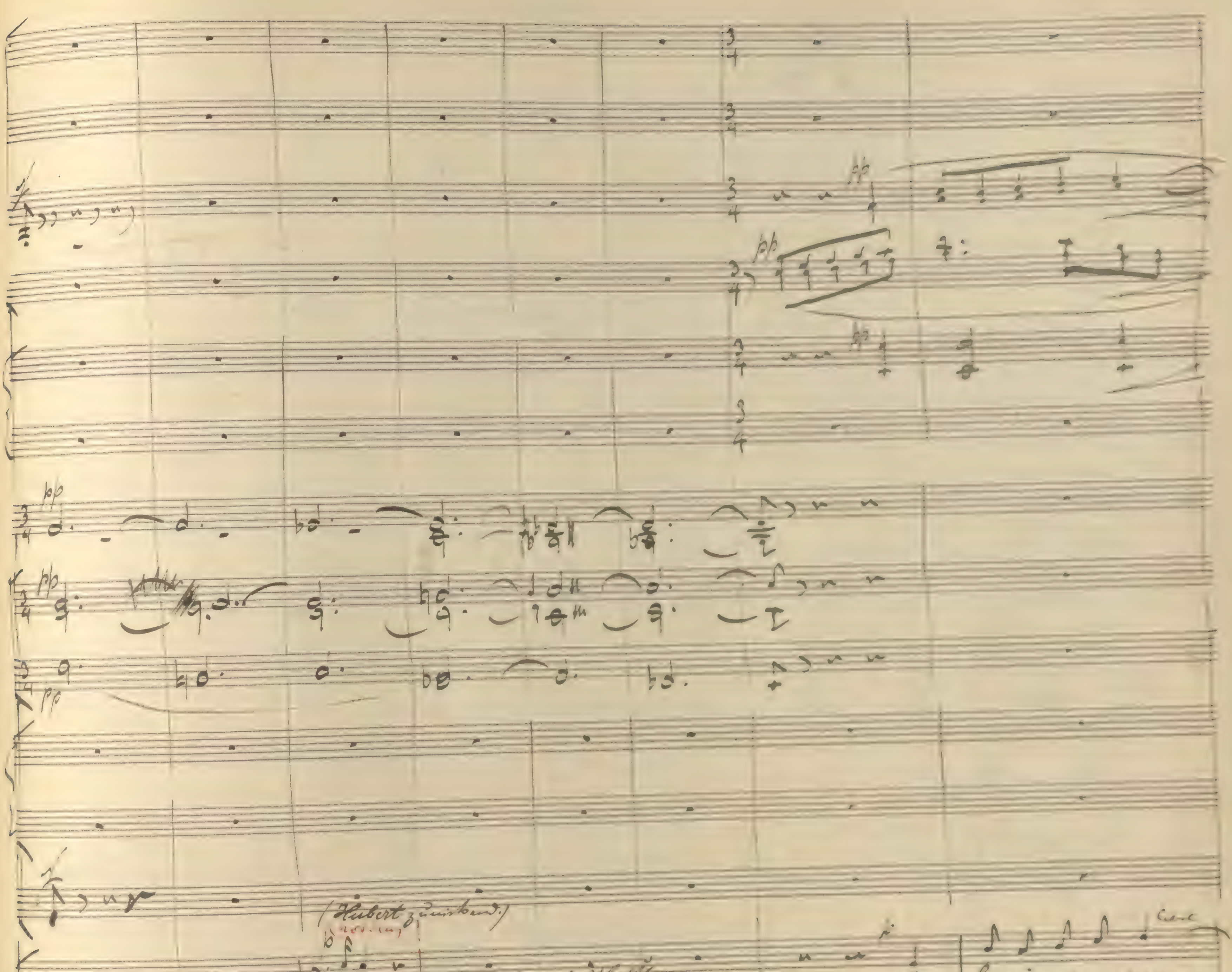
(Die Studenten, alle als Mönche verkleidet, treten durch das Thor R. auf; sie setzen sich mit ironisch ehrwürdiger Haltung an den Tischen nieder.)

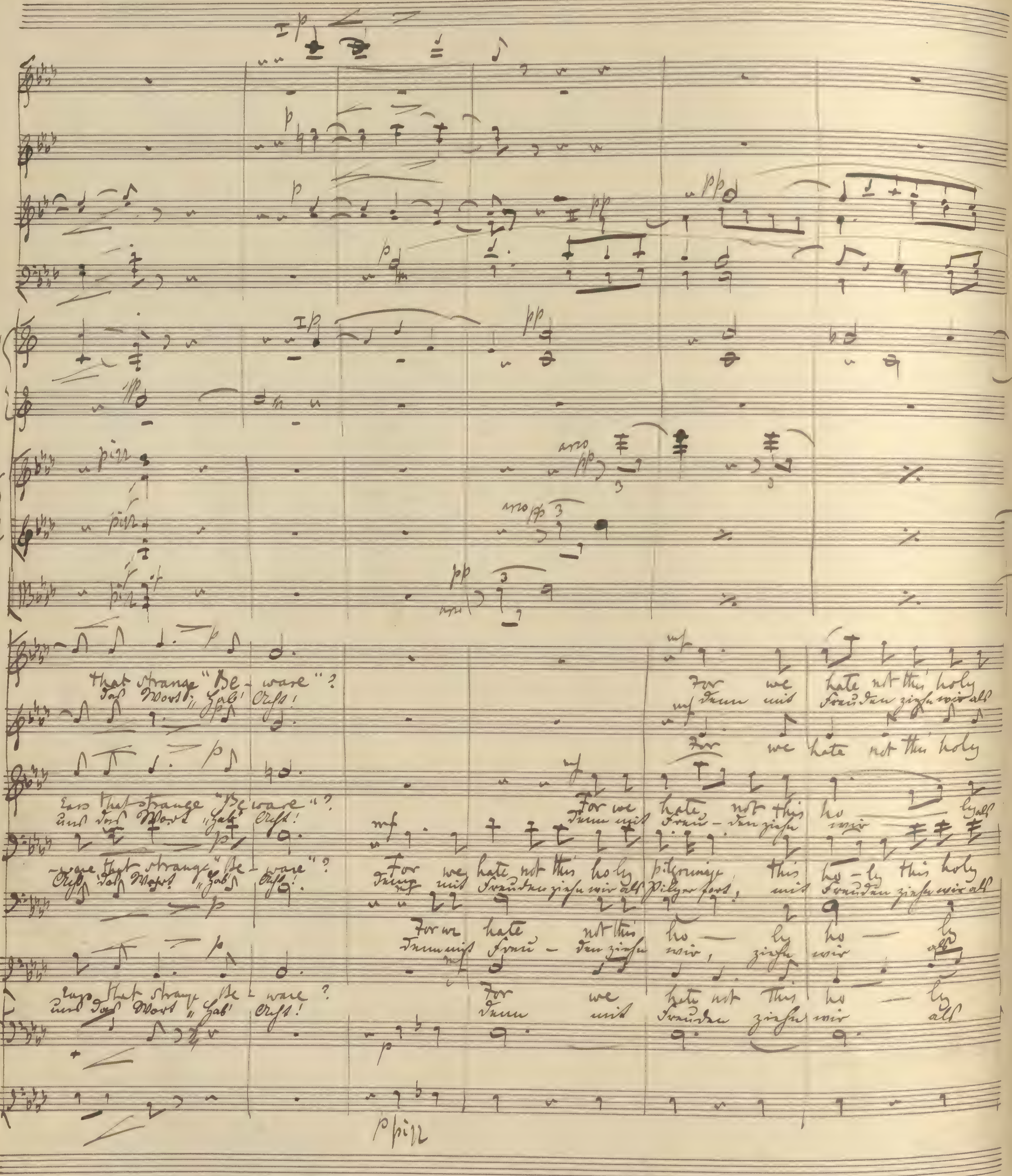

(Cicely)
What saith yon ghostly friar?
What doth he say?
Not much I ween

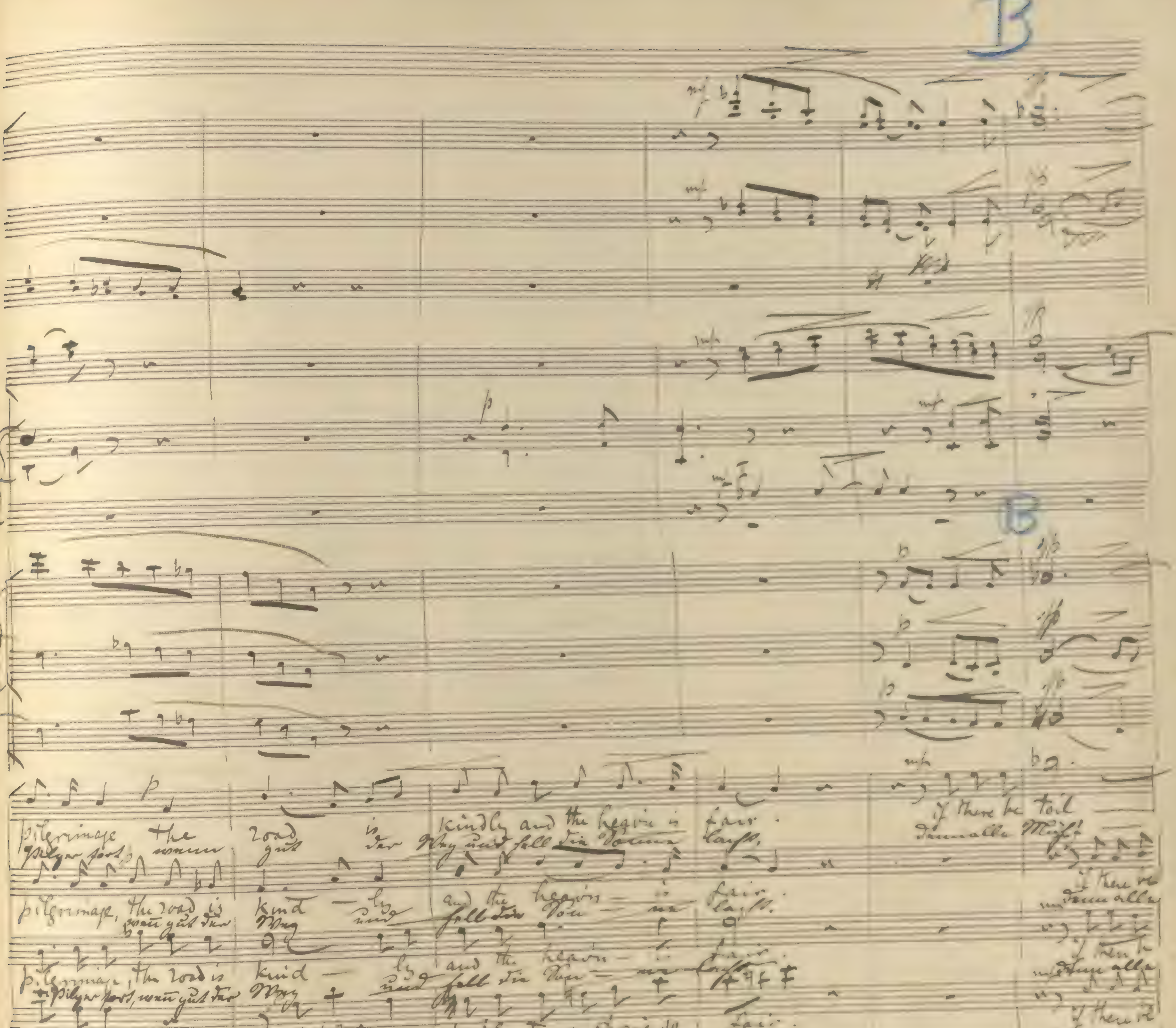

Tromb.
Posaun.
I
Violini
II
Cicely
calmed my spirit
Dame, I trow I shall not hate this ho — ly pilgrimage
sehr er- bauten.
Nun vielleicht wird mir die Pilgerfahrt nicht so zu- wider sein!
(zärtlich)
(tenderly)
Thou wilt not
Sir C

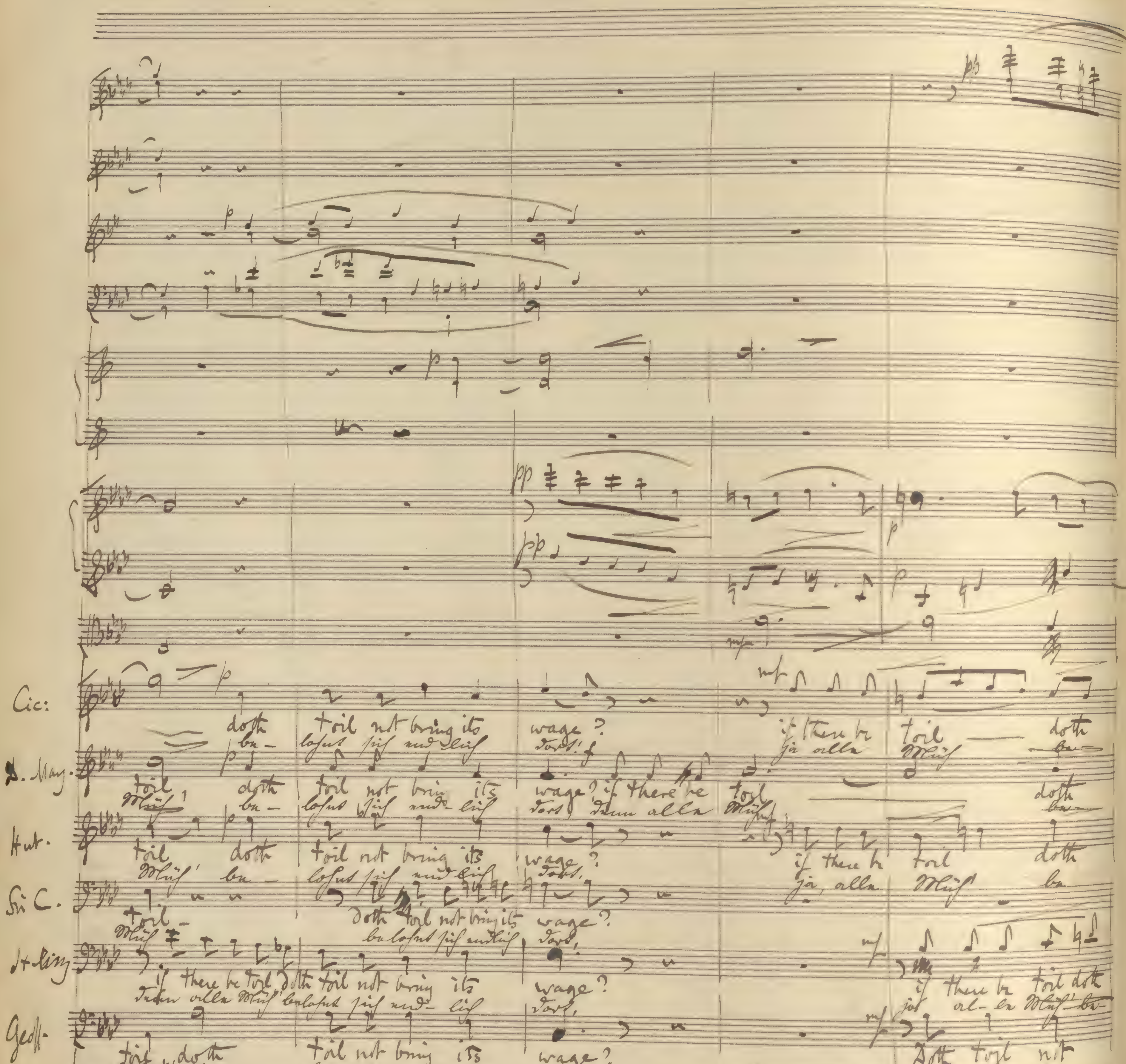

'Twere sin to hate what faith hath made so fair
'Swär Sünd', zu hassen solchen Heil'gen Brauch!
hate this ho-ly pilgrimage!
soll dir nicht zu-wider sein!
Ay "fair" thou singest now to quiet thy

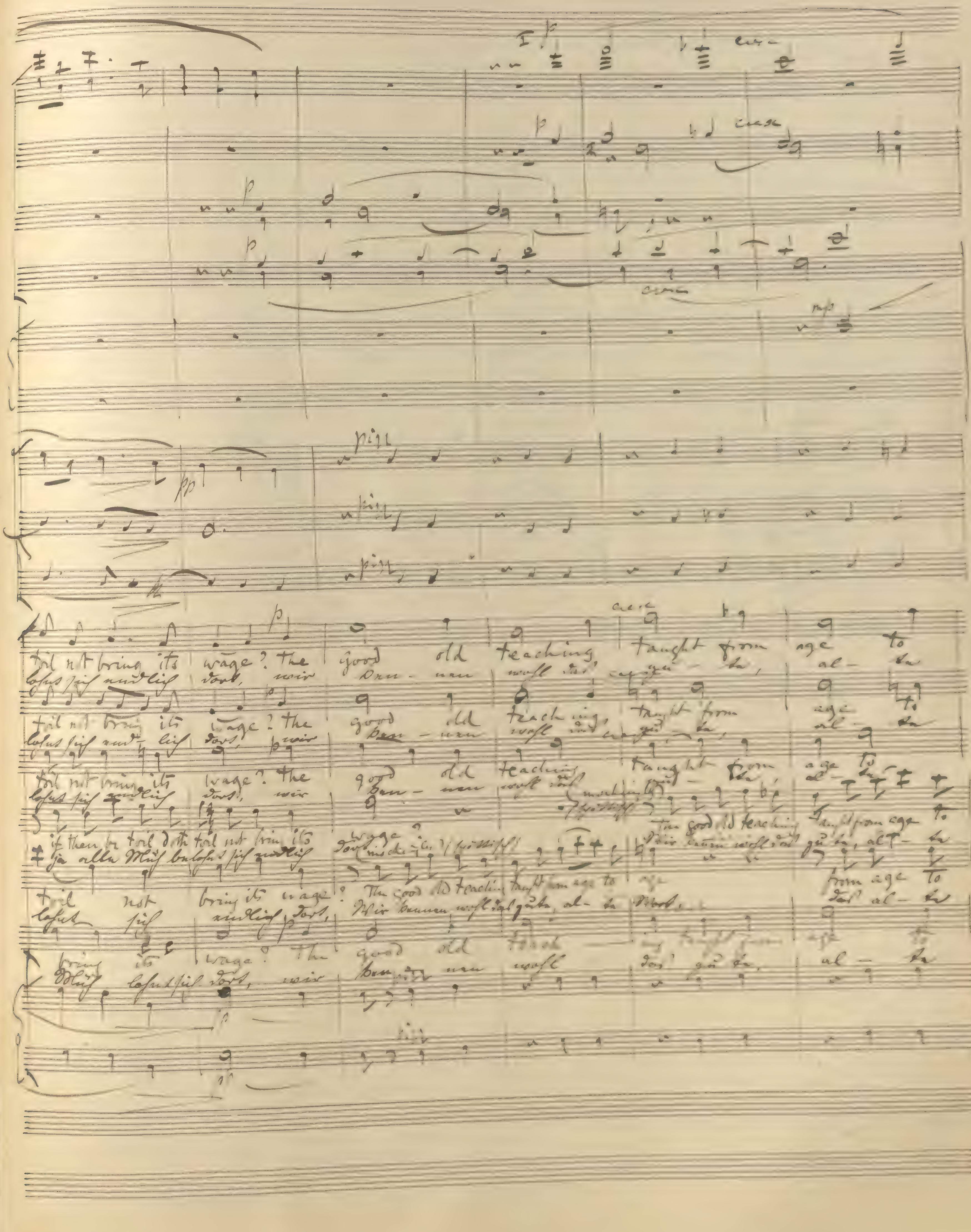

A
A
A
cresc
molto
molto
Cicely
Dame M.
Ant.
Sir C.
Headsm.
Geoff.
of that I'll quit the gage: fear naught
again that ghost!
beware!
cage thoult guard her well?
(to D. Margery)
(zu Frau Mary)

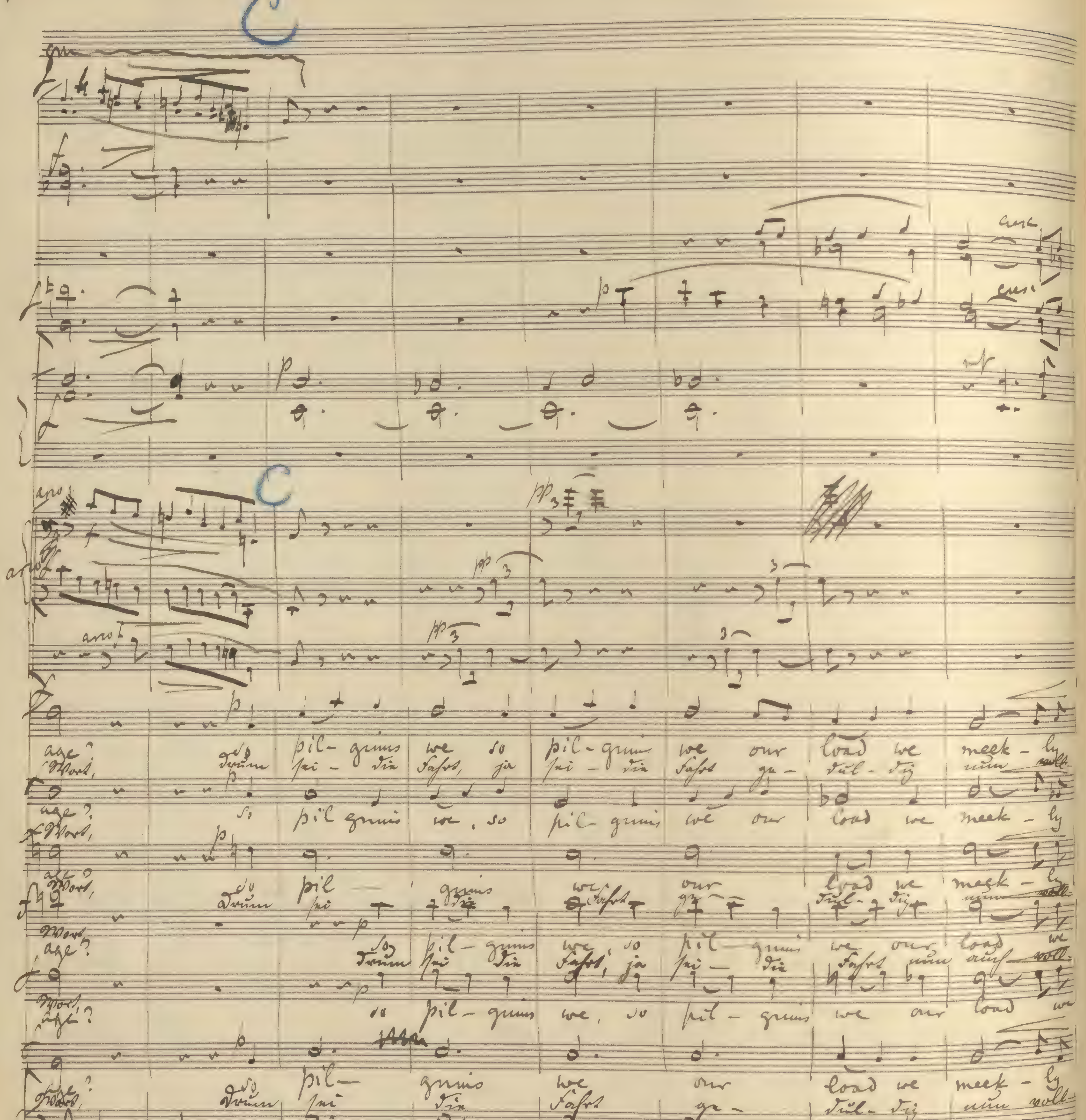

(Hubert zurückend.)
Beware!
Gab' Acht!
Beware!
Gab' Acht!
Beware!
Gab' Acht!
why lingers in our ear
that strange
(das Wort auffangend)
catching the sound
Beware!
Gab' Acht!
why lingers in our

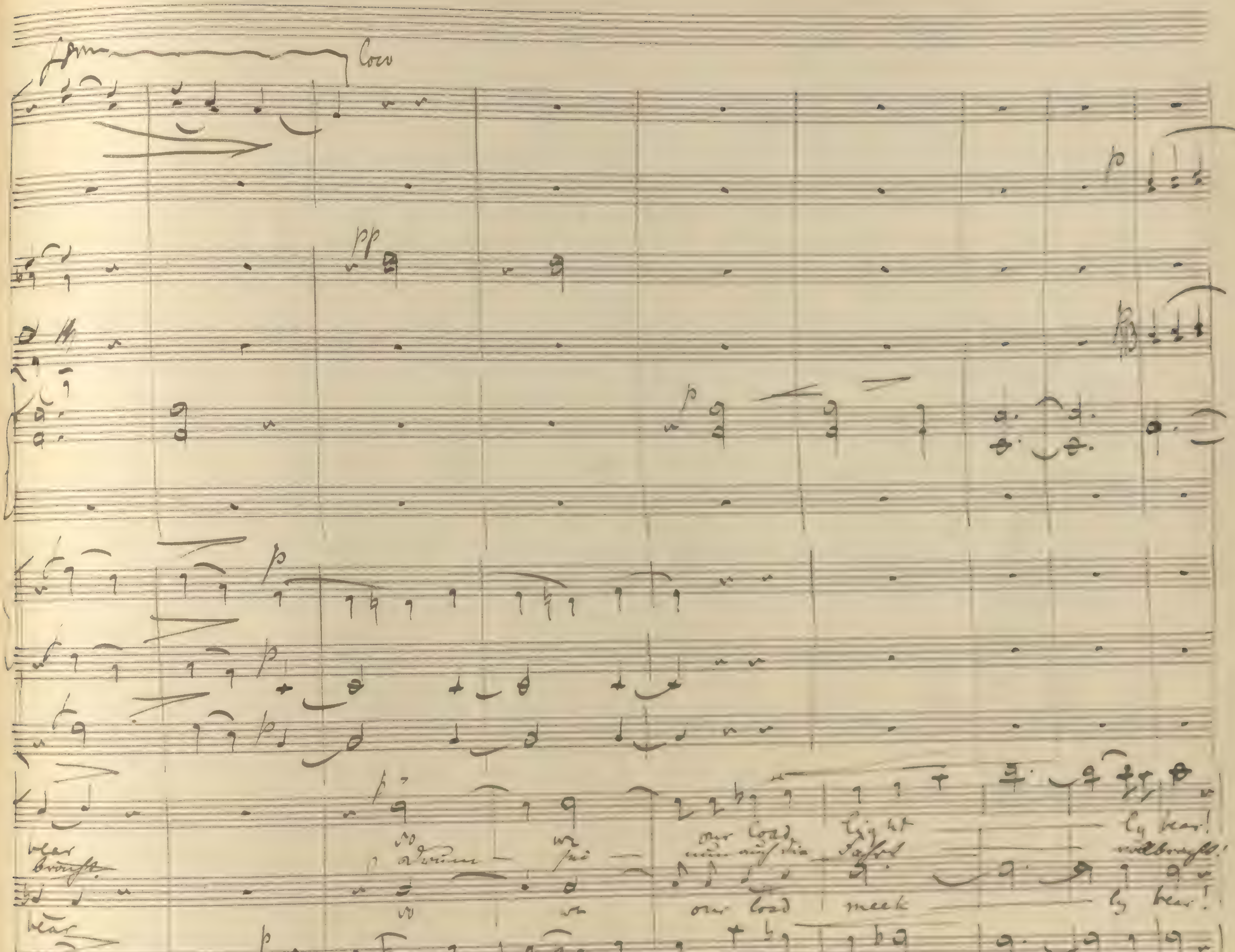

Corni
Viol I
II
Cicely
That strange "Beware"?
For we hate not this holy
D. Marg.
For we hate not this holy
Ant.
Was that strange "Beware"?
For we hate not this holy
Sir C
-ware that strange "Be-ware"?
For we hate not this holy pilgrimage, this ho-ly this holy
Geoffry
Was that strange "Be-ware"?
For we hate not this ho-ly
For we hate not this ho - ly
p pizz

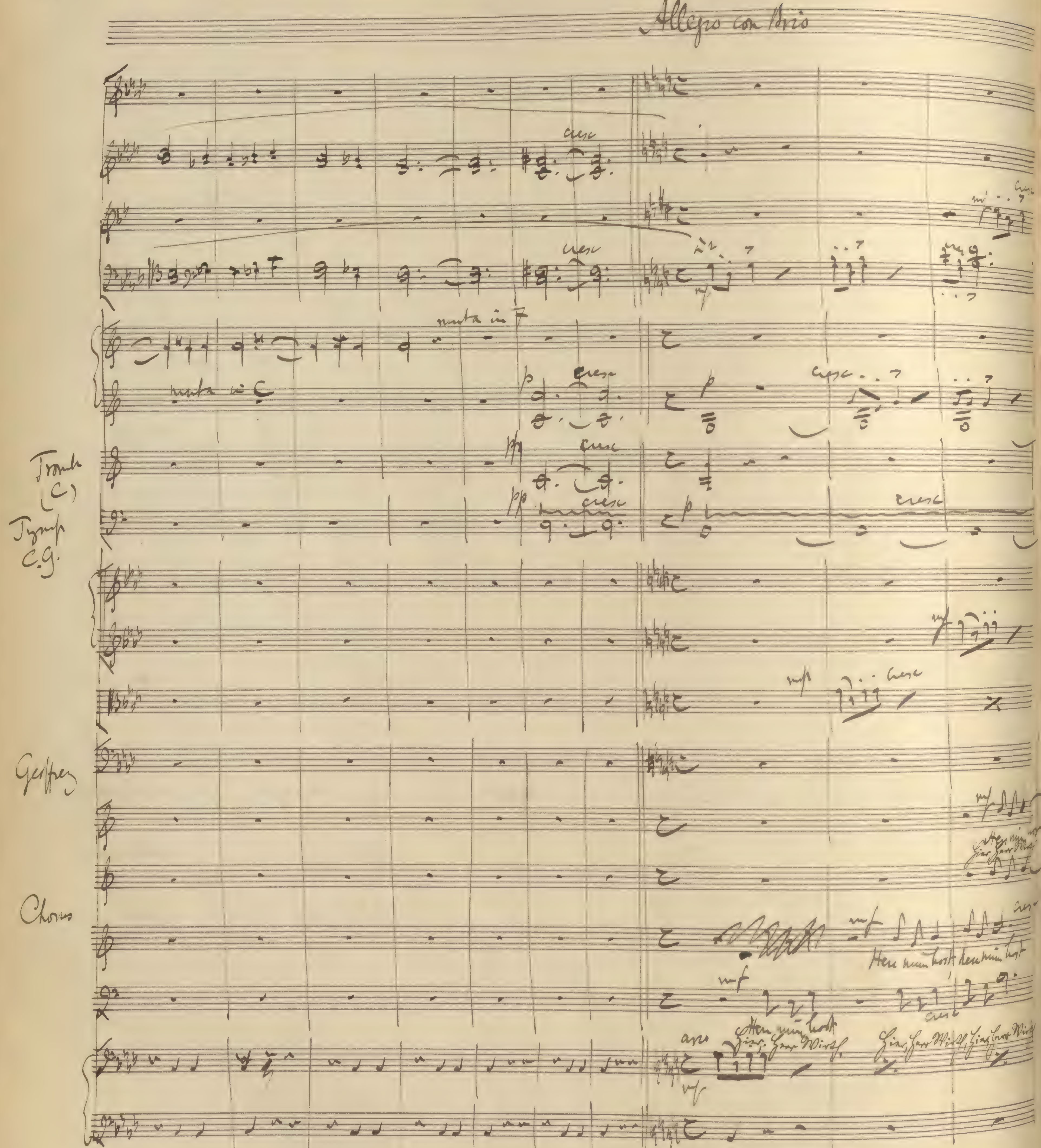

B
pilgrimage the road is kindly and the heav'n is fair.
That leads so kindly to a shrine so fair.
If there be toil
Pilgerfahrt

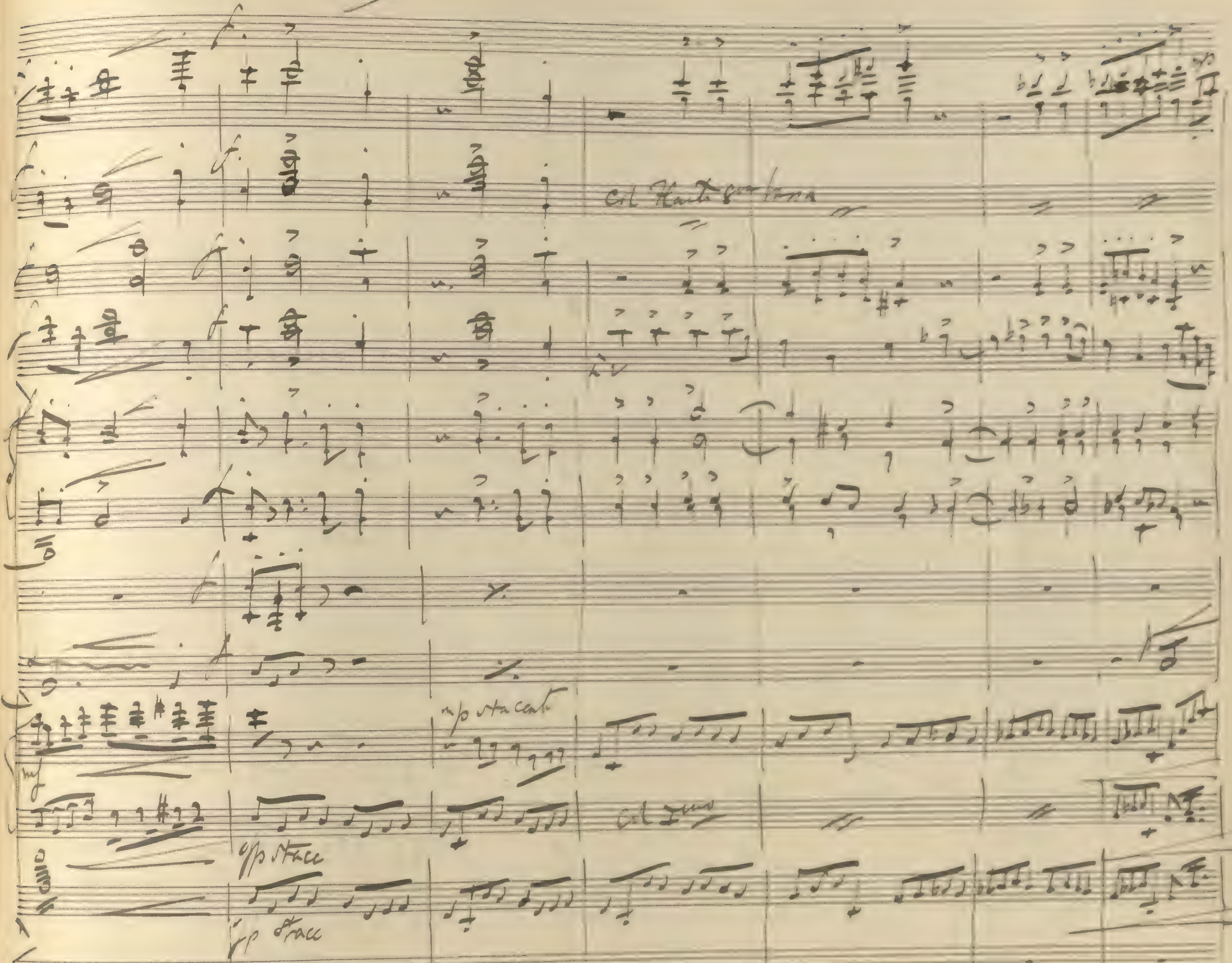

Cic:
doth be-
toil not bring its
wage?
if there be
toil
doth be-
S. Mag.
toil doth be-
toil not bring its
wage? if there be
toil
doth be-
Hut.
toil doth
toil not bring its
wage?
if there be
toil
doth be-
Gi C.
toil
doth toil not bring its
wage?
if there be toil
doth toil not bring its
wage?
if there be
toil doth
Geoff.
toil, doth be-
toil not bring its
wage?
Doth toil not

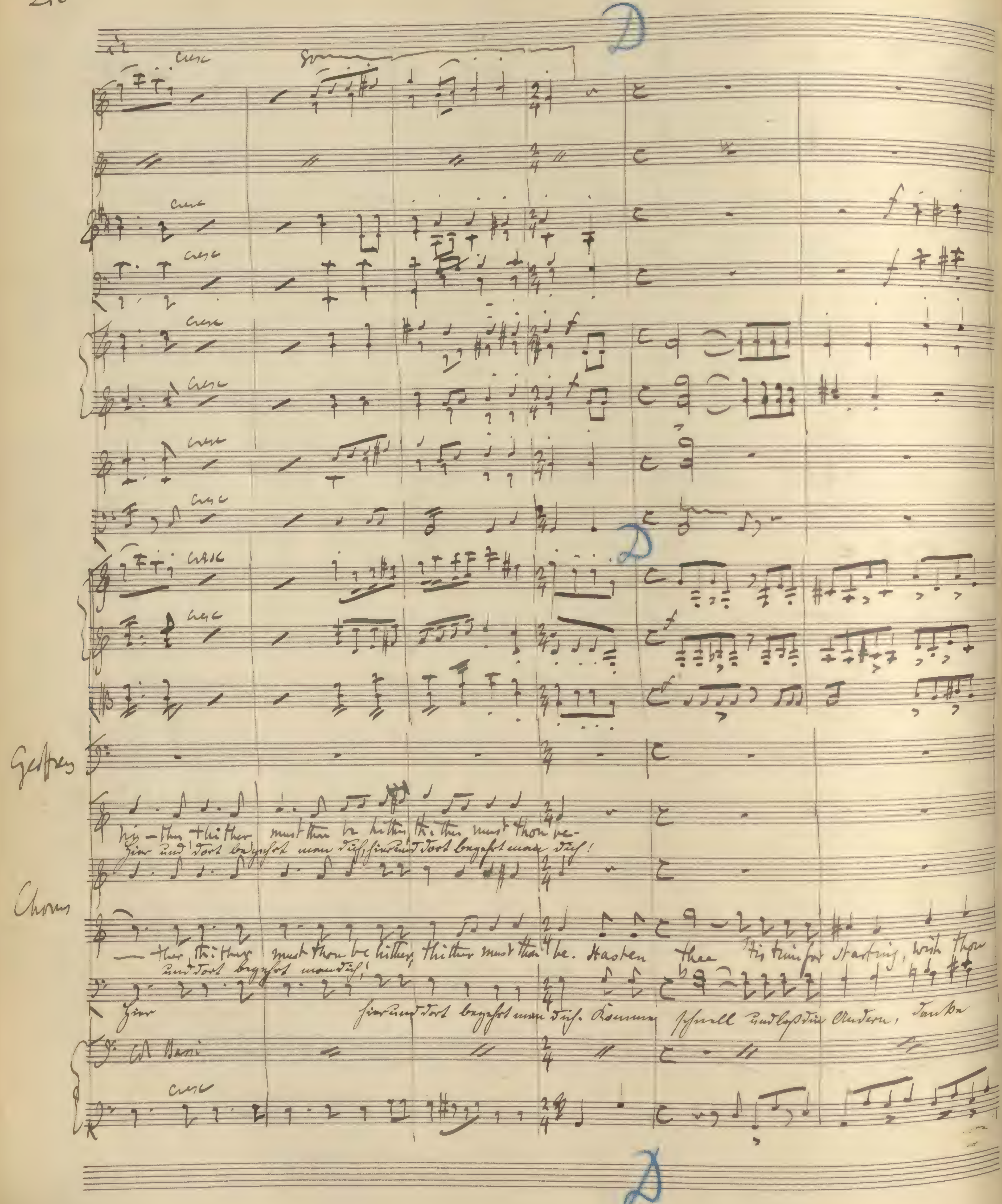

cresc
pizz
toil not bring its wage? the good old teaching taught from age to
if then be toil doth toil not bring its wage
The good old teaching taught from age to
toil not bring its wage? The good old teaching taught from age to
bring its wage? The good old teach-ing taught from age to

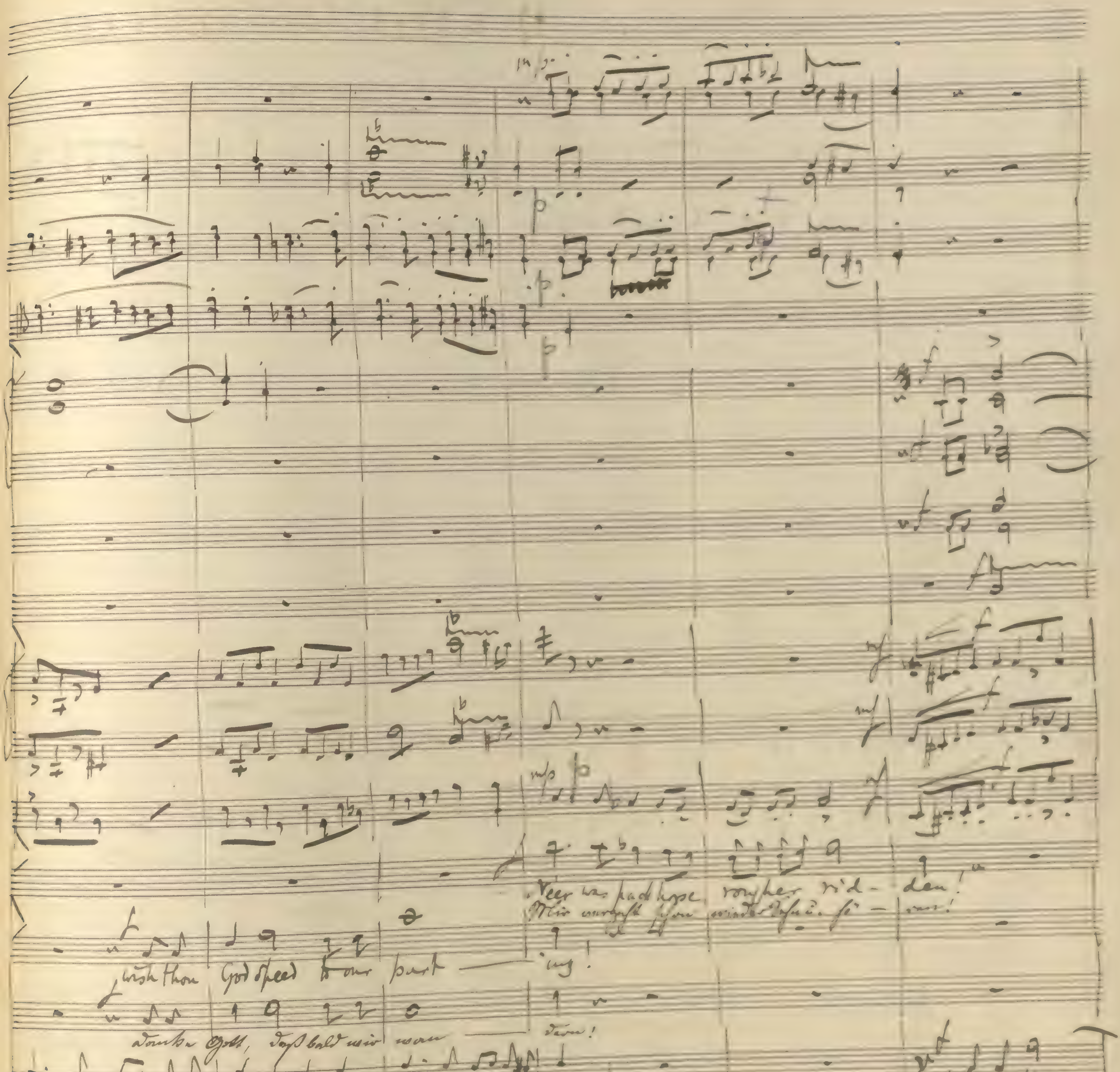

C
pil - grims we so pil - grims we our load we meek - ly

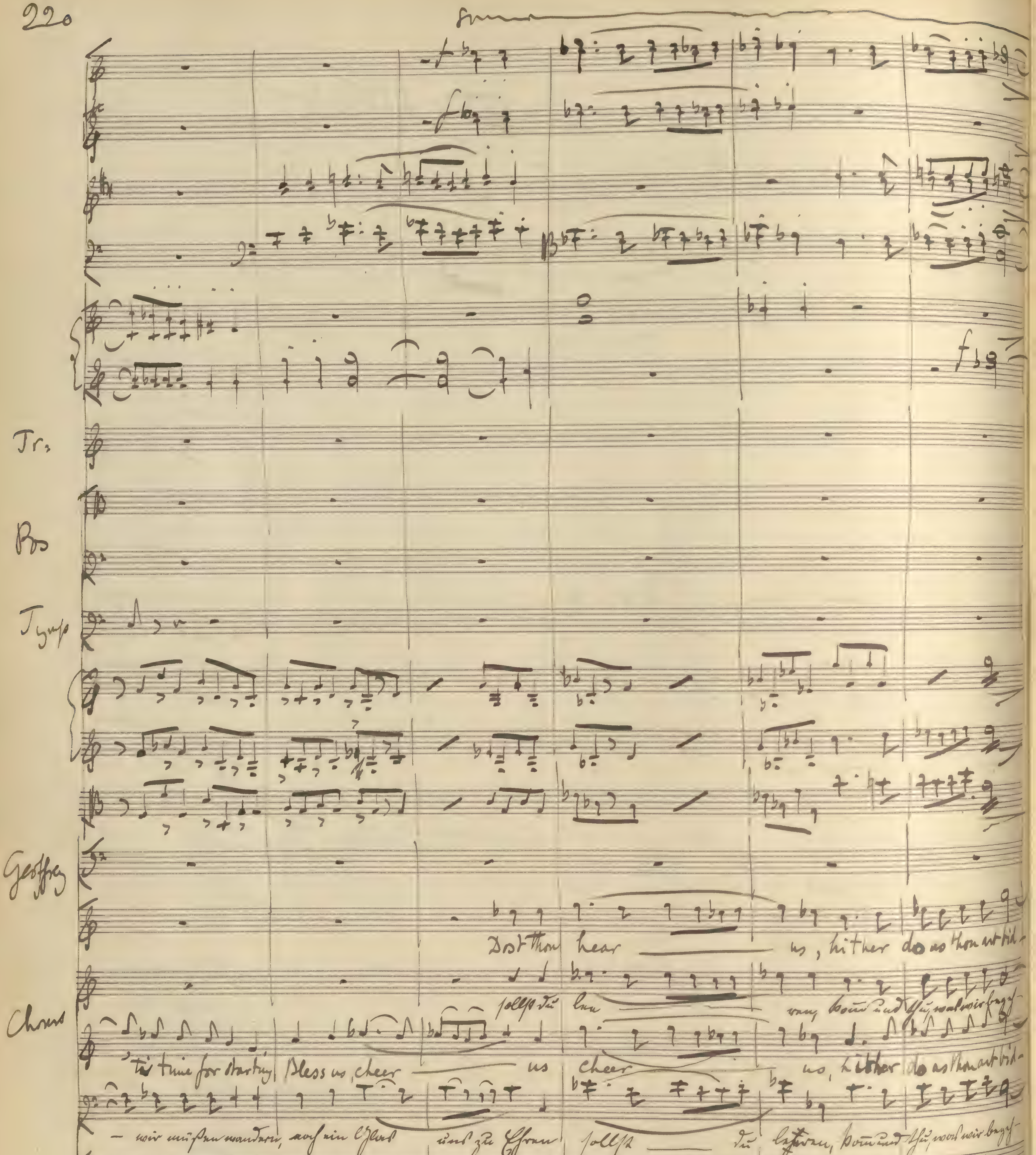

loco
so pil - grims we our load we meekly, meek - ly bear!

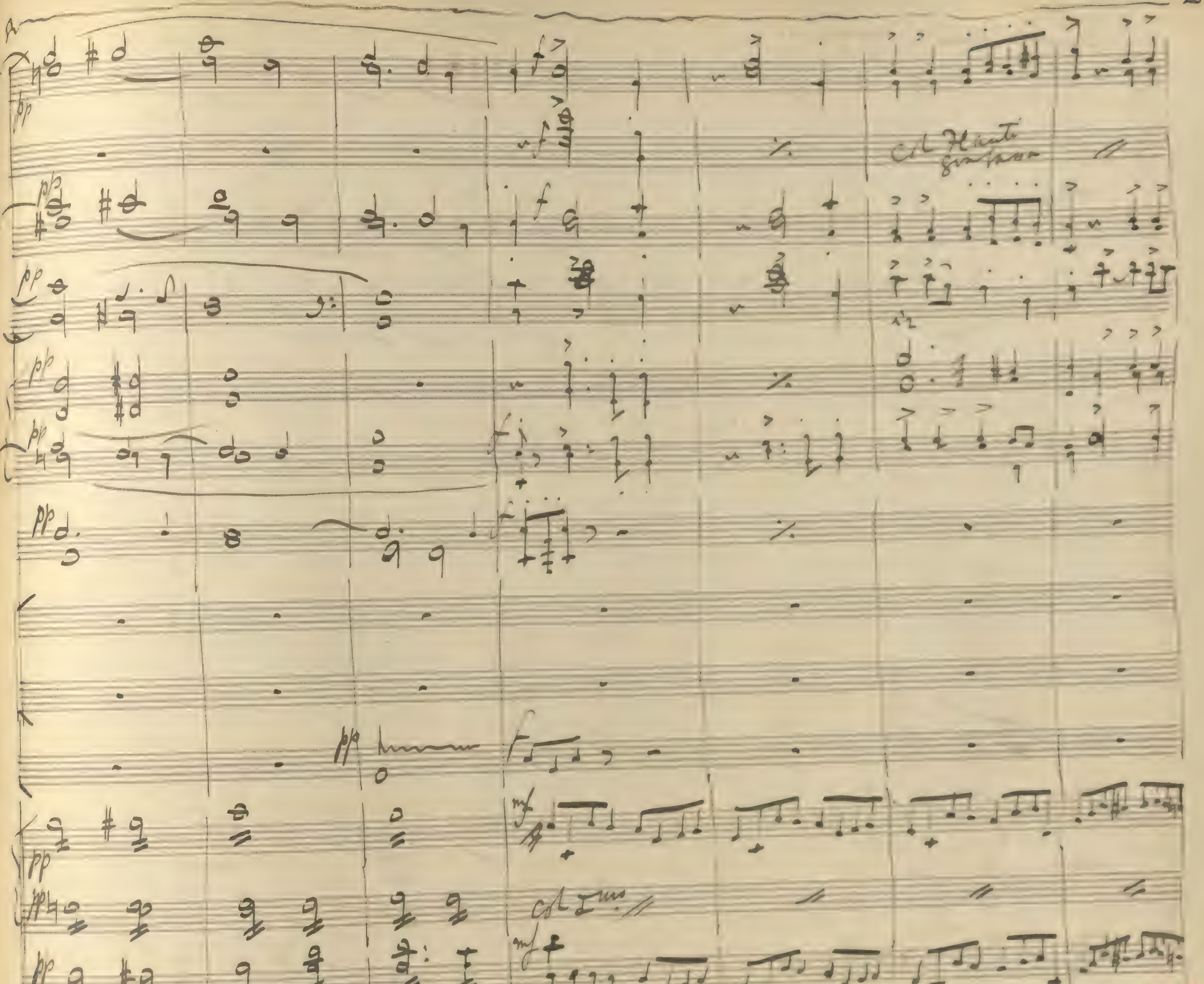

Allegro con brio
muta in F
muta in C
Tromb (C)
Tymp C. G.
Chorus

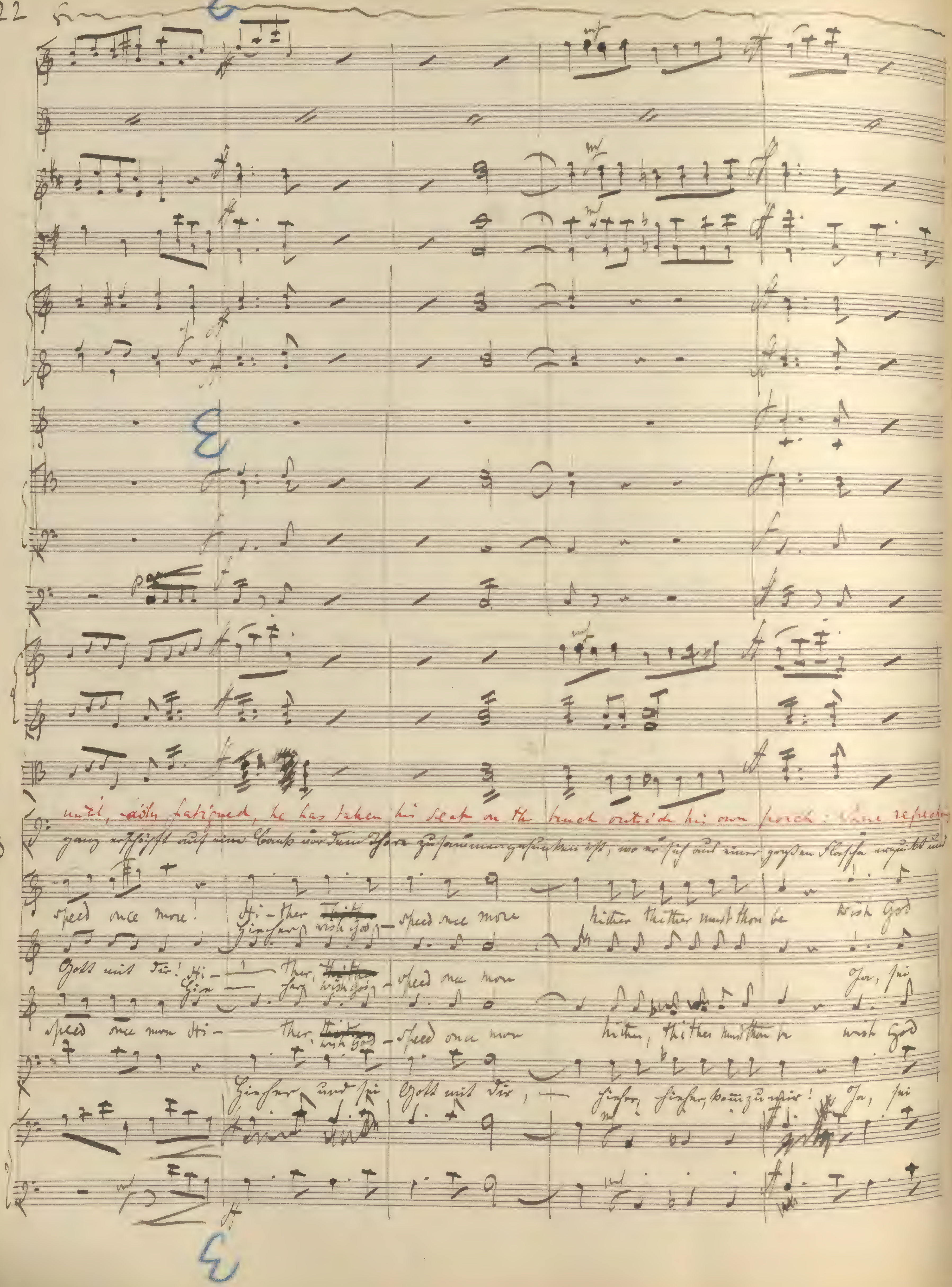

Col Flauto
mp staccato
pp stacc
cresc
Here mein host!
Then mein host!
Thither
Hier, Herr Wirth!
Da, Herr Wirth!


cresc
D
Geoffrey
Chorus
hither, thither must thou be hither, thither must thou be-
Hier und dort begehrt man dich, hier und dort begehrt man dich!
— ther, thither must thou be hither, thither must thou be. Hasten thee 'tis time for starting, with thou
Hier und dort begehrt man dich!
Hier
hier und dort begehrt man dich. Komme schnell und lass die Andern,

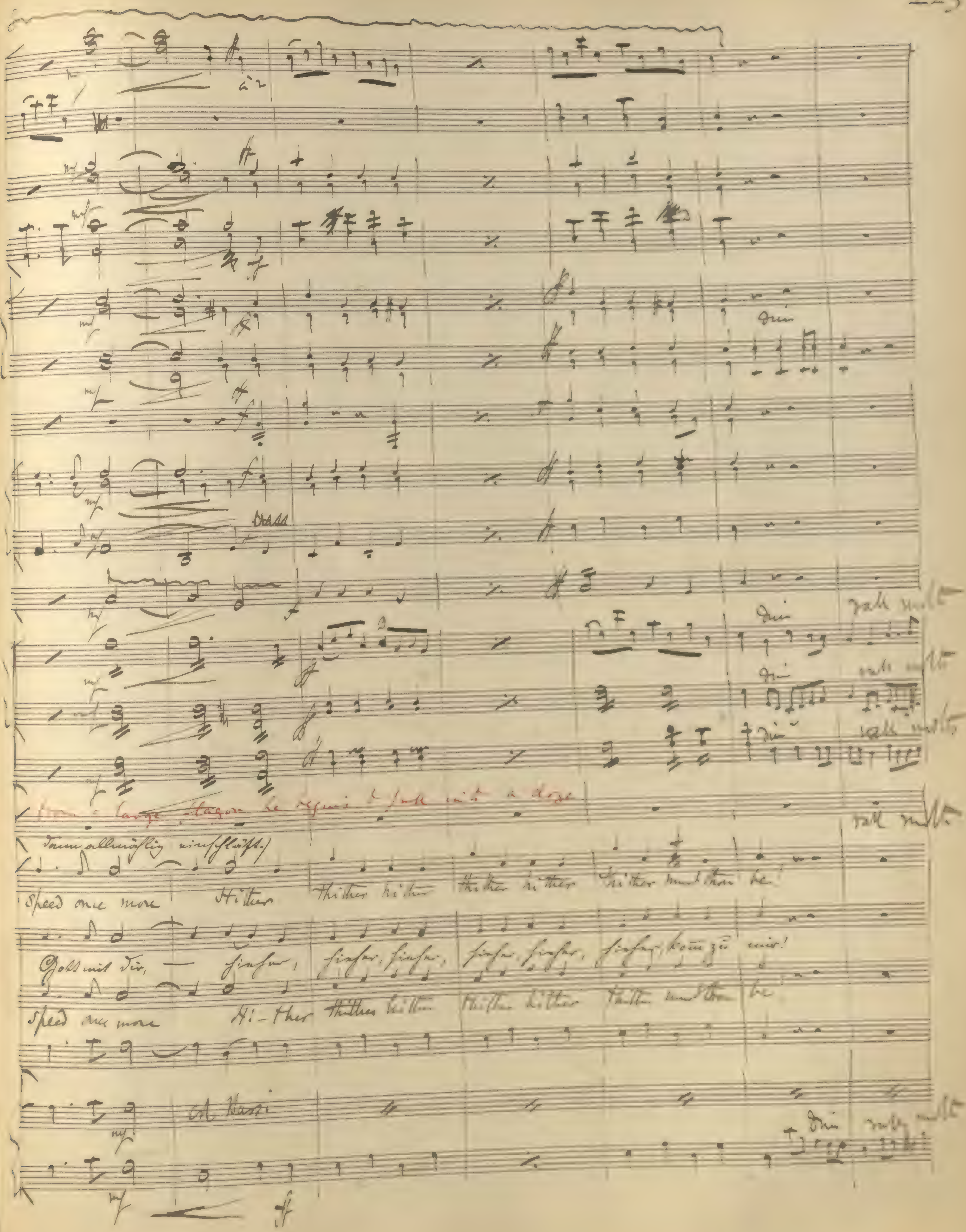

Neer was pack-horse rougher rid - den!
wish thou God speed to our part - ing!
danke Gott, dass bald wir wan - dern!
God - speed to our parting, wish thou God - speed to our parting!
Gott, dass bald wir wandern, danke Gott, dass bald wir wandern!
hasten thee
Mach nur schnell-

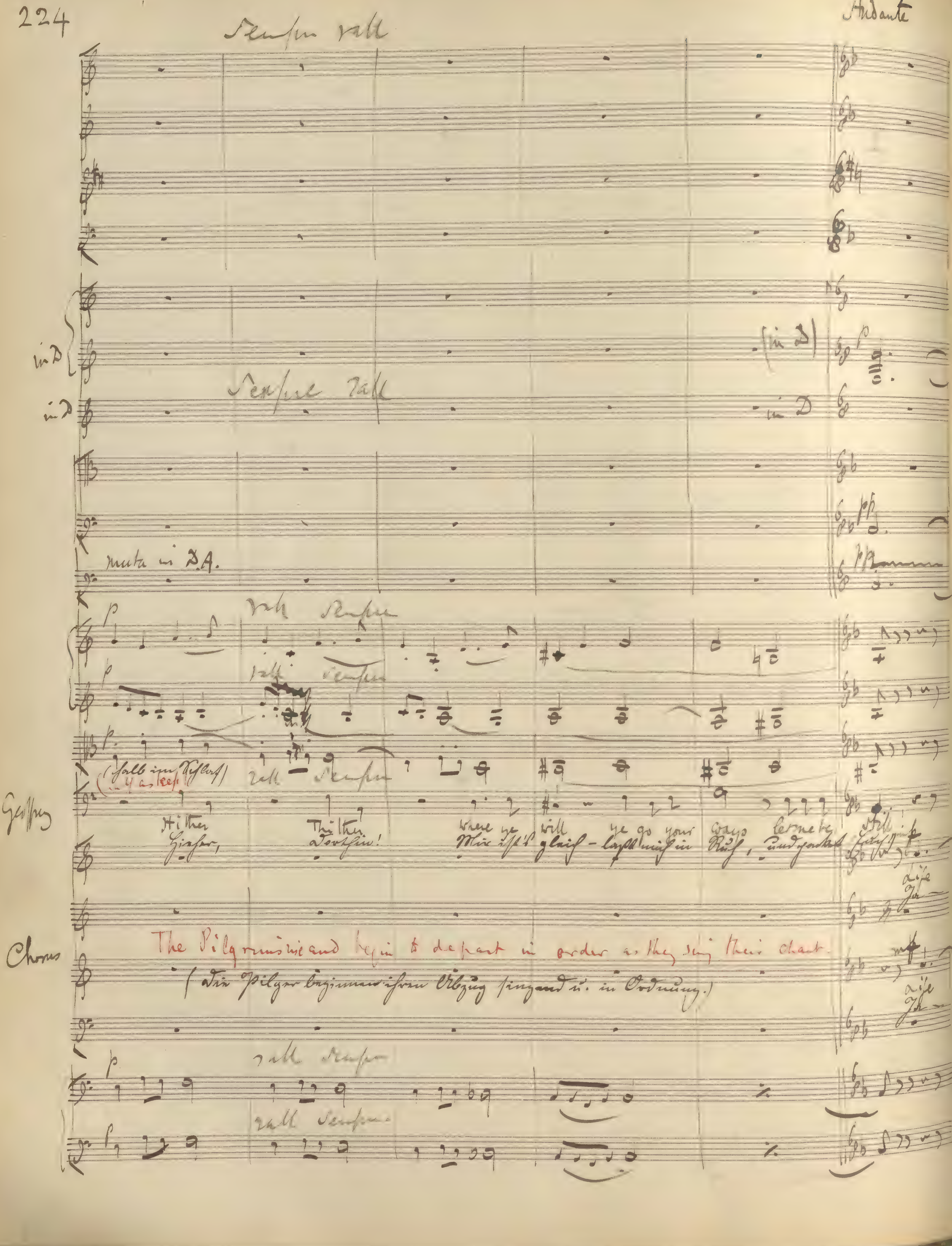

Trs
Bos
Tymp
Geoffrey
Chorus
Dost thou hear us, hither do as thou art bid-
'tis time for starting, Bless us, cheer us cheer us, hither do as thou art bid-

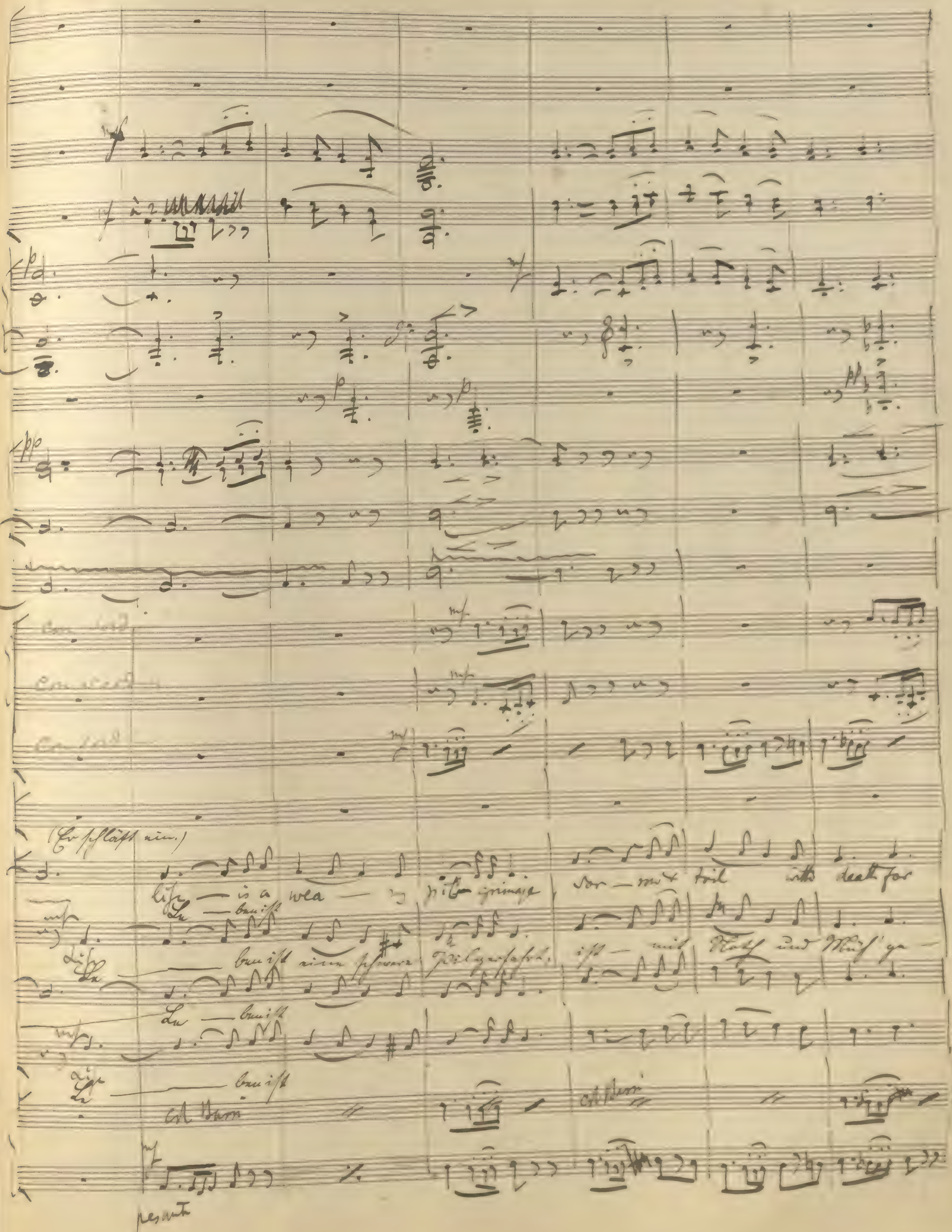

Col Flauto
den!
van!
Here, mine host!
There, mine host!

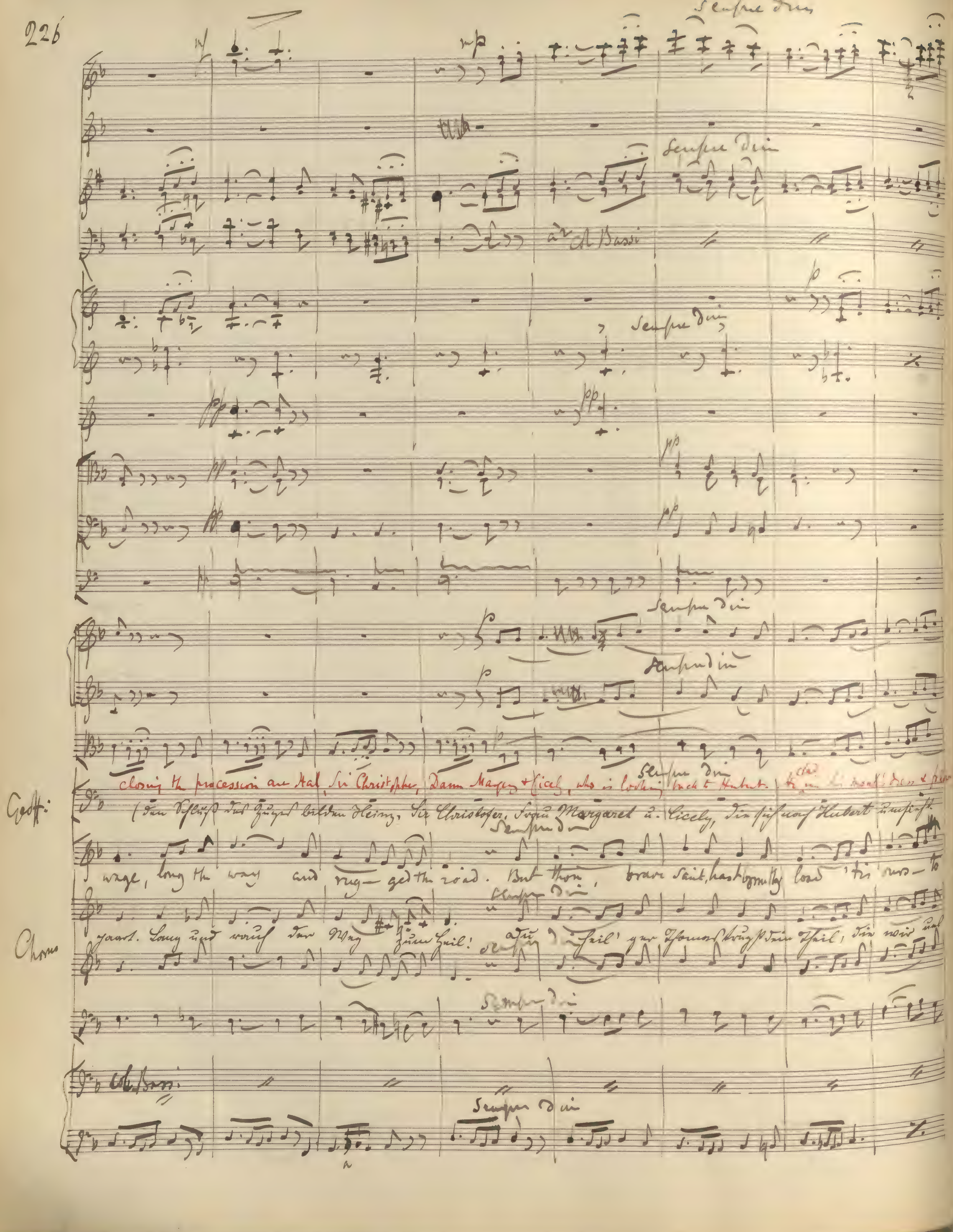


until, [?] fatigued, he has taken his seat on the bench outside his own porch:
ganz erschöpft auf eine Bank vor dem Thore zusammengesunken ist, wo er sich auf einer großen Flasche erquickt und
Chorus
speed once more! Hi-ther wish God speed once more hither thither must thou be wish God
Gott mit dir! Hi- ther, wish God speed once more Ja, sie
speed once more Hi- ther, wish God speed once more hither, thither must thou be wish God
Gott mit dir, Ja, sie

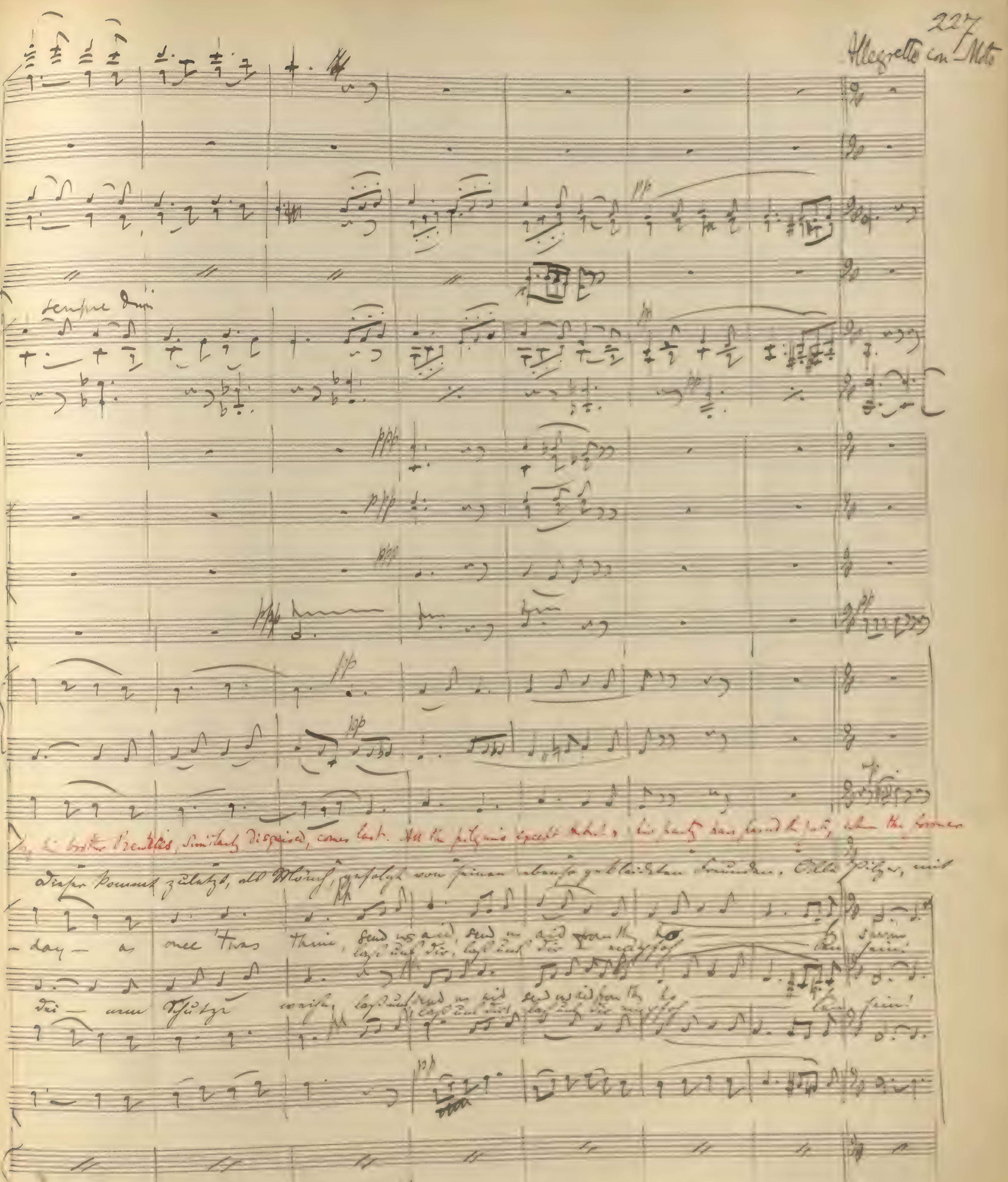

à 2
dim
(dann allmählig einschläft.)
Speed once more Hither thither hither thither hither thither must thou be!
Speed once more Hi-ther thither hither thither hither thither must thou be

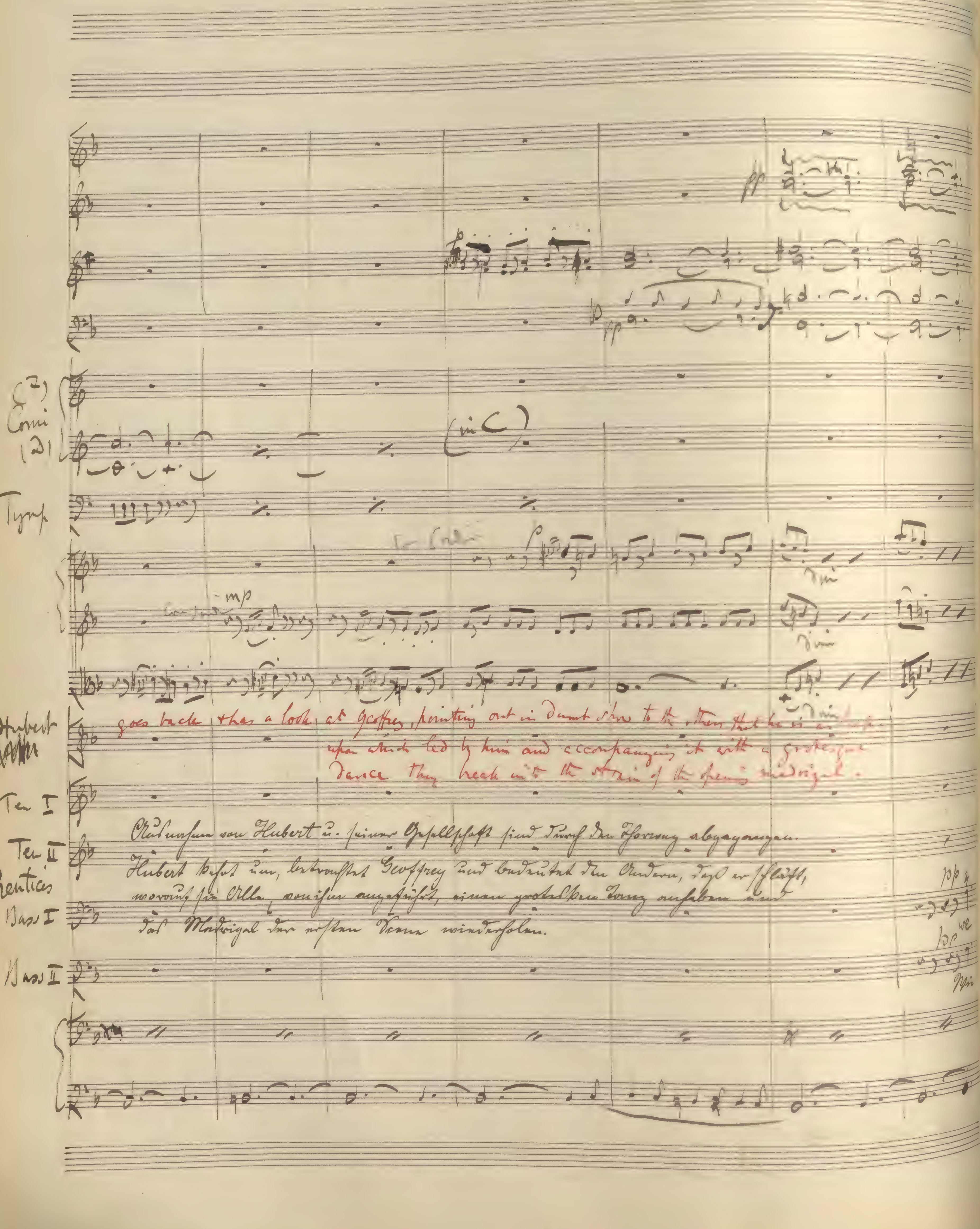

Andante
in D
in D
muta in D.A.
Hither
Thither
where ye will ye go your ways leave me
Chorus
The Pilgrims and begin to depart in order as they sing their chant.
(Die Pilger beginnen ihren Abzug singend u. in Ordnung.)


life — is a wea — ry pil-grimage
sor — row & toil with death for
col Basso
pesante

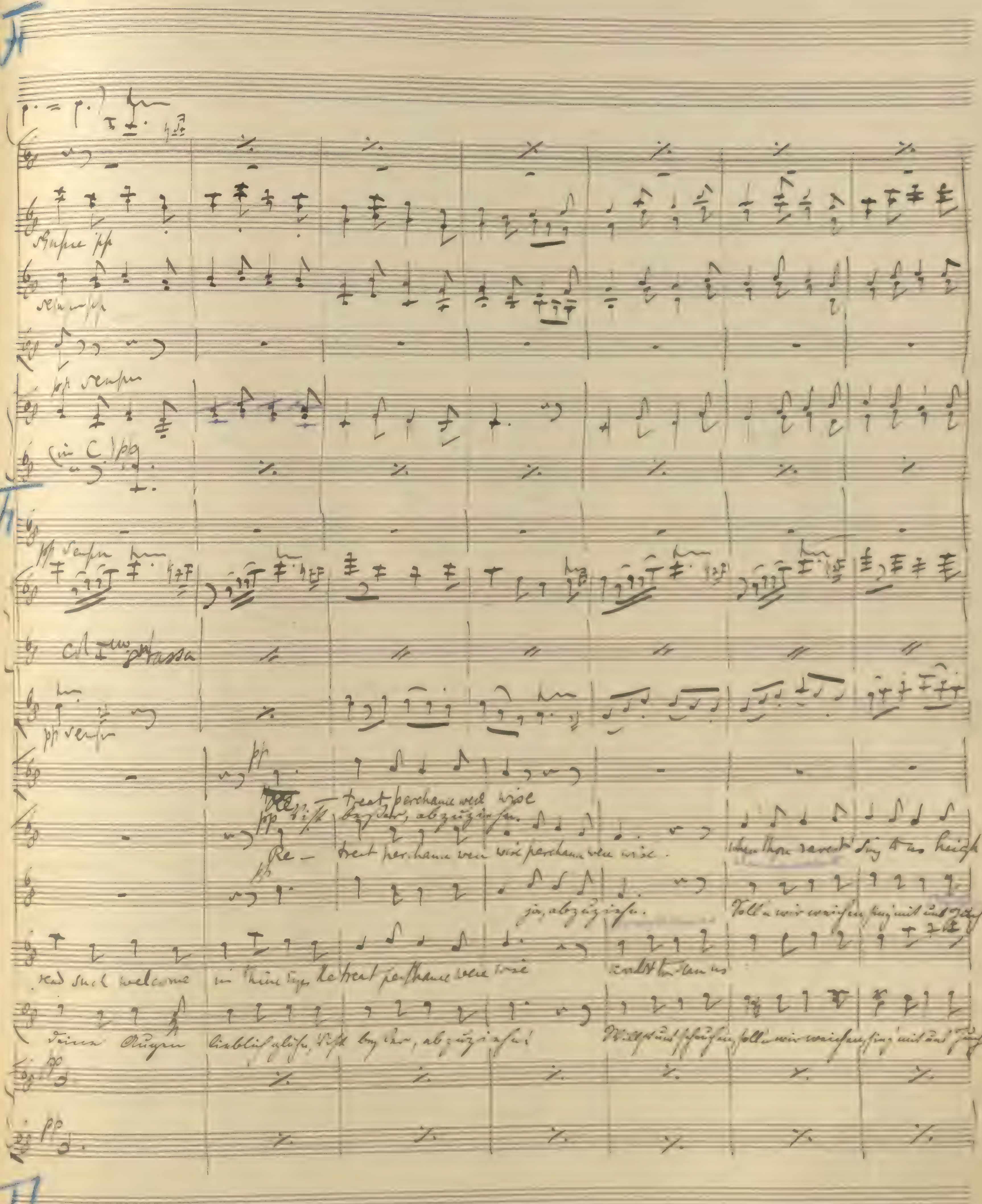


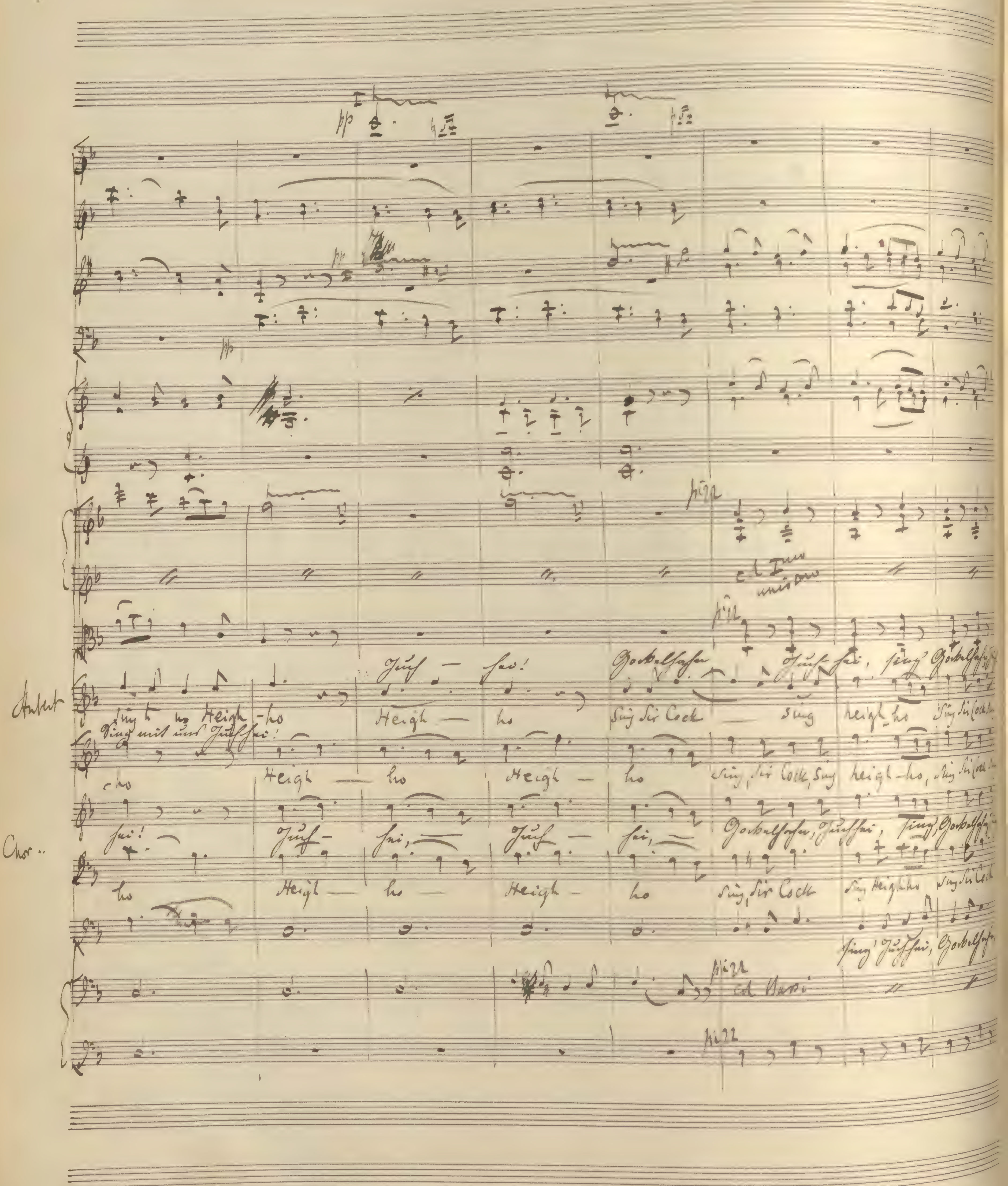
sempre dim
a2 col Bassi
Gott:
Chorus
closing the procession are Hal, Sir Christopher, Dame Margery + Cicely, who is looking back at Hubert.
(Den Schluss des Zuges bilden Heinz, Sir Christopher, Frau Margaret u. Cicely, die sich nach Hubert umsieht.)
col Bassi

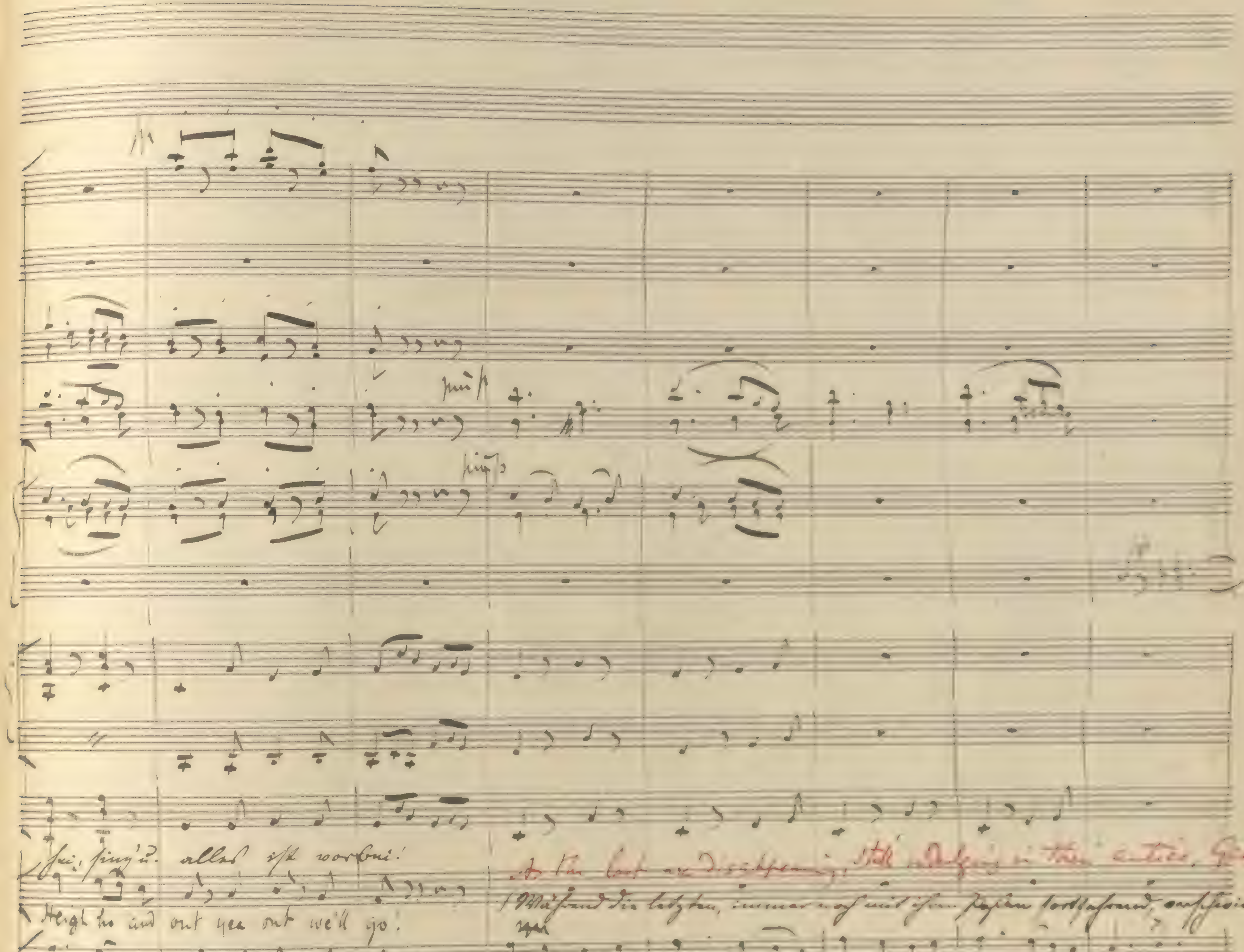

Allegretto con Moto
sempre dim
similarly disguised, comes last.
dieser kommt zuletzt, als Mönch, gefolgt von seinen ebenso gekleideten Freunden.
day — as once 'twas thine, send us aid



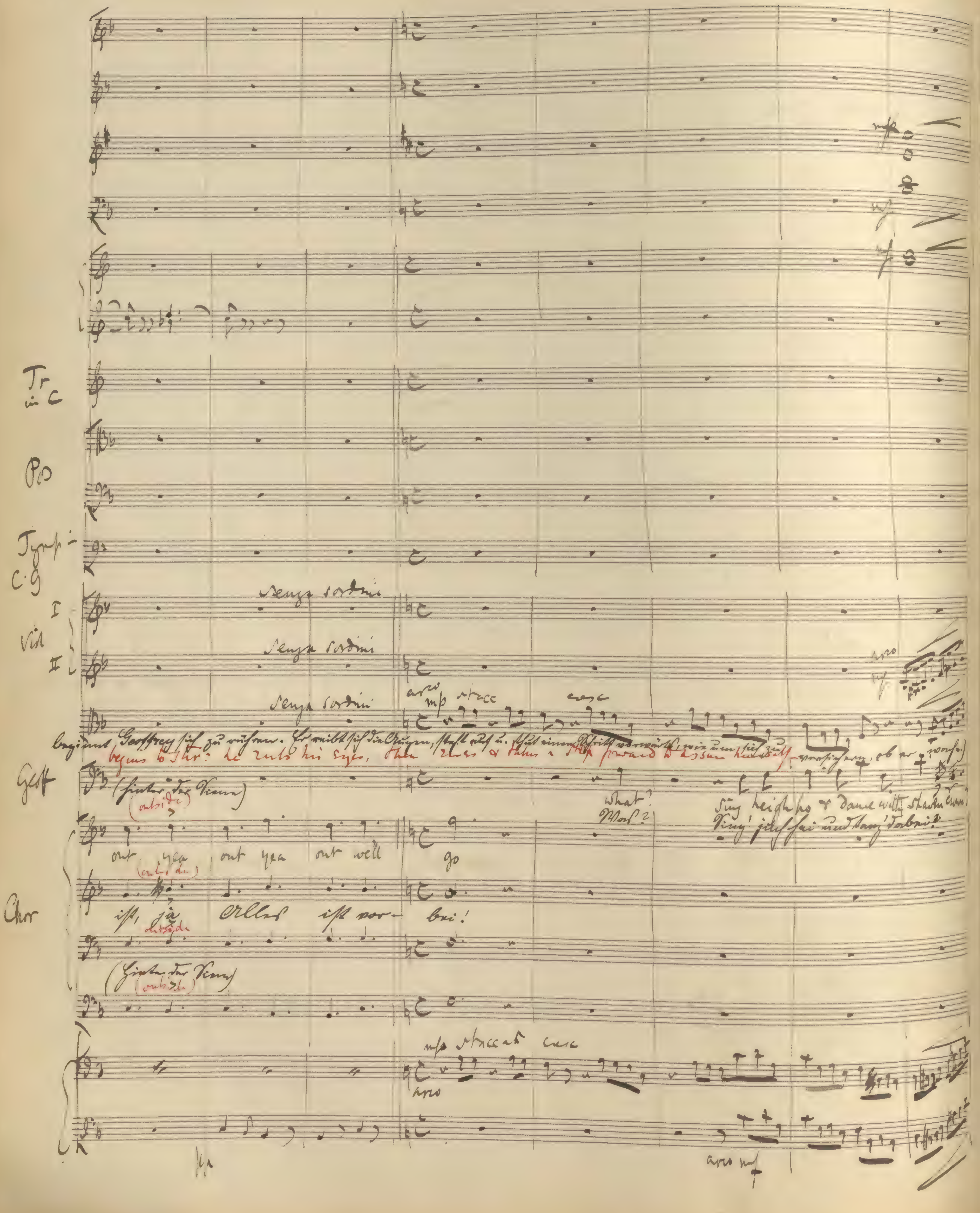
Corni (F) (D)
Tymp
mp
pp
Hubert
goes back & has a look at Geoffrey, pointing out in dumb show to the others that he is asleep, upon which led by him and accompanying it with a grotesque dance they break into the strain of the opening madrigal.
Ten I
Ten II
Prentices
Bass I
Bass II
Die Damen von Hubert u. seiner Gesellschaft sind durch den Eingang abgegangen. Hubert kehrt um, betrachtet Geoffrey und bedeutet den Andern, daß er schläft, worauf sie Alle, von ihm angeführt, einen grotesken Tanz aufführen und das Madrigal der ersten Scene wiederholen.

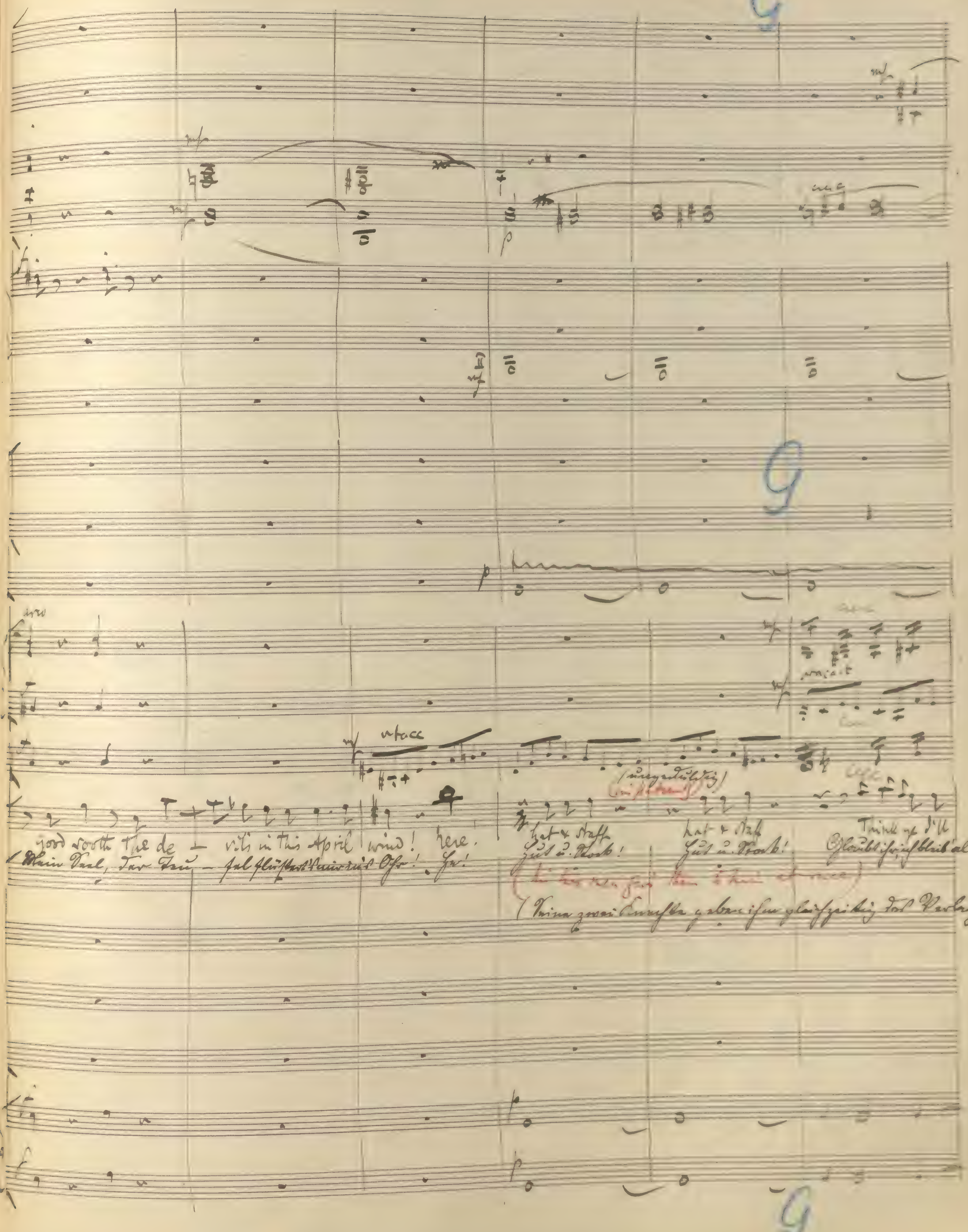

Re- treat perchance weil wise perchance weil wise.
and such welcome
Retreat perchance weil wise

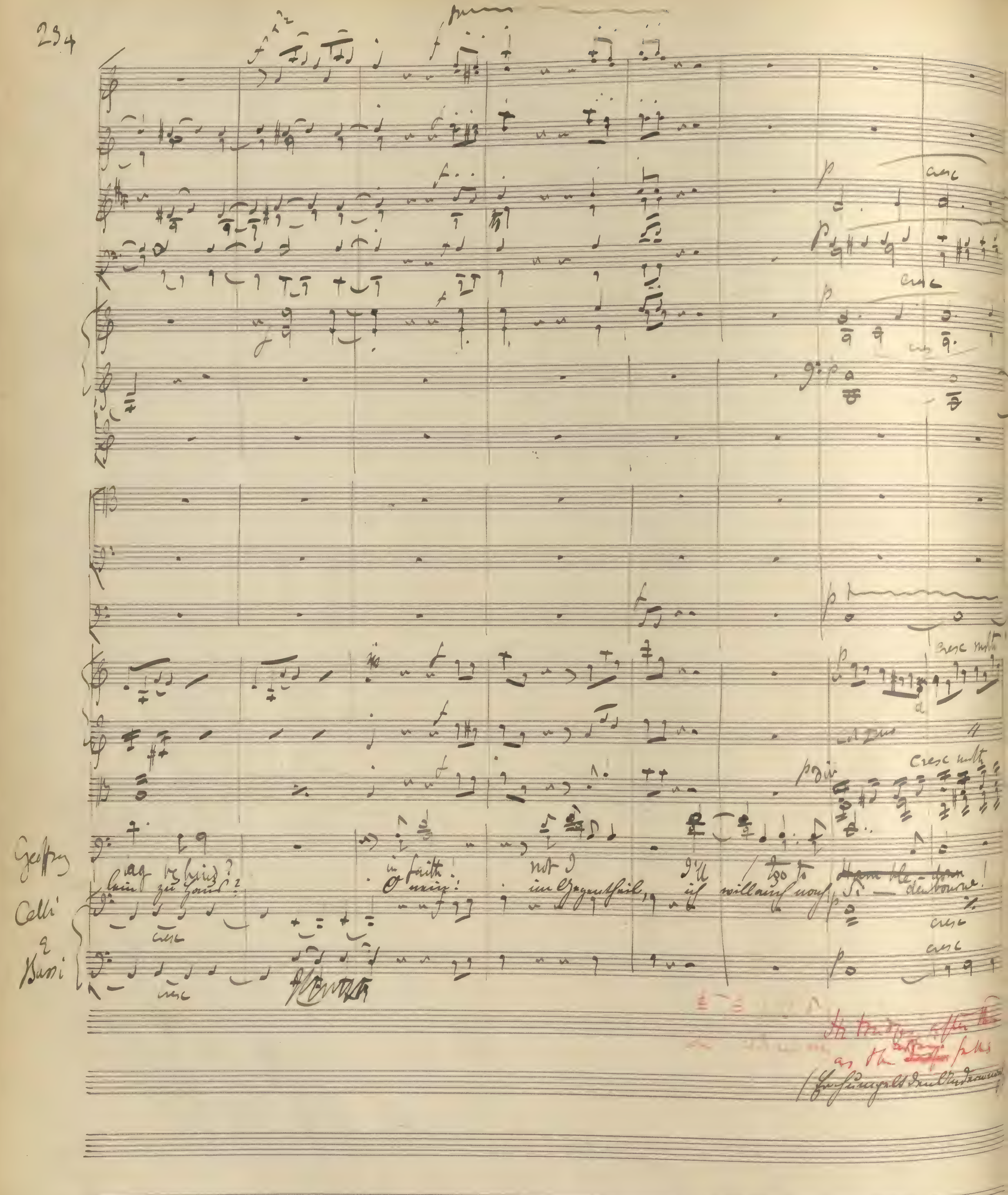

Ariel
Chor
pp
pizz
col I unisono
col Basso
Heigh - ho
Sing Sir Cock

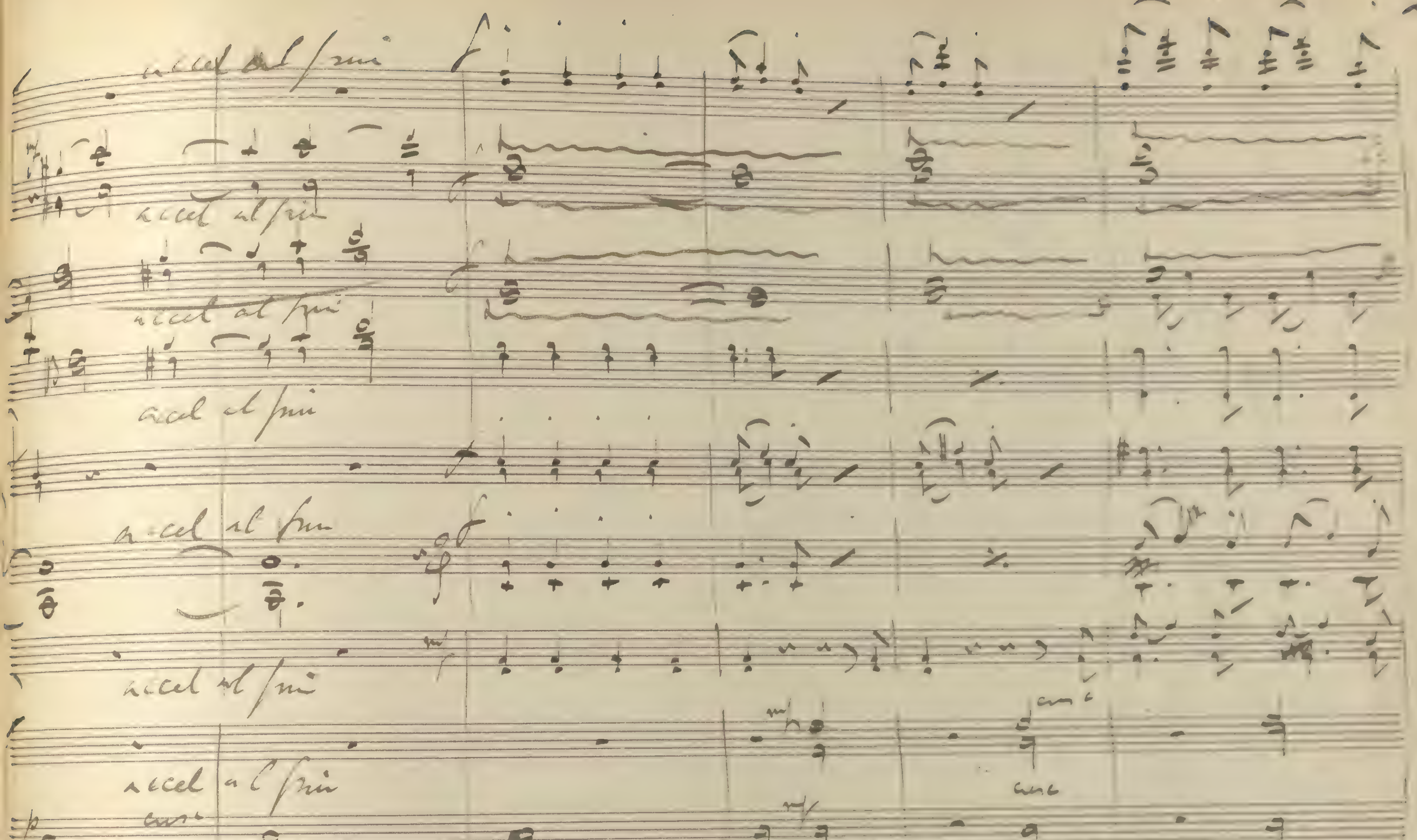

allas ist vorbei!
Heigh ho and out yea out we'll go!
Heigh ho and out yea out we'll go.
Allas ist vorbei!
Heigh ho and out yea out we'll go
Sing, sing' Gockelhahn
al-las ist vorbei!

Allegro Molto

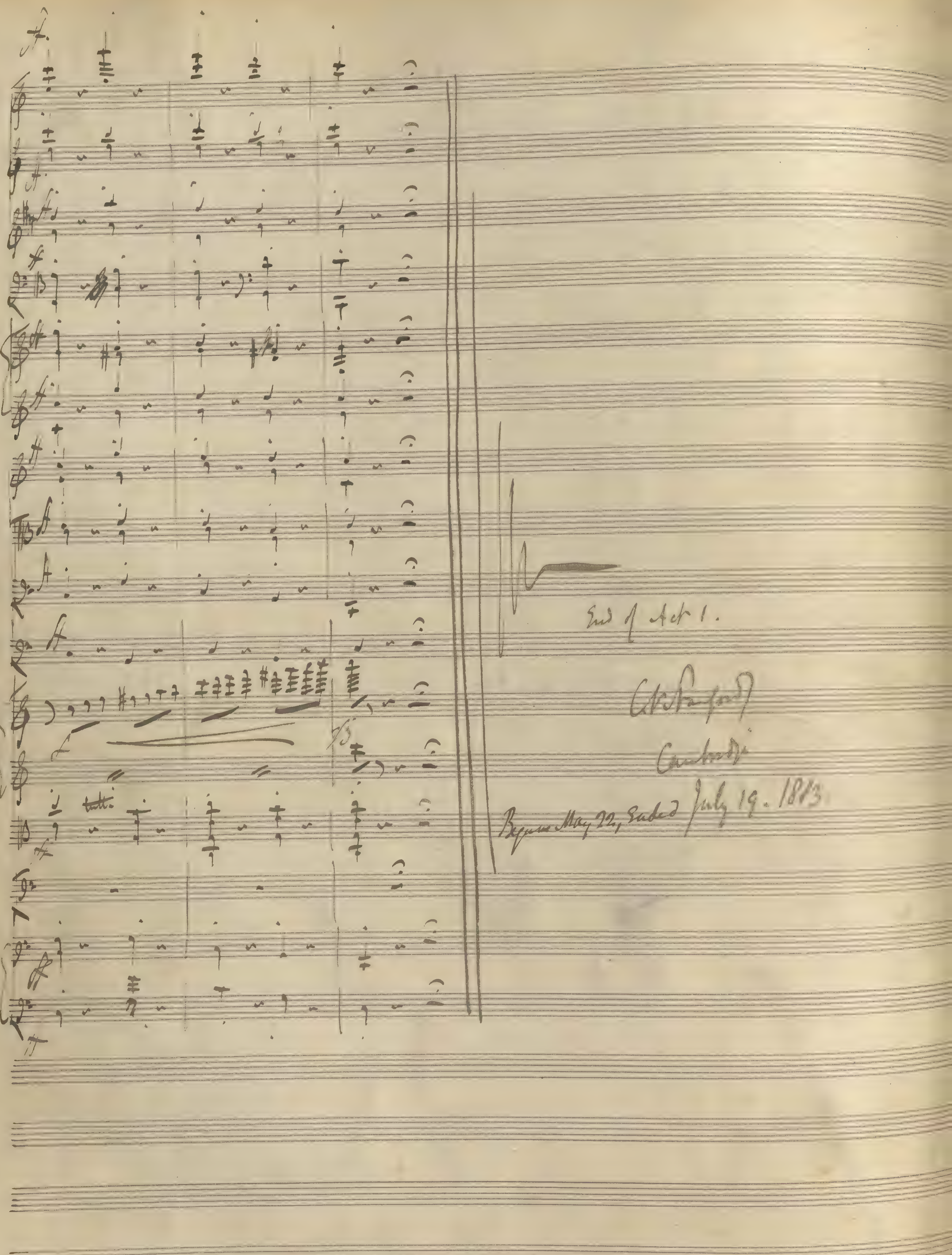


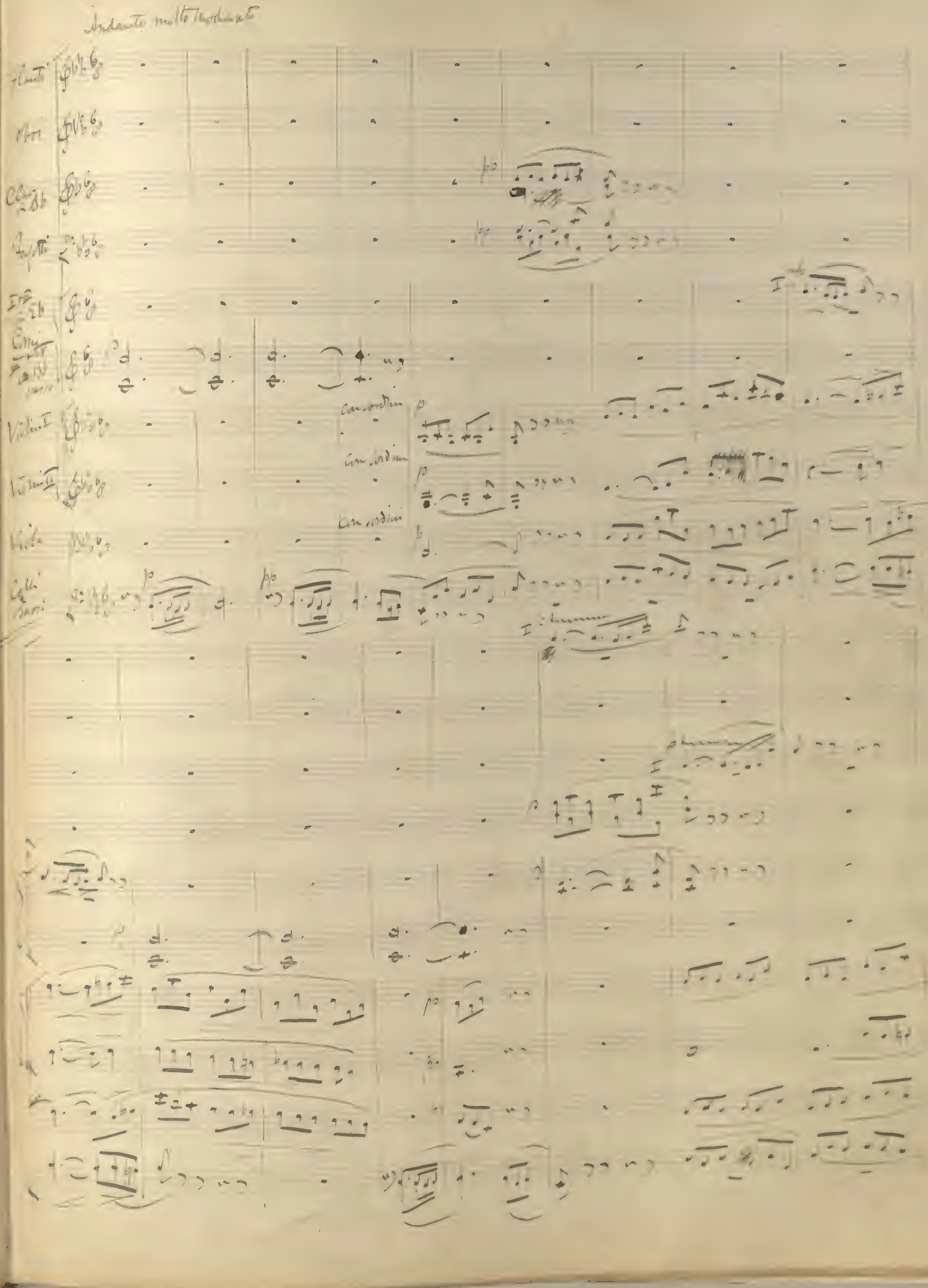

G
stacc
(ungeduldig)
good sooth the de - vil's in this April wind! Here.
Hat & Staff
Hut u. Stock!
Hat & Staff
Hut u. Stock!
(Seine zwei Knechte geben ihm gleichzeitig das Verlangte.)

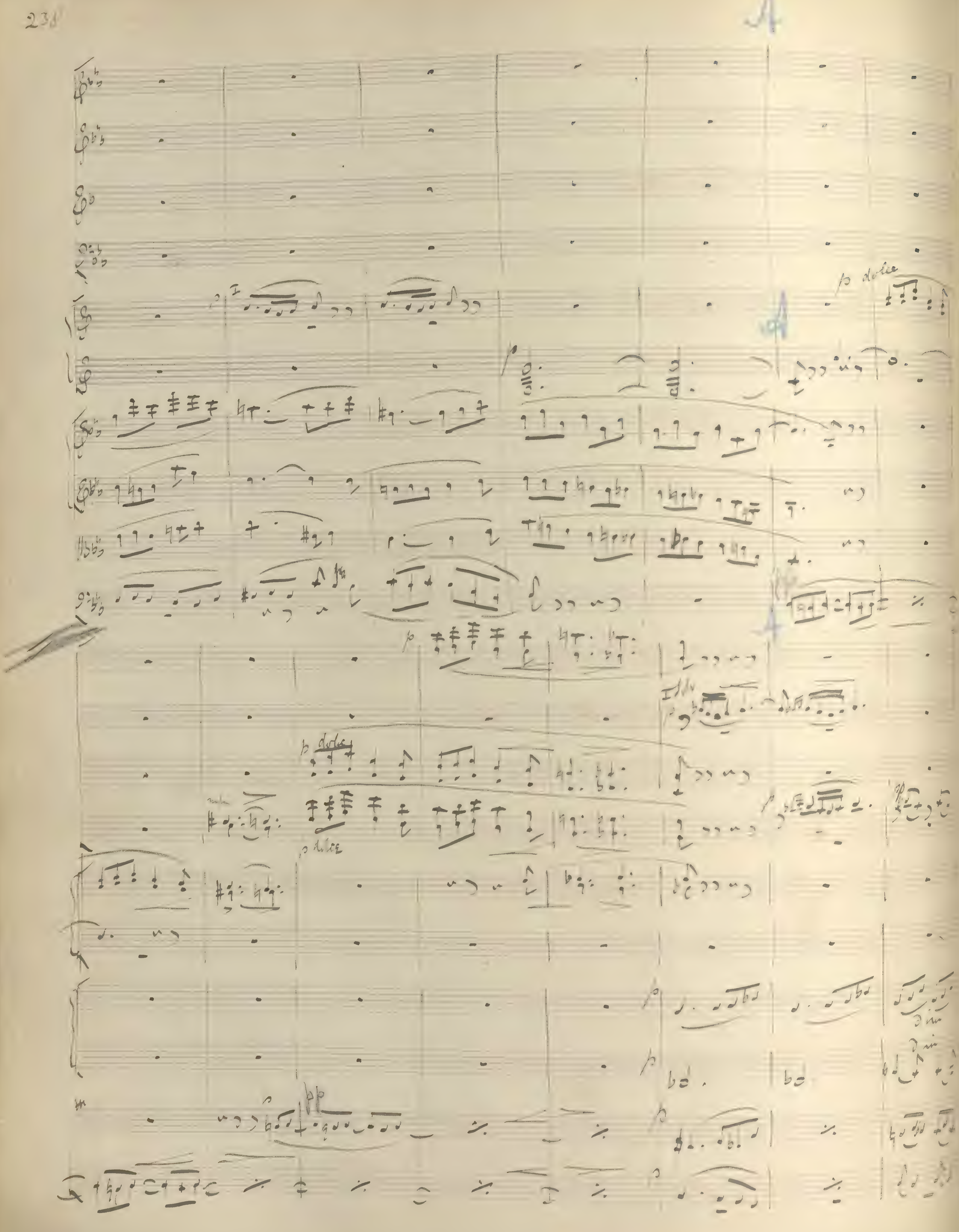

Geoffry
Celli e Bassi
in faith!
not I
I'll go to
O nein!
im Gegentheil,
ich will auch noch
cresc
cresc molto



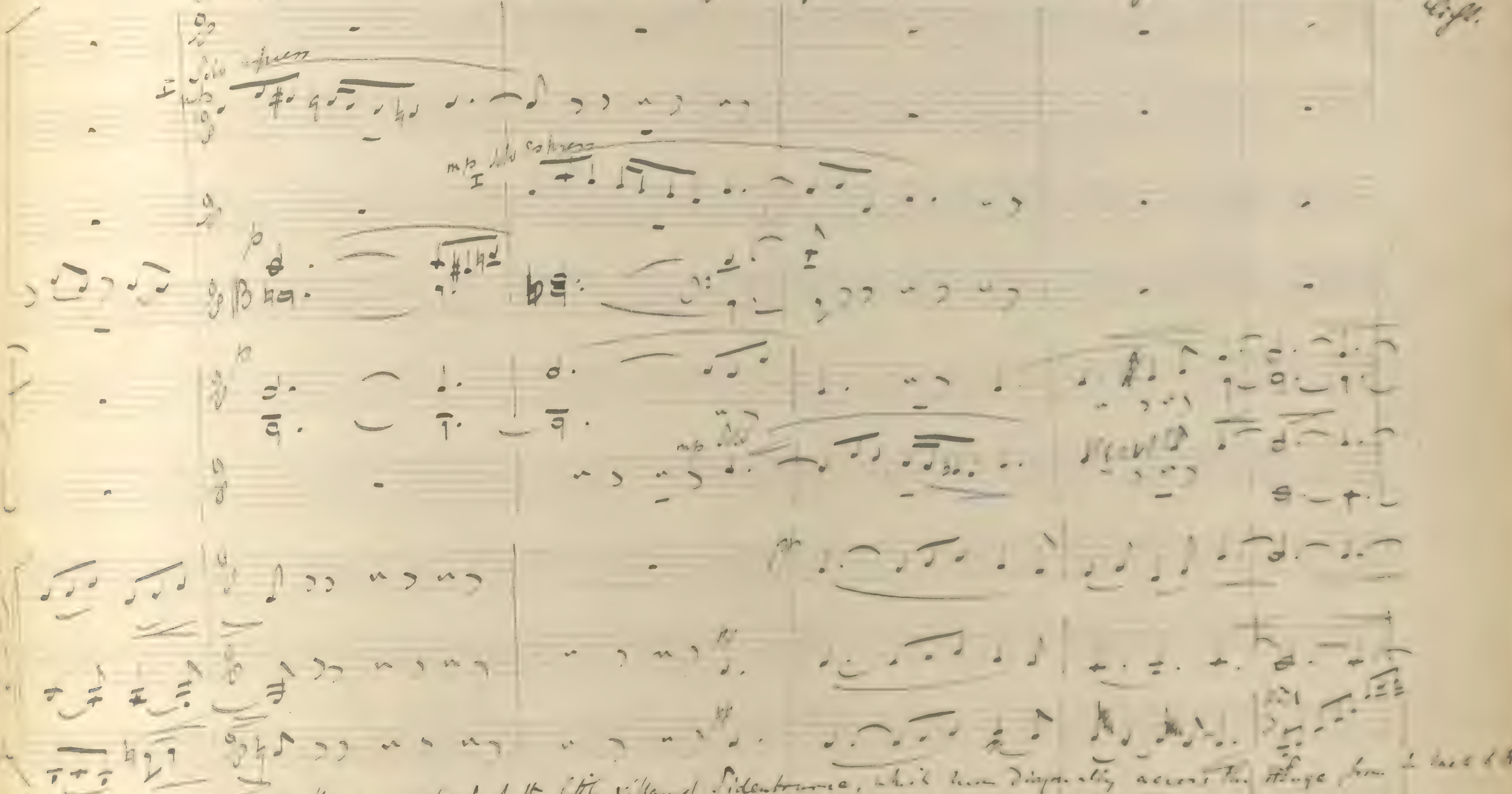
(The Curtain falls rapidly)
(Der Vorhang fällt)


tutti
End of Act 1.
C.V. Stanford
Cambridge
Begun May 22, Ended July 19. 1883

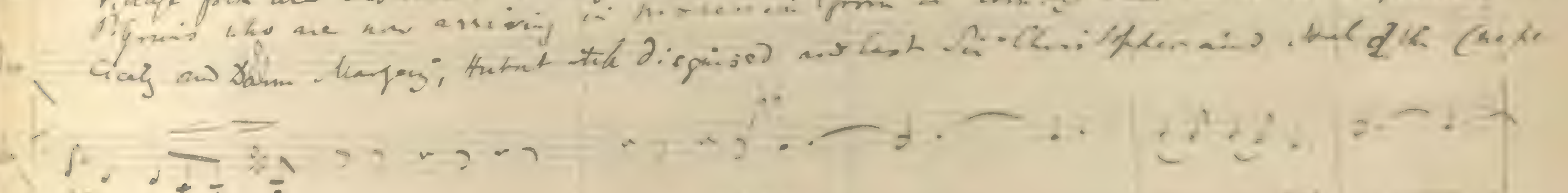

Andante molto moderato
Flauti
Oboi
Clar. in B♭
Fagotti
I II in B♭
Corni
con sordini
Violini I
Violini II
Viola
Celli
Bassi
pp
p


A
p dolce
p dolce
p dolce

Die Scene stellt die Hauptstraße des kleinen Ortes Sidenbourne vor, welche schräg von links nach rechts über die Bühne geht. Unmittelbar im Vordergrund rechts der Eingang zur Wirthschaft „des Wanderers Ruh", diesem gegenüber, jenseits der Straße, die Hauptansicht des Hintergrundes bildend unter den Häusern, die sich in malerischer Unregelmäßigkeit gegen das entfernte, alte Schutzthor hinziehen, 2 Wohnhäuser von größerer Bedeutung. Das Letzte von beiden steht zurück in einem Hof, der durch eine starke, practicable Eisenthür geschlossen ist. Die Thür des anstoßenden Hauses ist ebenfalls practicabel. (Vorh. auf) Die meisten Fenster sind von Lichtern erhellt. Der Vollmond beleuchtet die Scene mit starkem Licht.



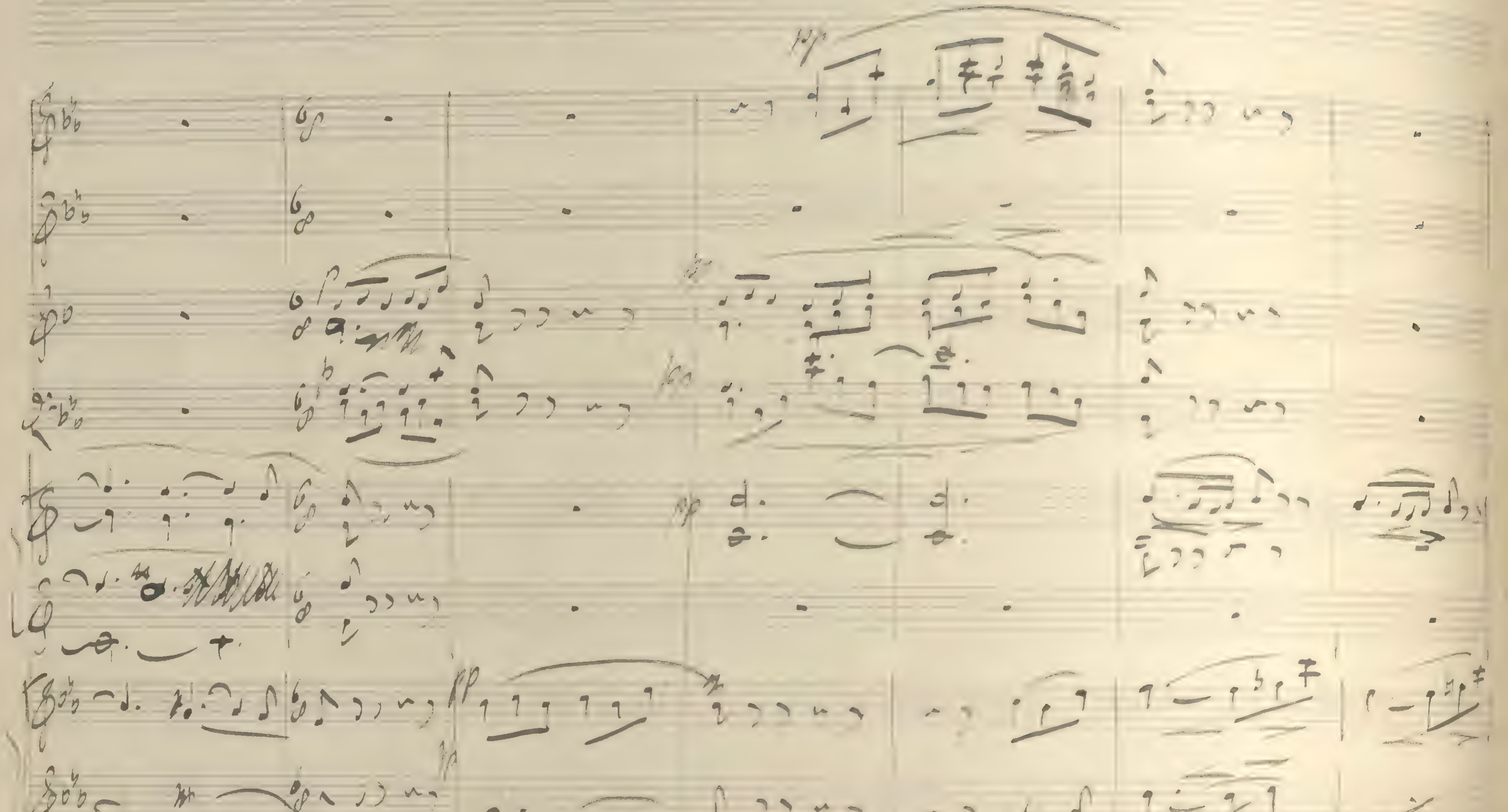
The scene represents the main street of the little village of Sidenbourne, which runs diagonally across the stage from L back to R. In the immediate foreground R, the entrance to the hostelrie of the "Traveller's Rest". Facing this on the other side, but forming the chief feature of the background in the row of houses that wind away in picturesque irregularity towards the old city gate in the distance, a couple of mansions L and LC of more importance than the rest. The latter of the two, as if standing back in a courtyard, entered by a strong iron-clamped door (practicable). Door of the adjoining house is also practicable. There are lights in most of the casements, a bright full moon being high in the heavens above, and [illegible] illuminating the scene. As the act drop rises Groups of the village folk are discovered waiting at the doors of the various inns and houses to welcome the Pilgrims who are now arriving in procession from [illegible]. Among them enter in the following order, [illegible] Hubert [illegible] disguised and last Sir Christopher and [illegible] of the Chapel, Cicely and Dame Margery; [illegible]



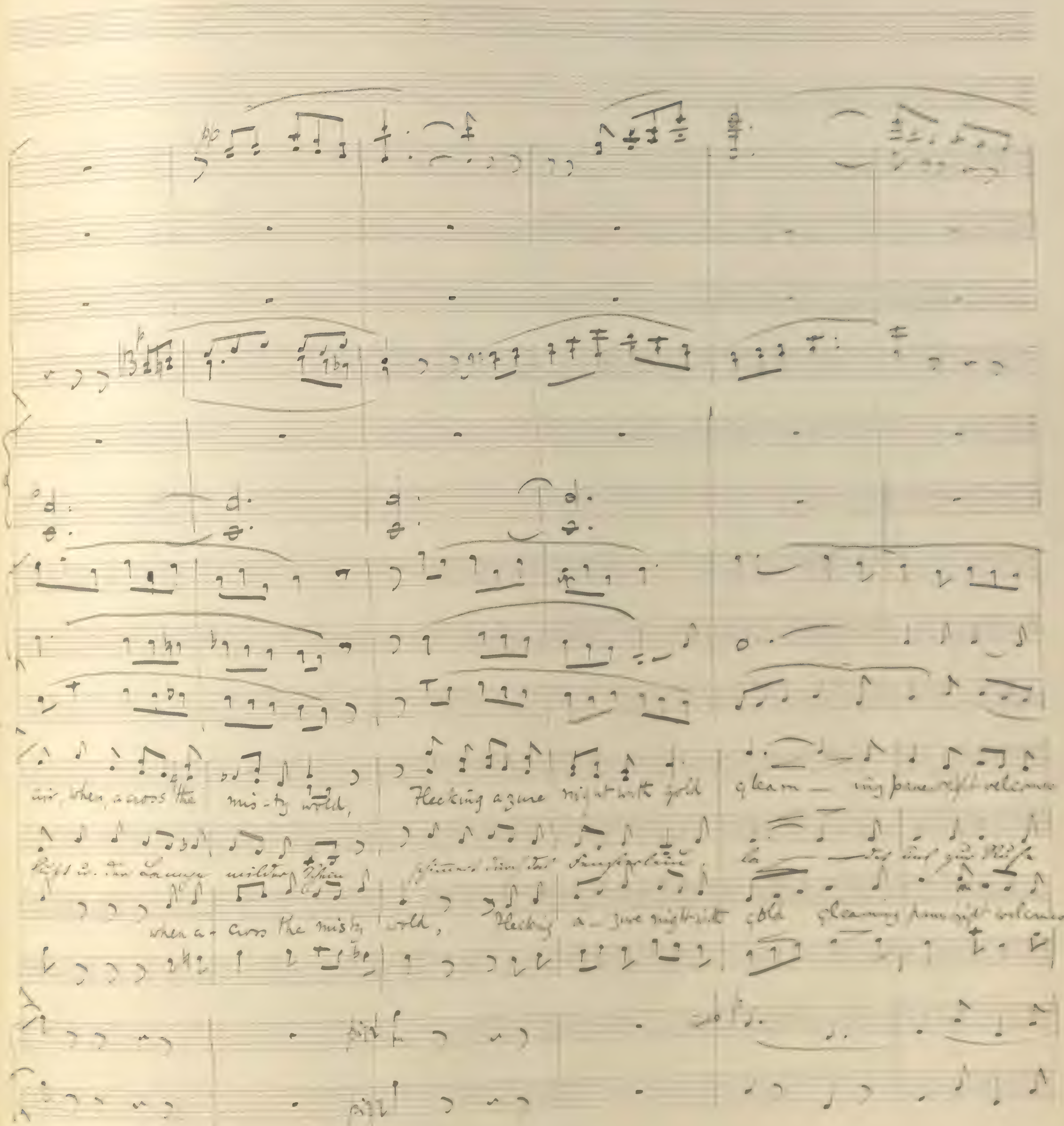
Dame Margery is looking back to Hubert, and Sir C restrained by that Cicely under the watchful eye of Dame Margery is endeavouring to approach her. As Dame Margery enters, she is preceded by an aged matron, who indicates house at back and gives her a [illegible] outside the inn R. (The Vintner's [illegible])

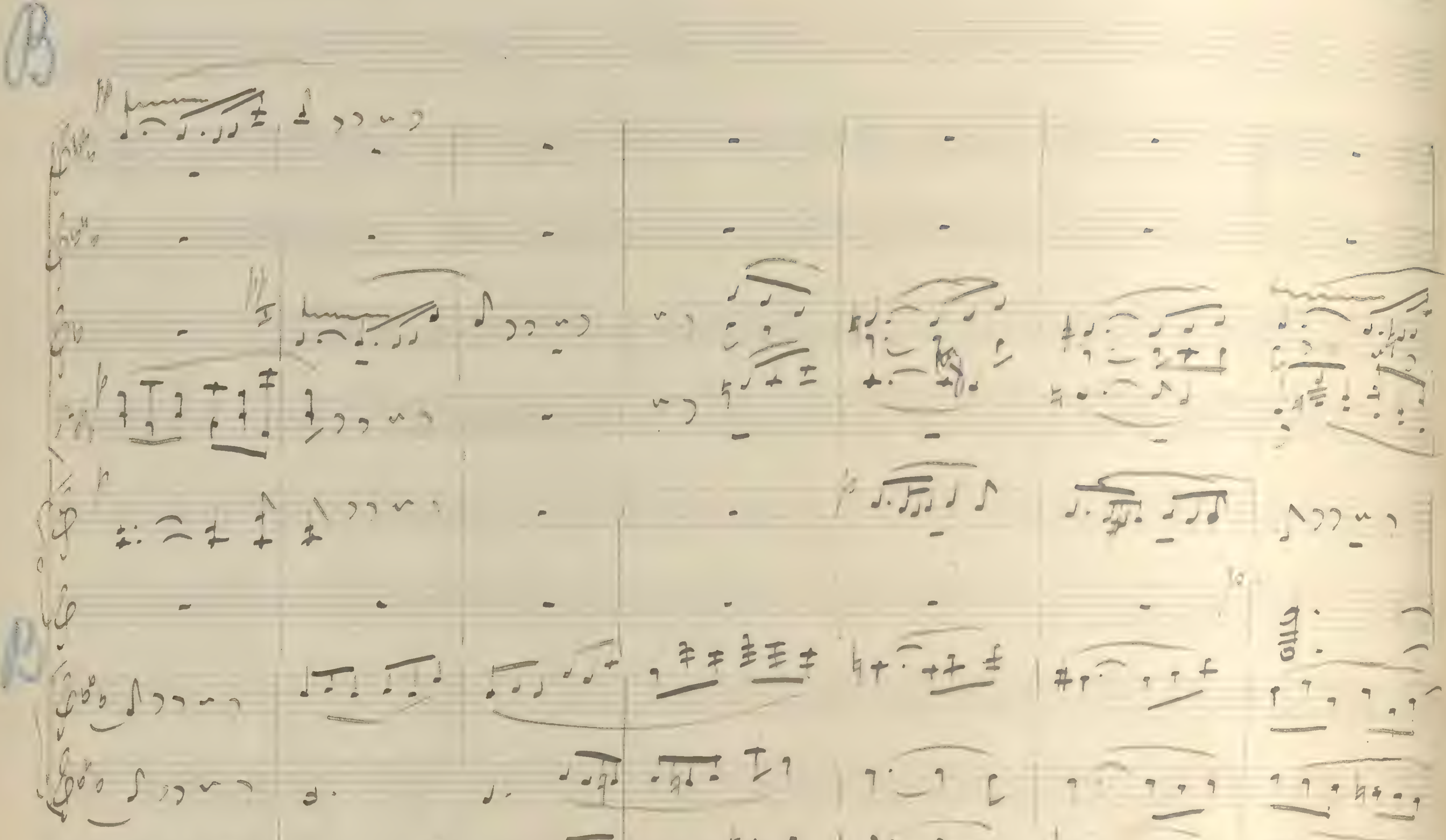
(Der Vorhang auf.)

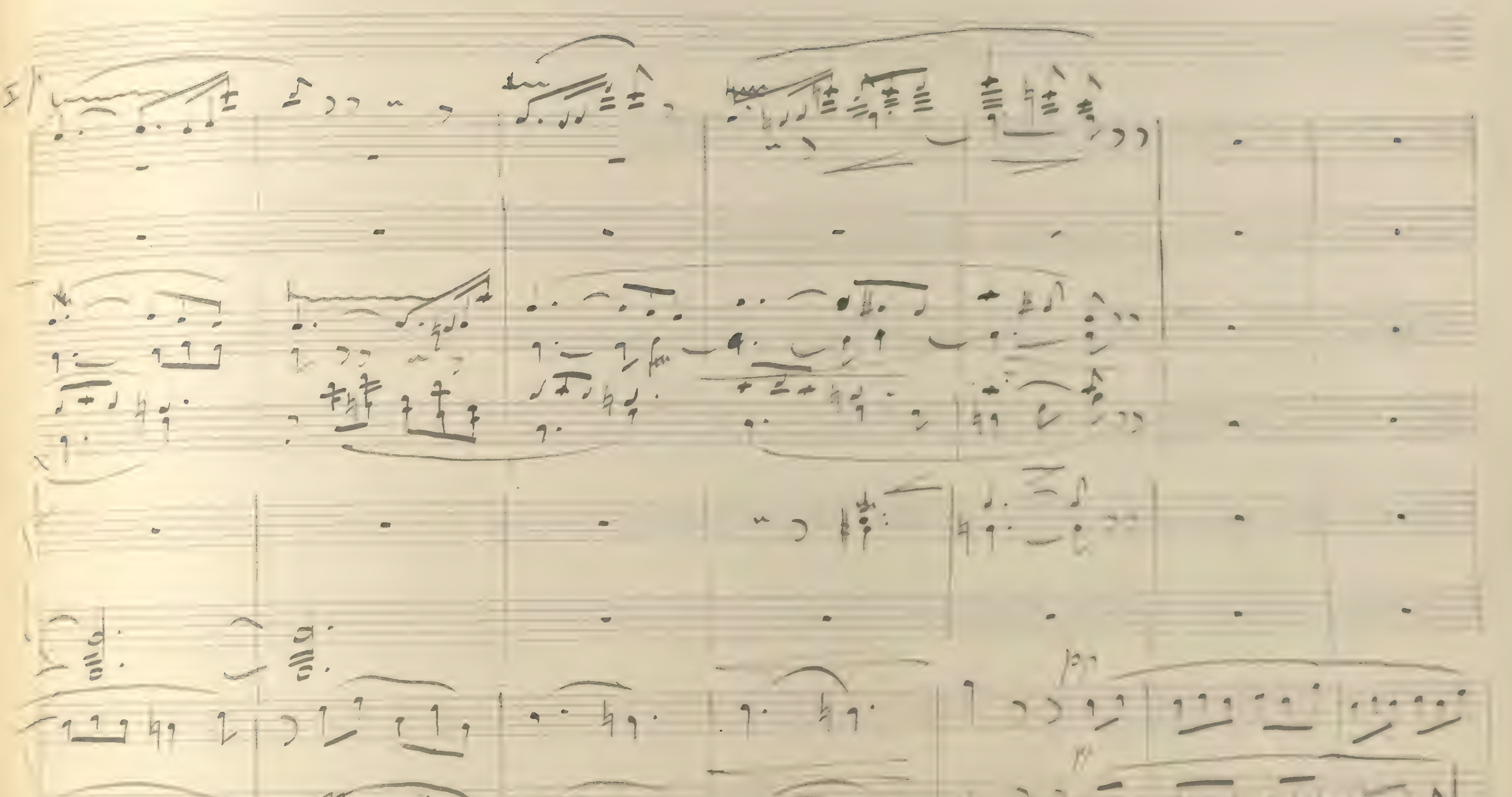
Scene I

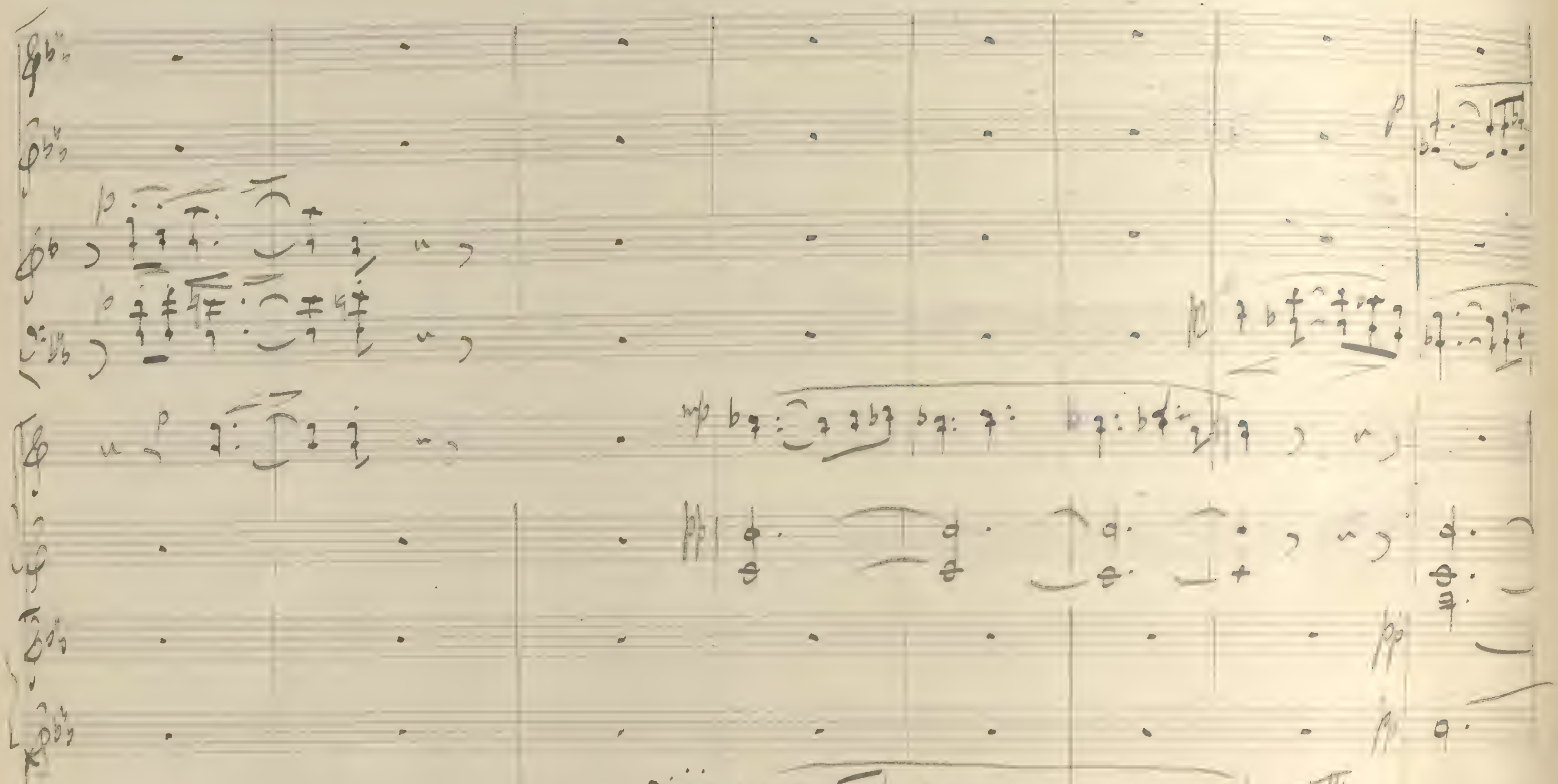


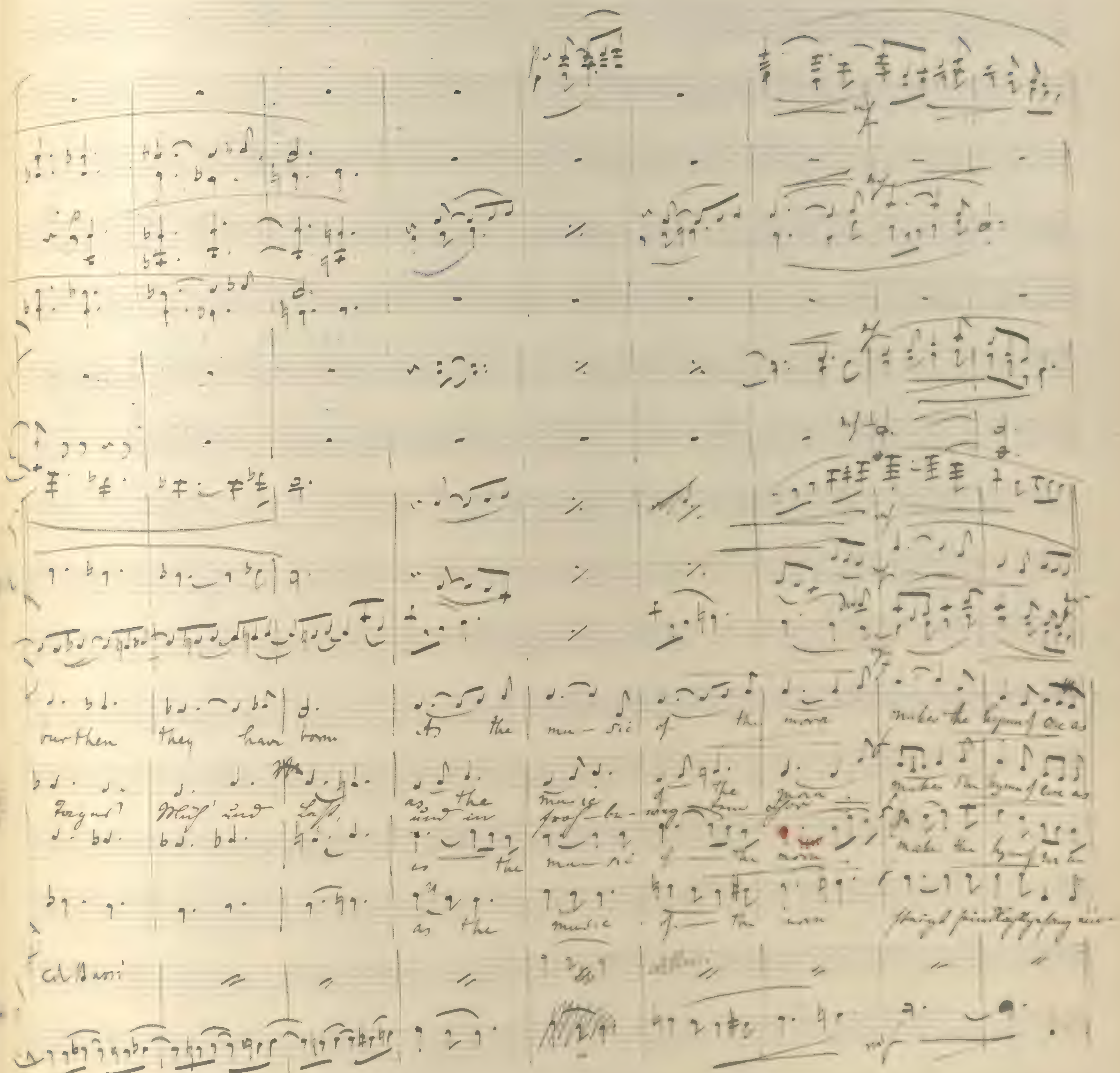
Gruppen von Dorfbewohnern stehen an den verschiedenen Hausthüren, um die Pilger zu empfangen, die in Prozession von links auftreten. Unter ihnen, in folgender Ordnung, Cicely, Frau Mary, Hubert als Mönch, zuletzt Sir Christofer u. Heinz. Cicely, von Frau Mary bewacht, sieht sich nach Hubert um. Sir Christofer, von Heinz zurückgehalten, versucht es, sich ihr zu nähern. Frau Mary wird von einer alten Matrone begrüßt, welche ihr das Haus im Hintergrunde weist und ihr einen Sitz vor demselben anbietet.

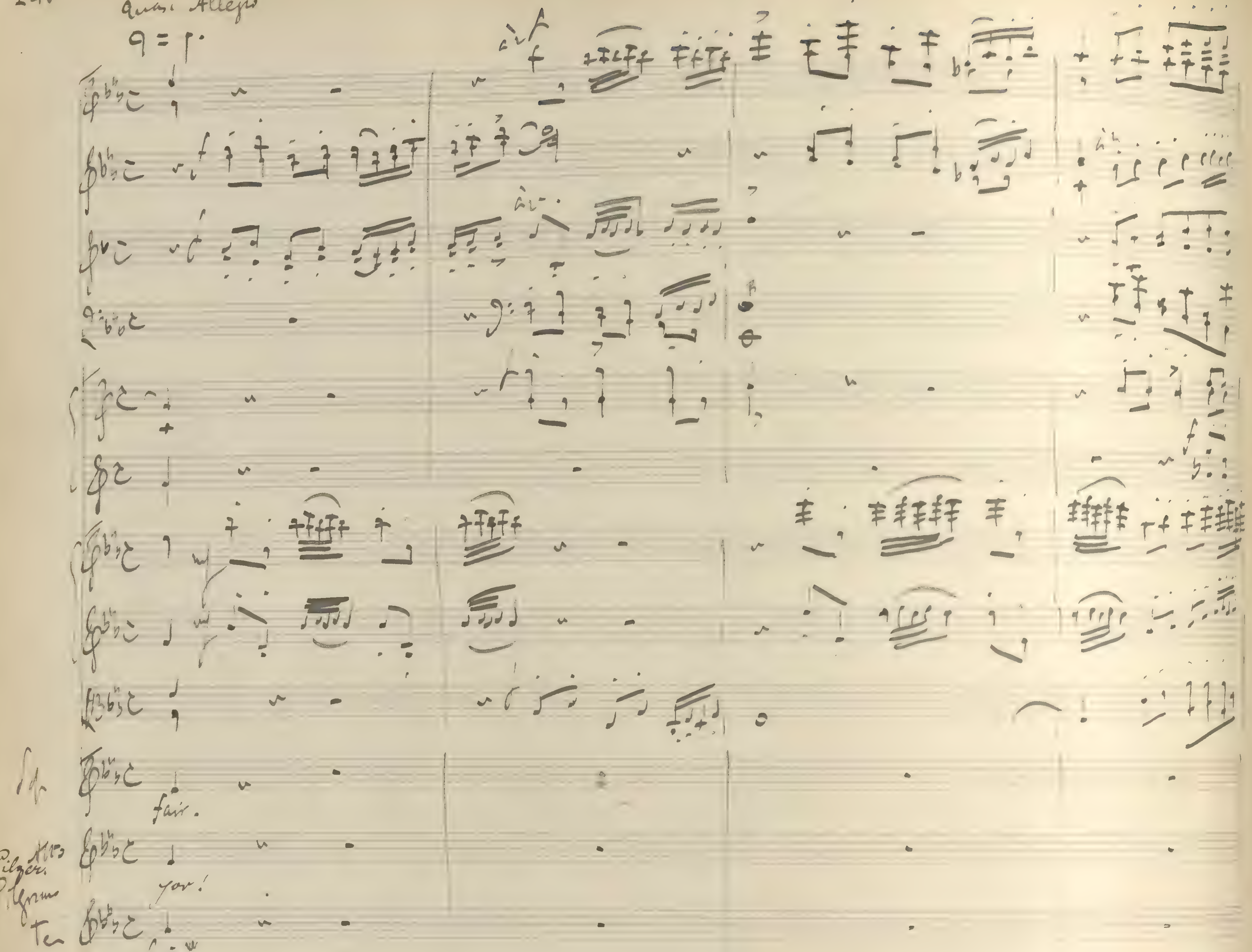

air, when across the misty world,
Flecking azure night with gold
gleam - ing pure, soft welcome
when a - cross the misty world,
Flecking a - zure night with gold
gleaming pure soft welcome

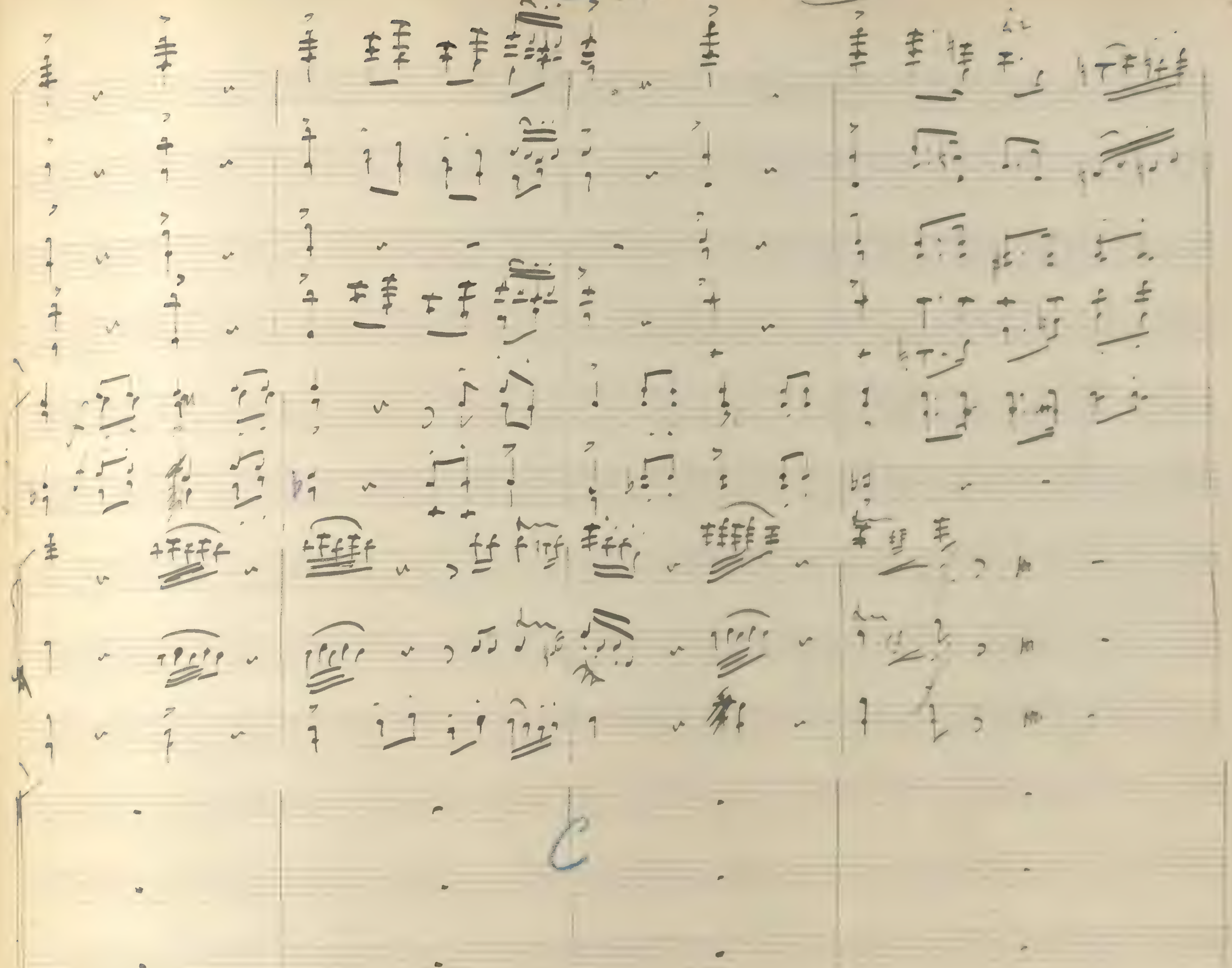

B
fling. oft the slumber light of Spring,
sweet the scent of A - pril air,
as the
B

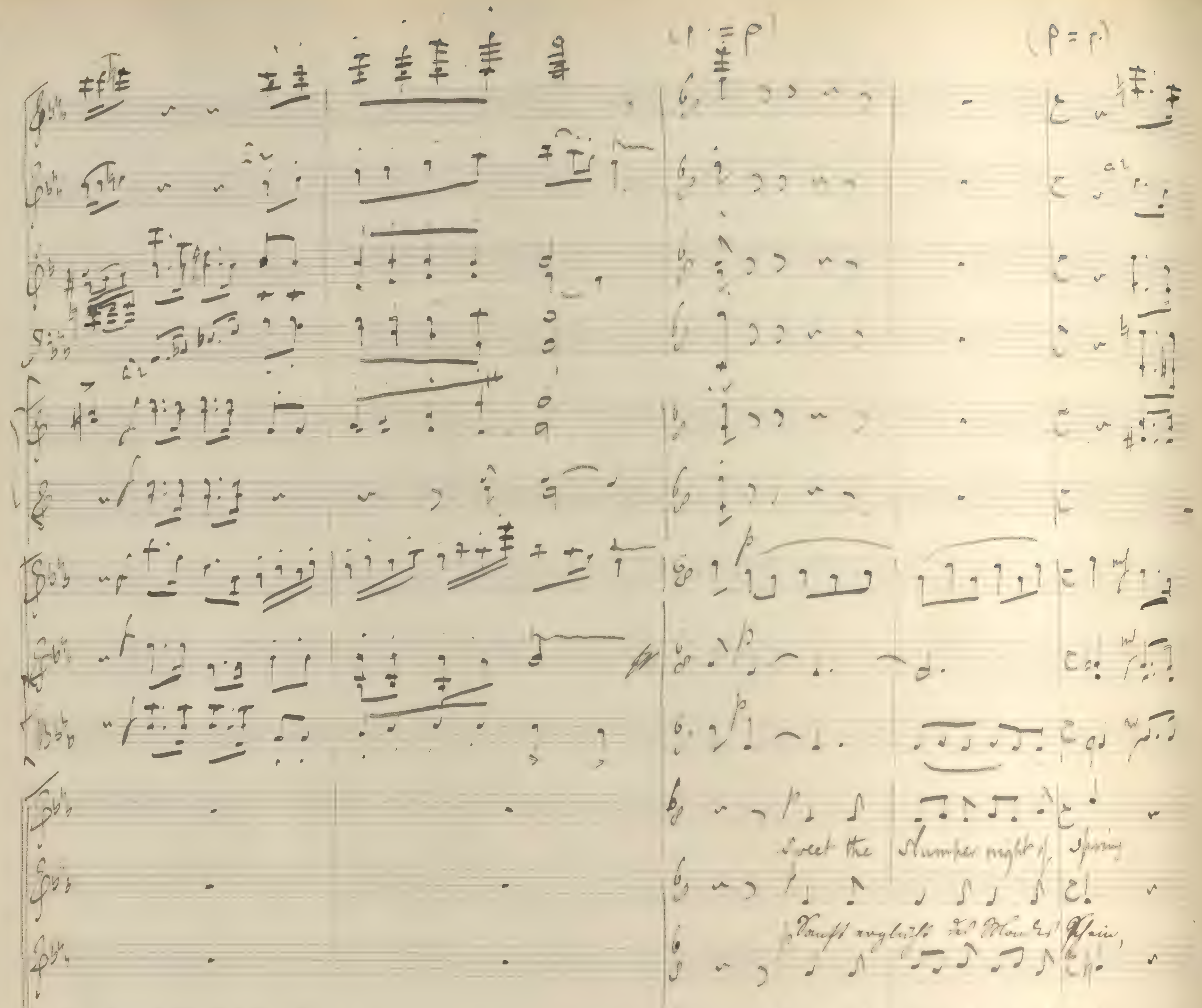

while with gladdening,
Echoing ring
as — from days of old.
Echoing as from days of old
Echoing as from Days of old
Echo aus' vergang'ner Zeit,
Echo aus' ver-gang'ner Zeit

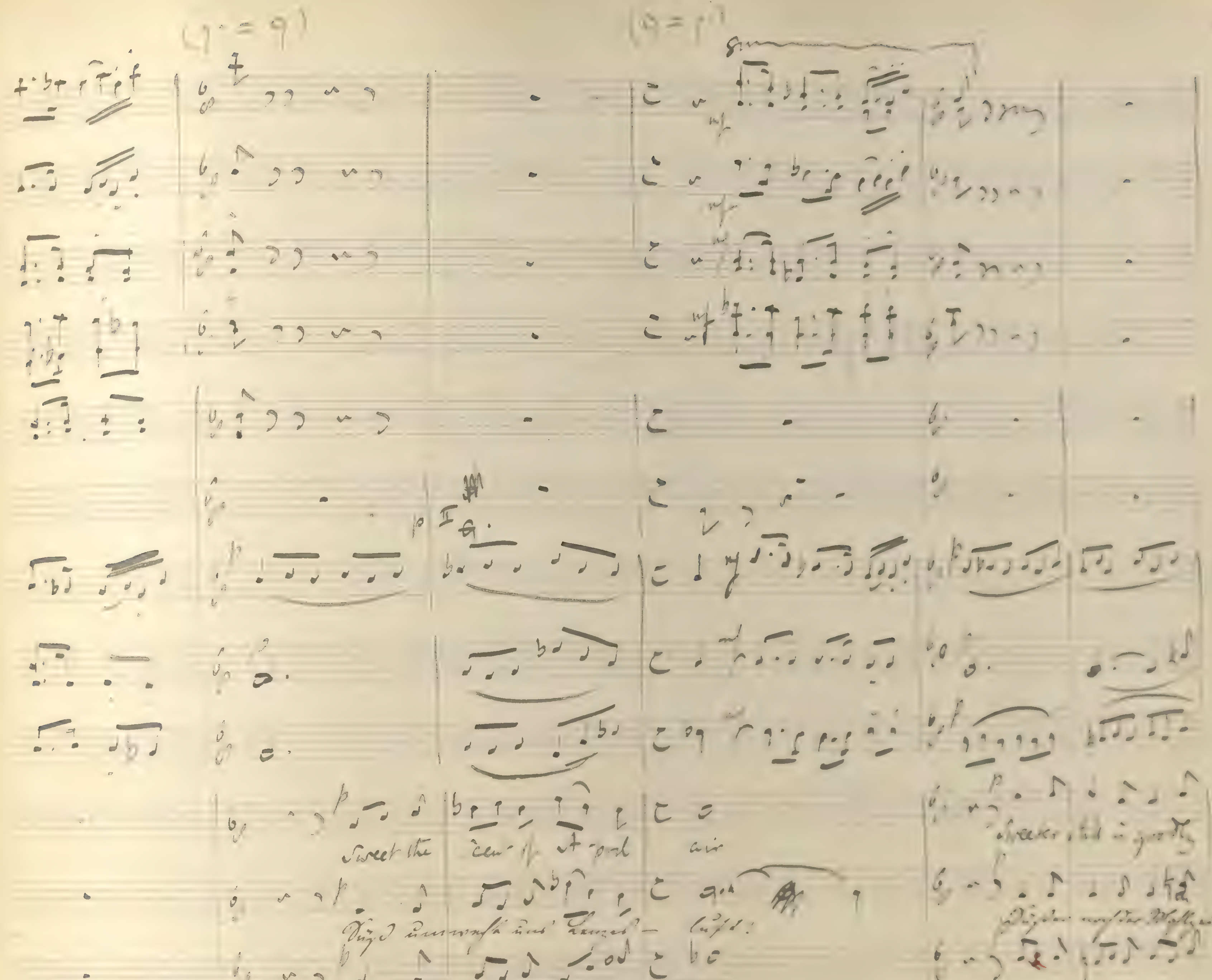

stir the blossoms, haunt the leaves
and to pilgrims wea-ry, worn
with the
Und dem Pilger winkt die Rast

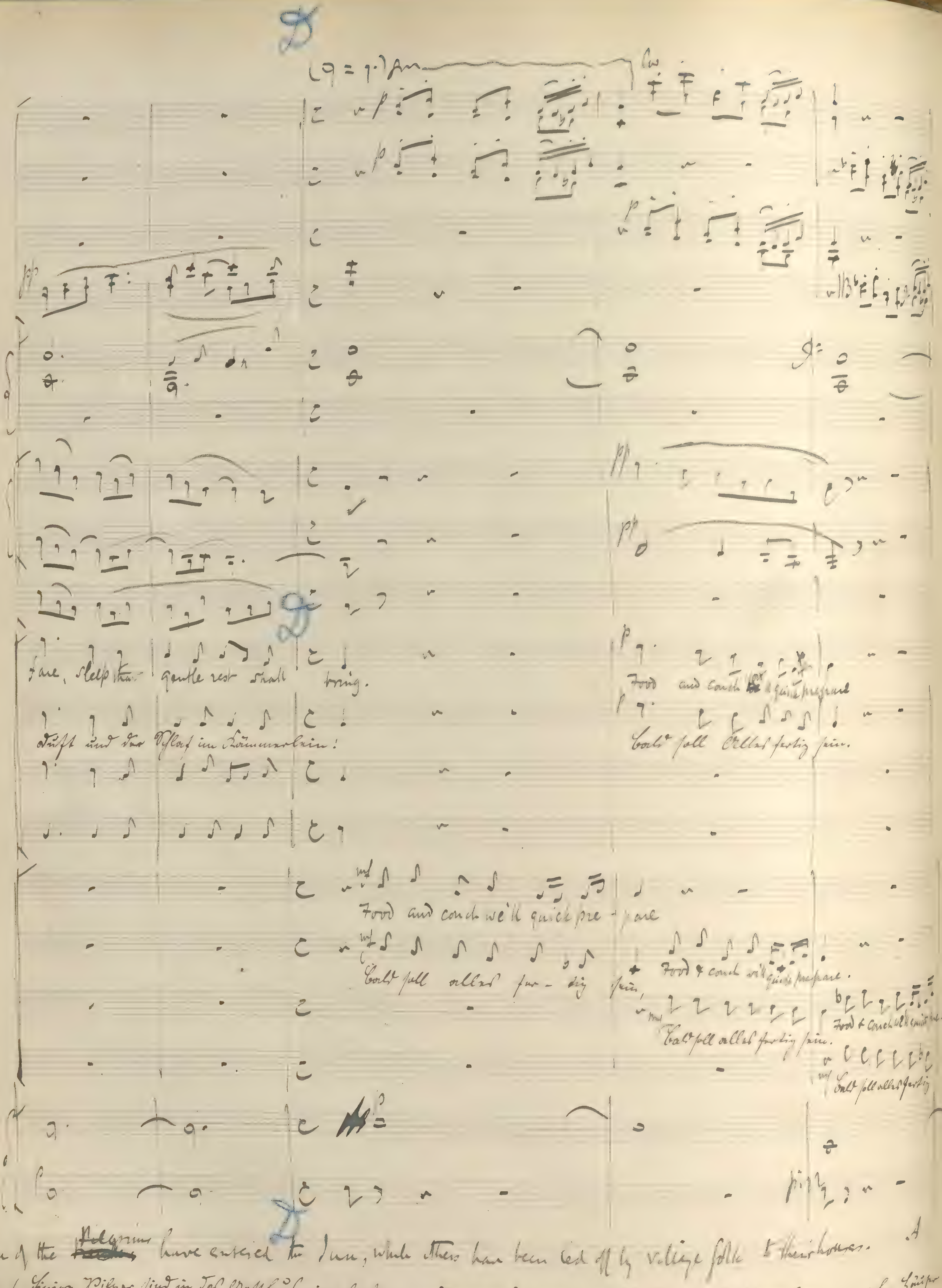

col Bassi


Quasi Allegro
fair.
fair!
Welcome on your journey
Welcome Dame & welcome Squire
Pilger
Pilgrims
Dorfleute
Villagers

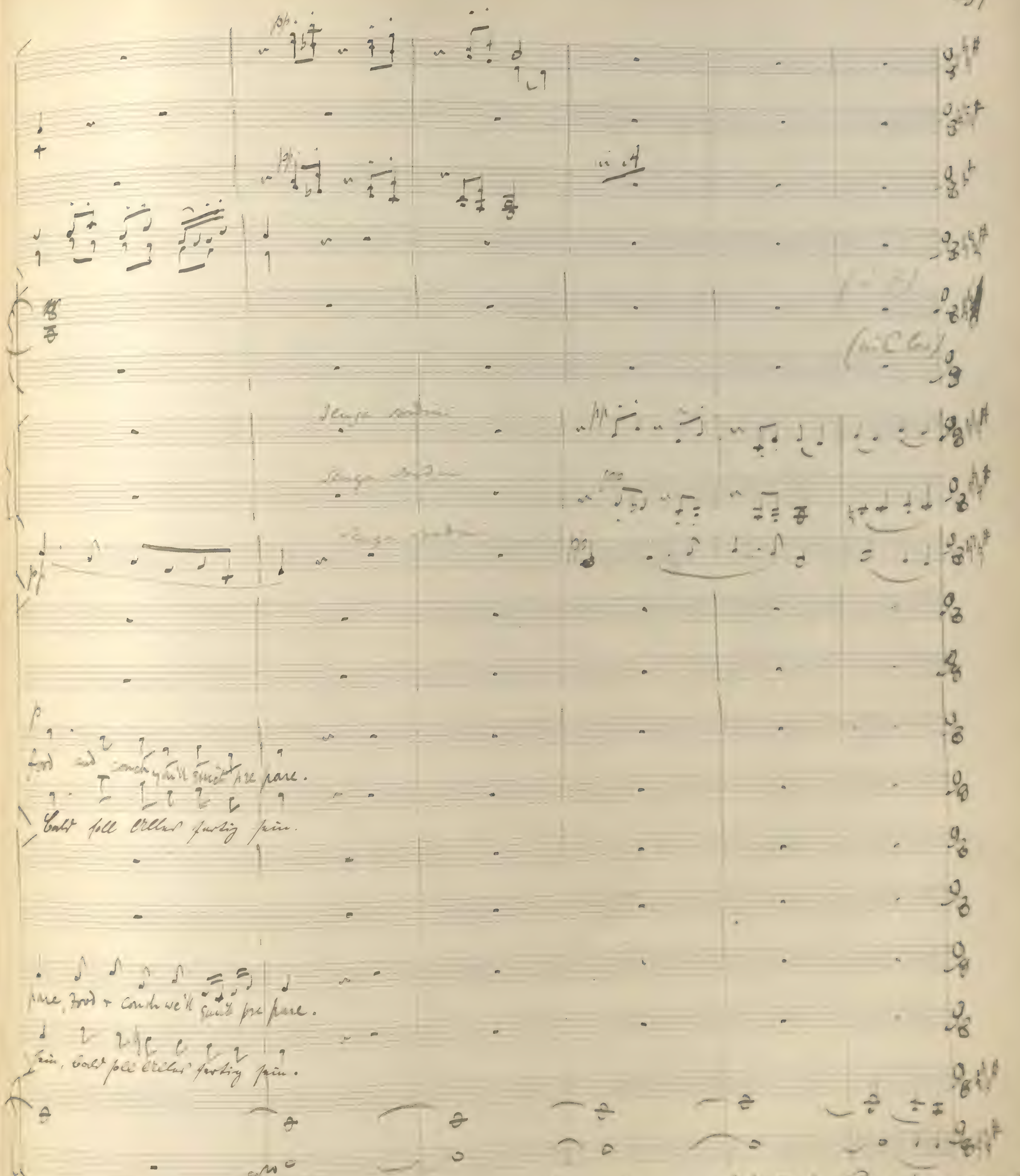

friar, welcome, welcome!
Sidentowne will give ye rest, welcome! Welcome
ay and give ye of her


bear, ye shall have your heart's de - sire
Sweet the slumber night of spring
ye shall


Sweet the
air
have your hearts' de - sire.
gern.
have your hearts' de
- sire.
Alles geben wir
gern.

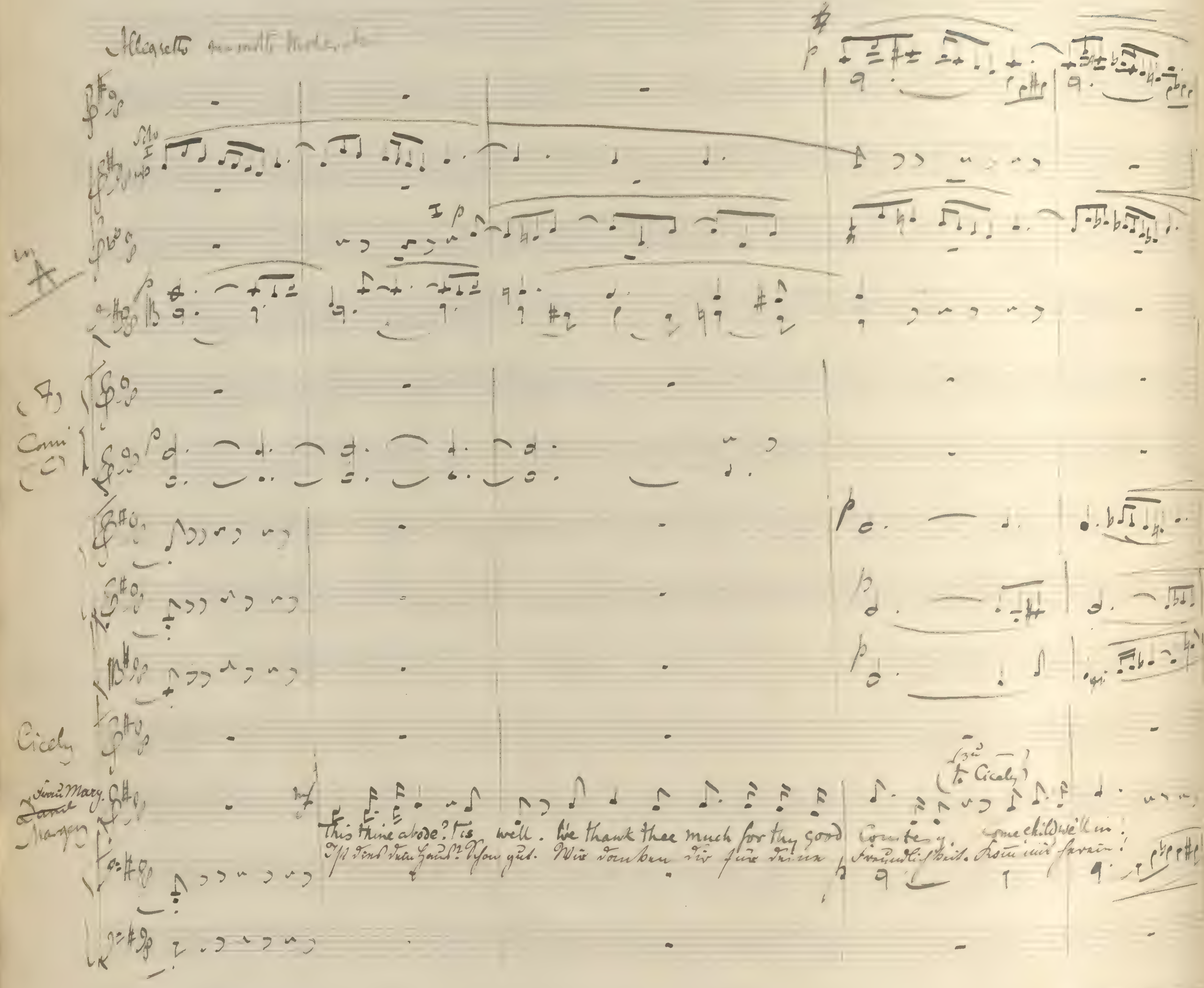


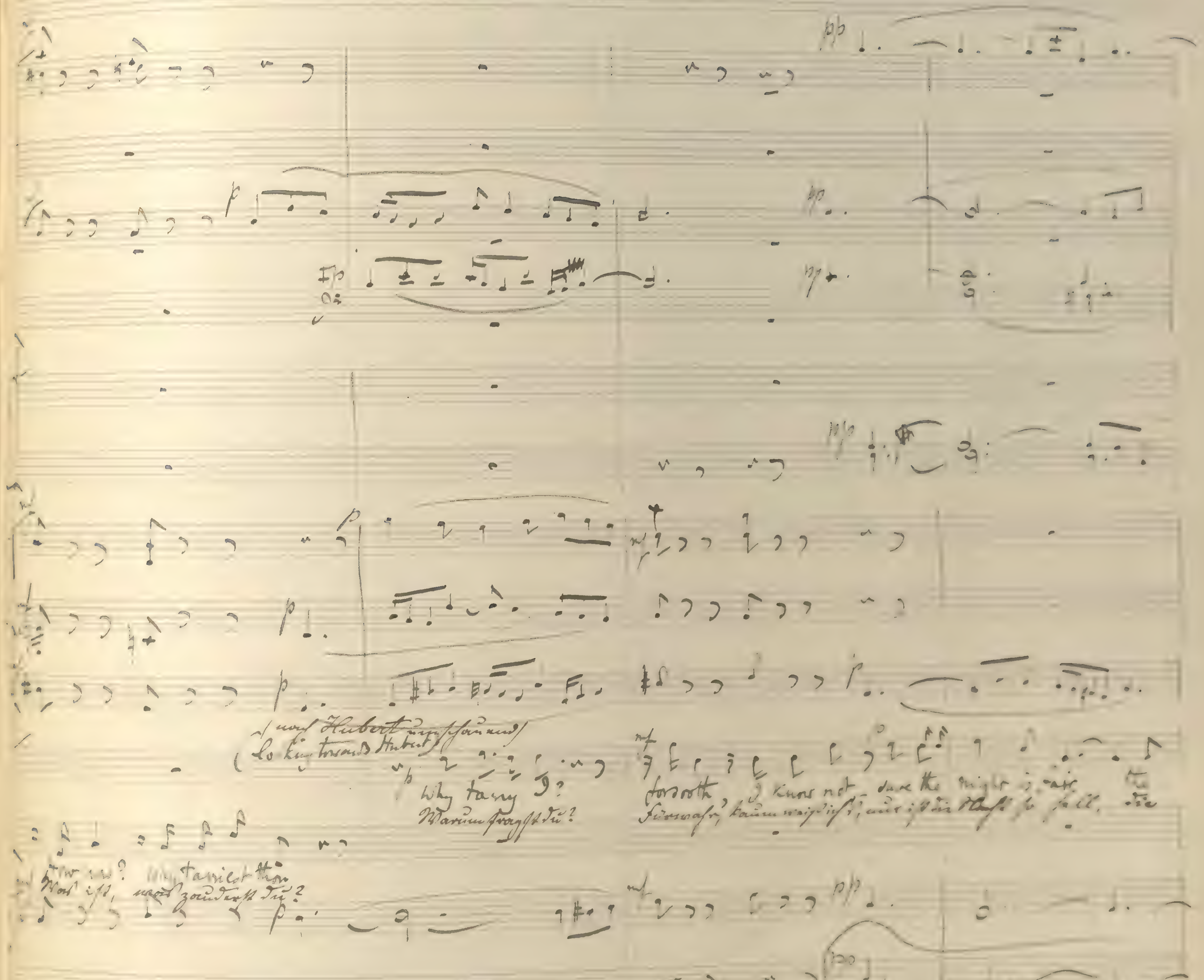
(Some of the Pilgrims have entered the Inn, while others have been led off by village folk to their houses.
(Einige Pilger sind in das Gasthaus eingetreten, andere werden von verschiedenen Ortsbewohnern in ihre Häuser

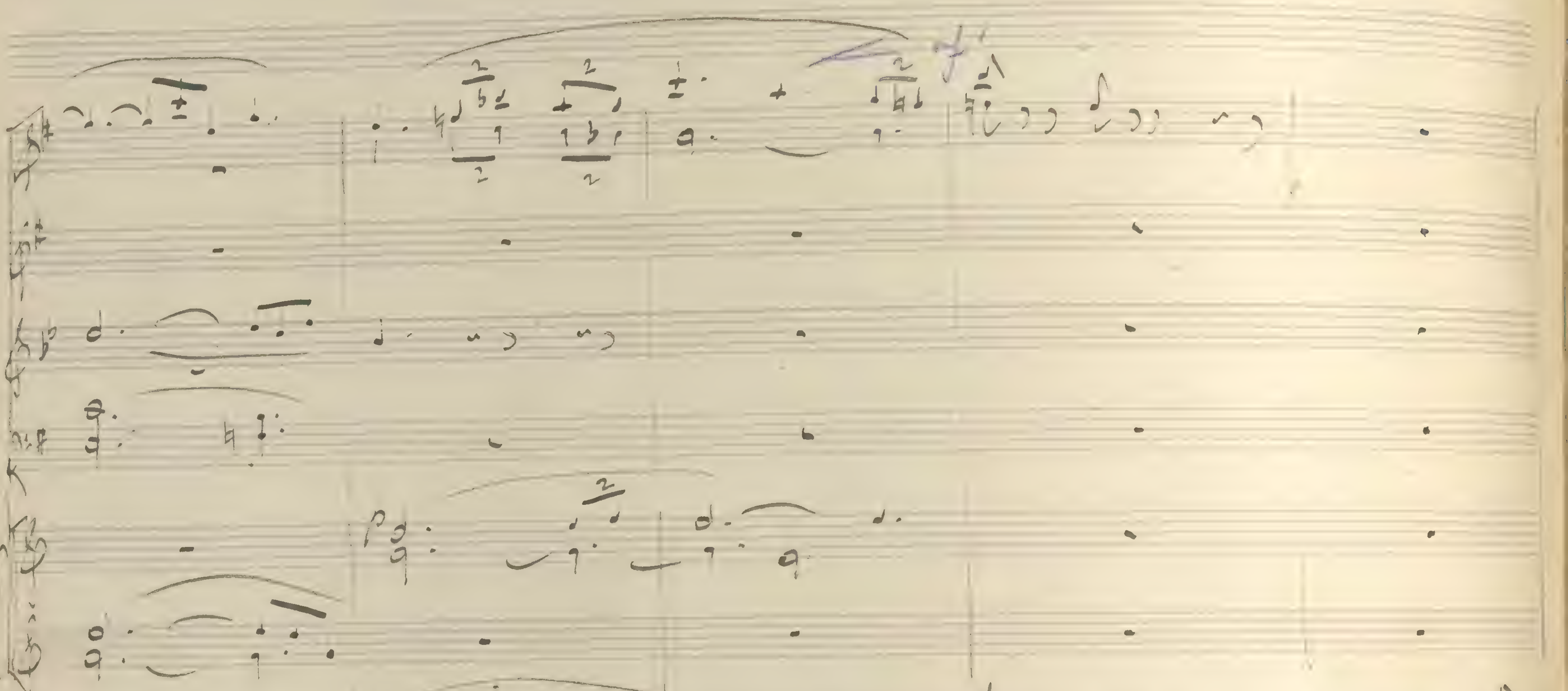


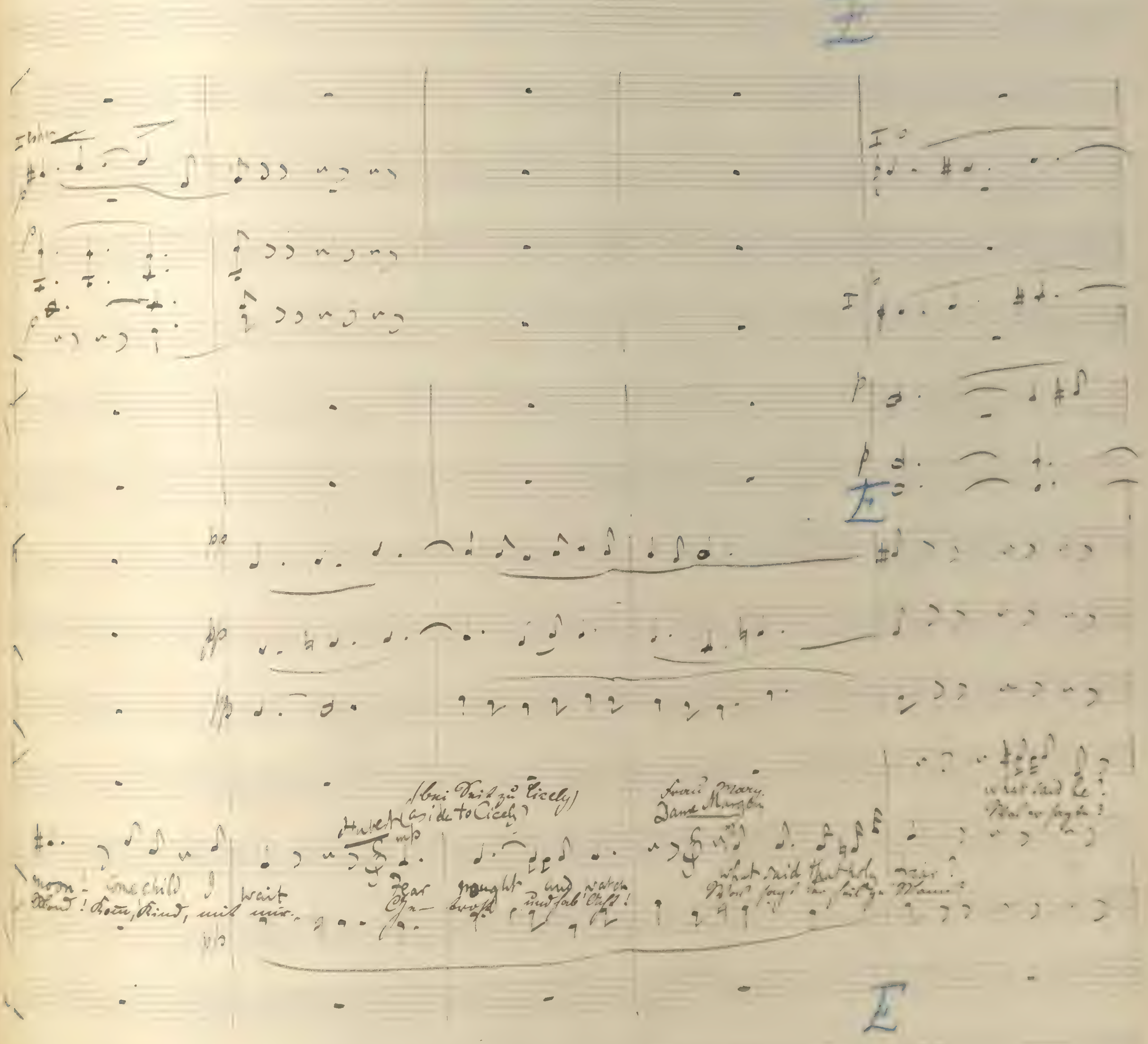
few still remain at the back of the stage). (Dame Margery followed by Cicely is conducted by an aged Matron towards the door of the principal house in the background ...)

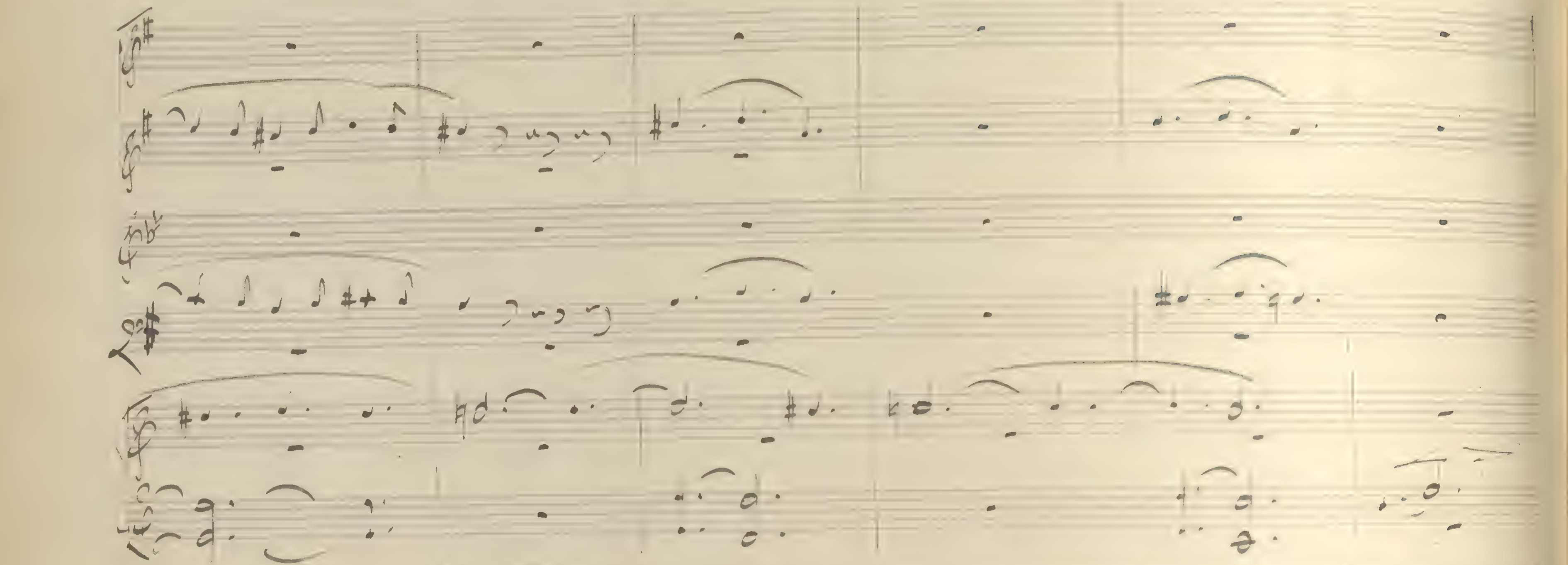
geschickt. Wenige bleiben im Hintergrund der Bühne.) (Frau Marg. u. Cicely werden von einer alten Matrone gegen das Hauptshaus im Hintergrund geschickt.)

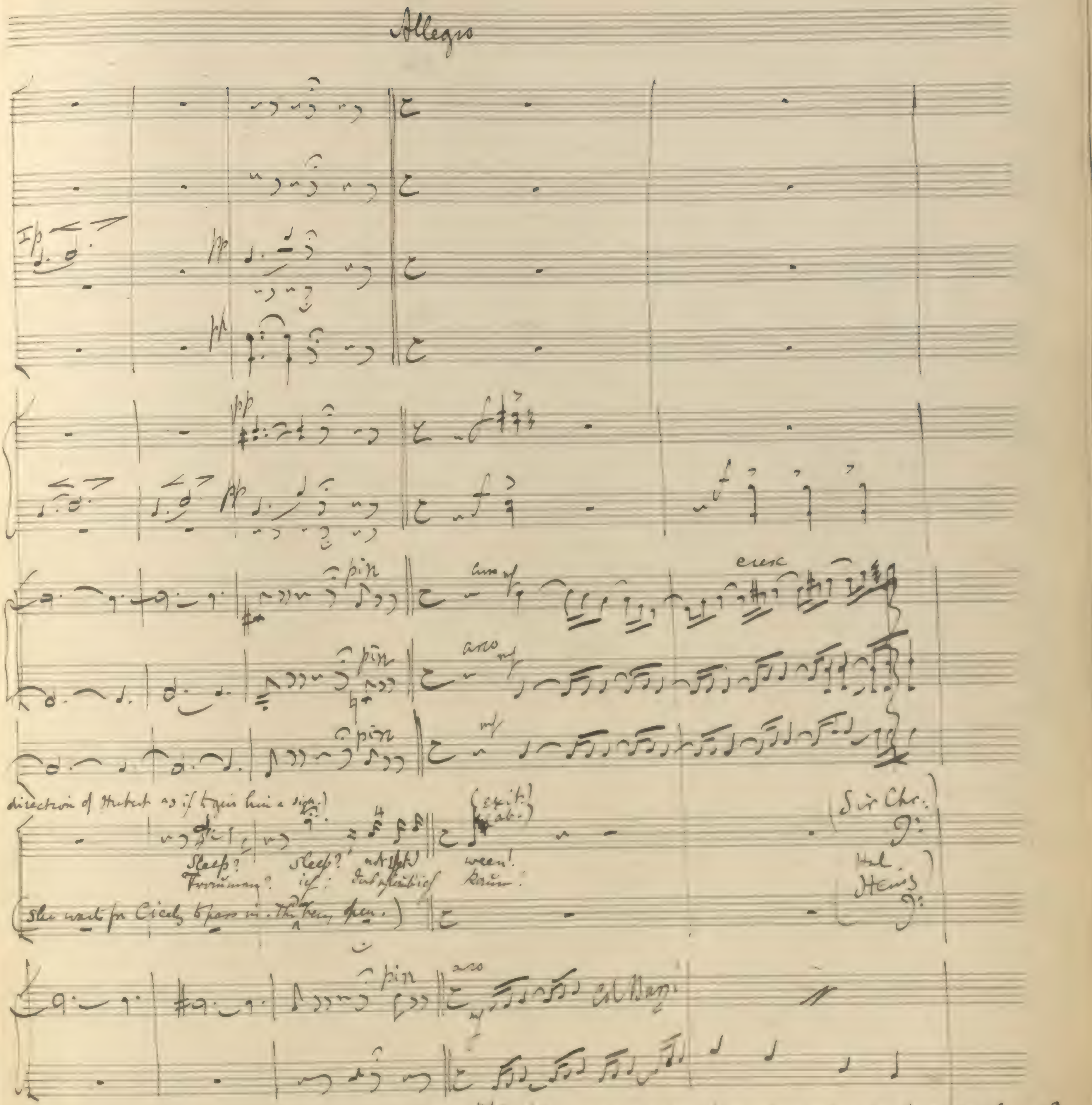

Allegretto
Corni
Cicely
Mary
(to Cicely)
This thine abode? 'Tis well. We thank thee much for thy good Courtesy. Come child we'll in.


(nach Hubert umschauend)
(looking towards Hubert)
Why tarry I?
Warum fragst du?
forsooth, I know not, save the night is cold, the
Fürwahr, kaum weiss ich's, nur ist die Nacht so kalt, die
How now? Why tarriest thou
Was ist, was zauderst du?


Cicely
Dame Mary.
air is cool,
and there be plea - sance here.
Lüft so mild,
Pleasance, go to! me thinks


(bei Seite zu Cicely)
Hubert aside to Cicely
Frau Mary
Dame Margery

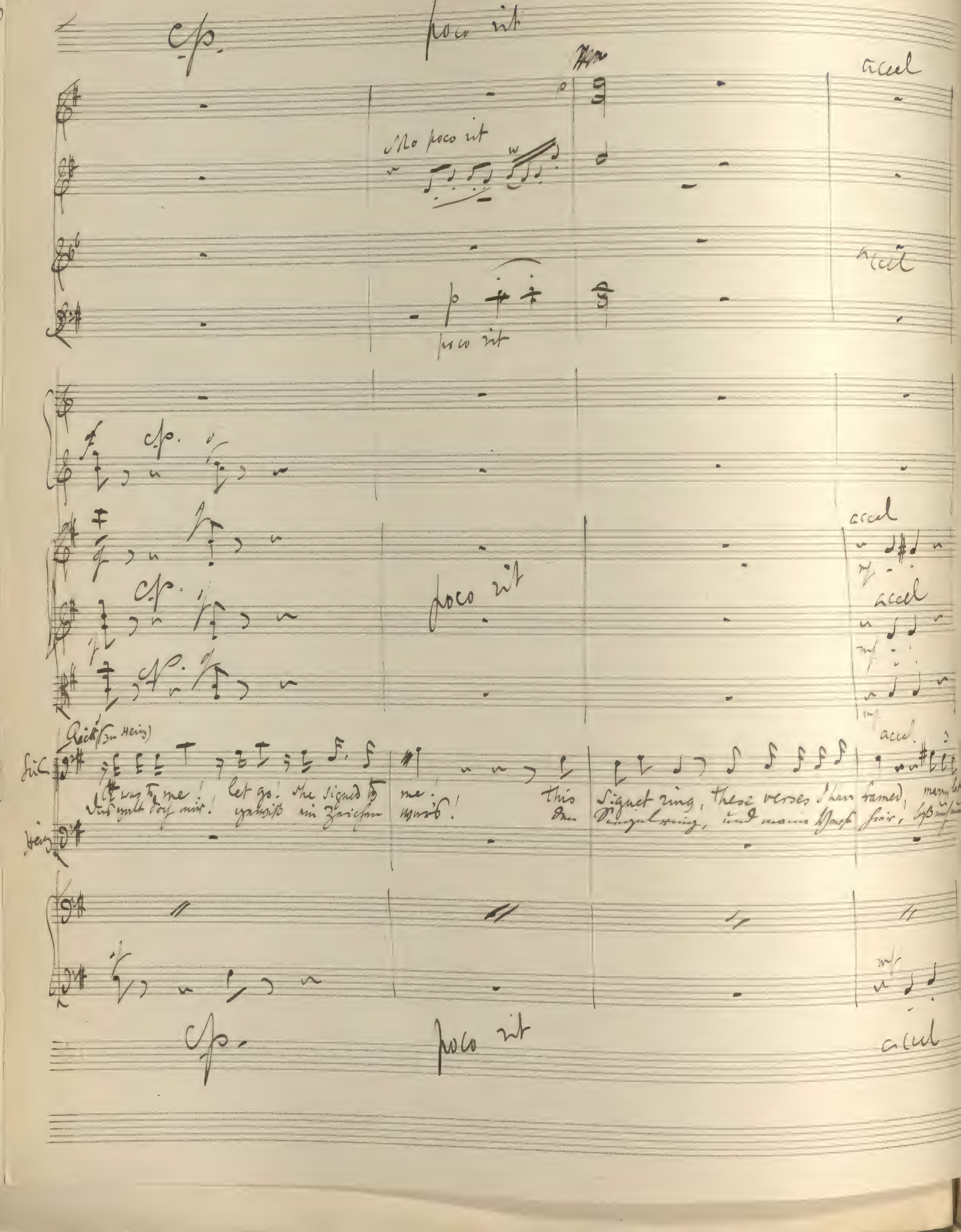

Cicely
nought.
he blessed me.
Margaret
Go then, child, and take his blessing with thee.
Sleep upon it.
(Cicely looks in the

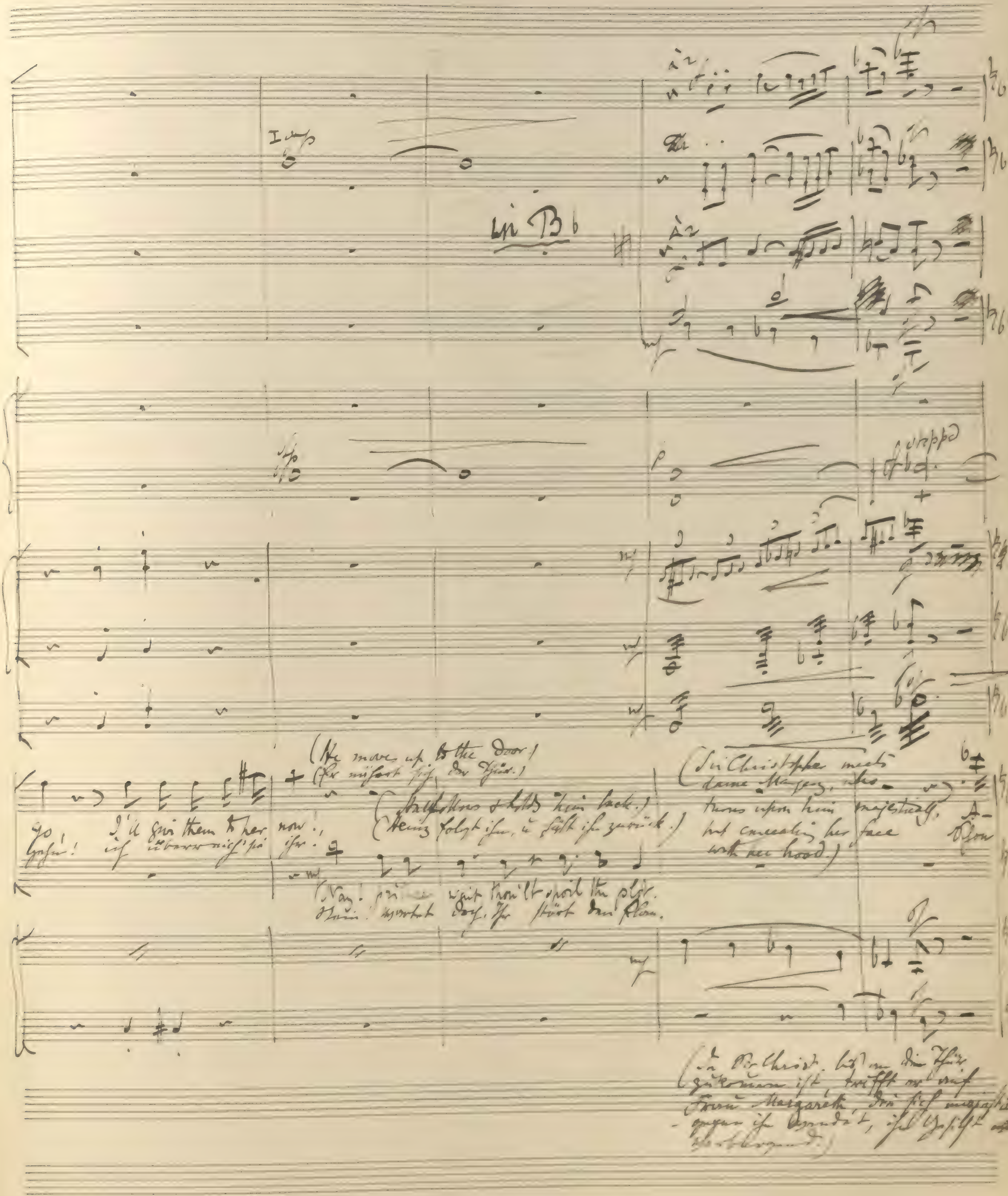


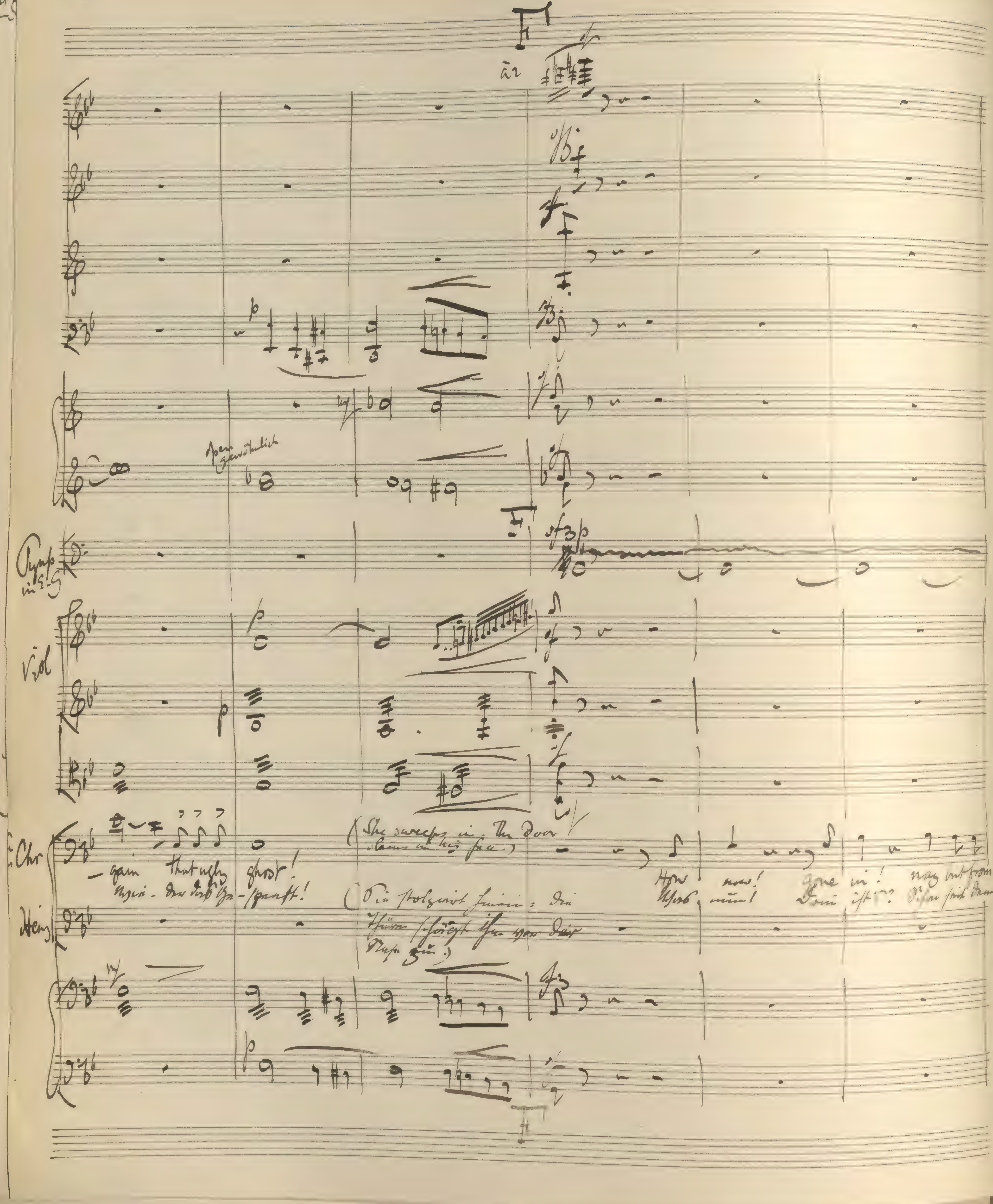
Richtung auf Hubert, wie um ihm ein Zeichen zu geben. Frau M. wartet auf Cicely, um einzutreten. Die Thür bleibt offen.

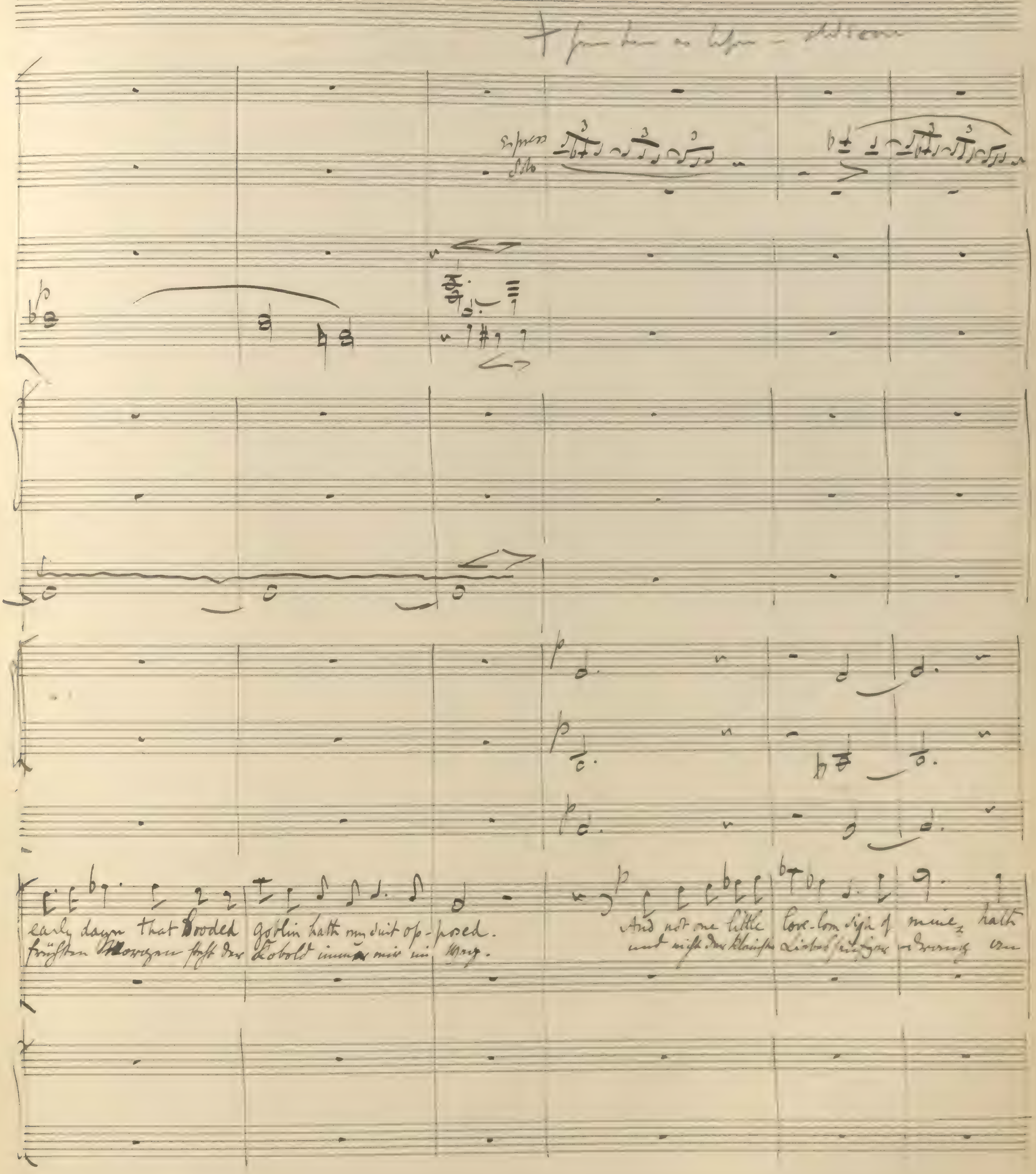
(Sir Christopher has been standing apart with Hal and making efforts to approach Cicely.)

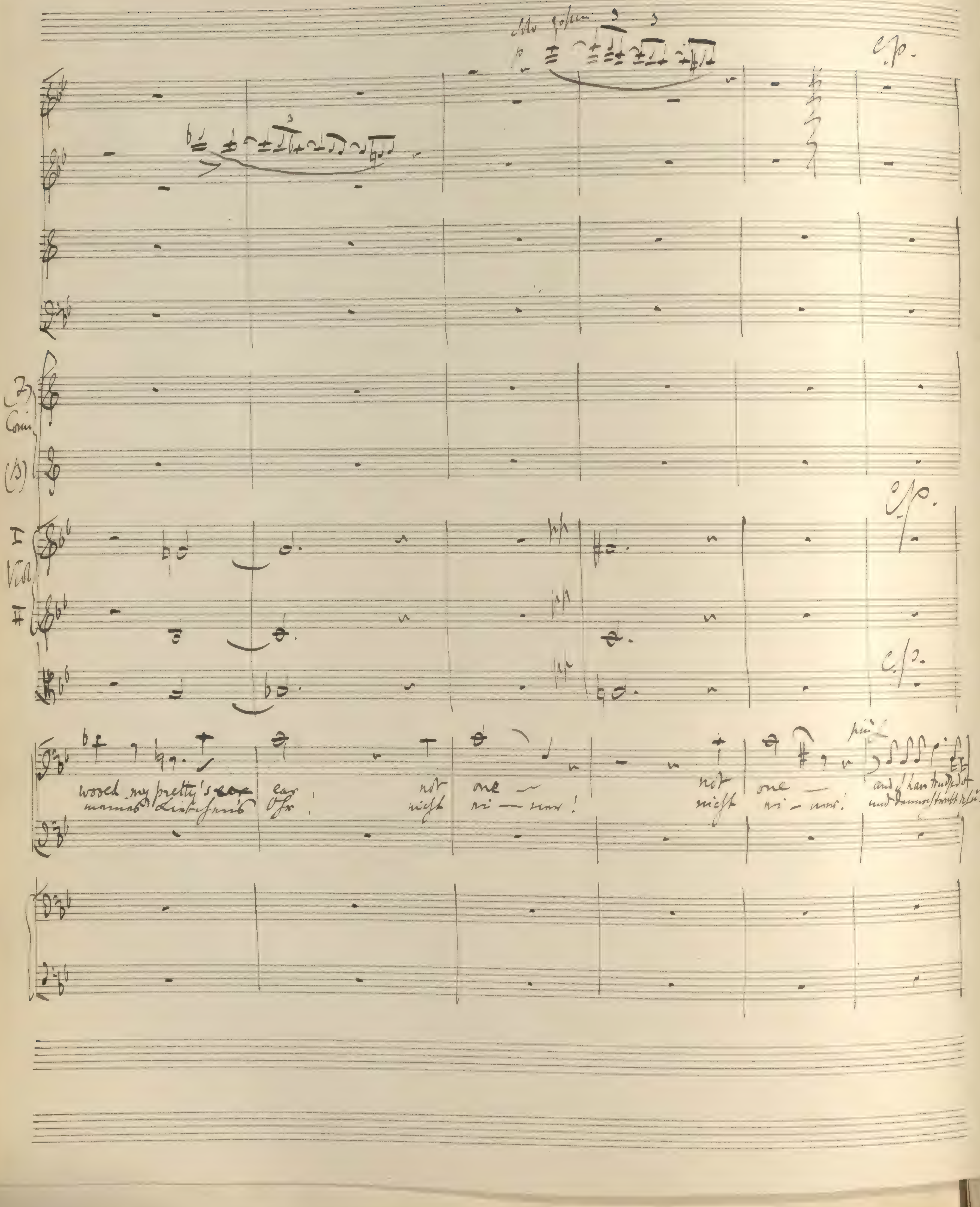
(Sir Christopher hat mit Heinz bei Seite gestanden, und bemüht sich nun, sich Cicely zu nähern.)

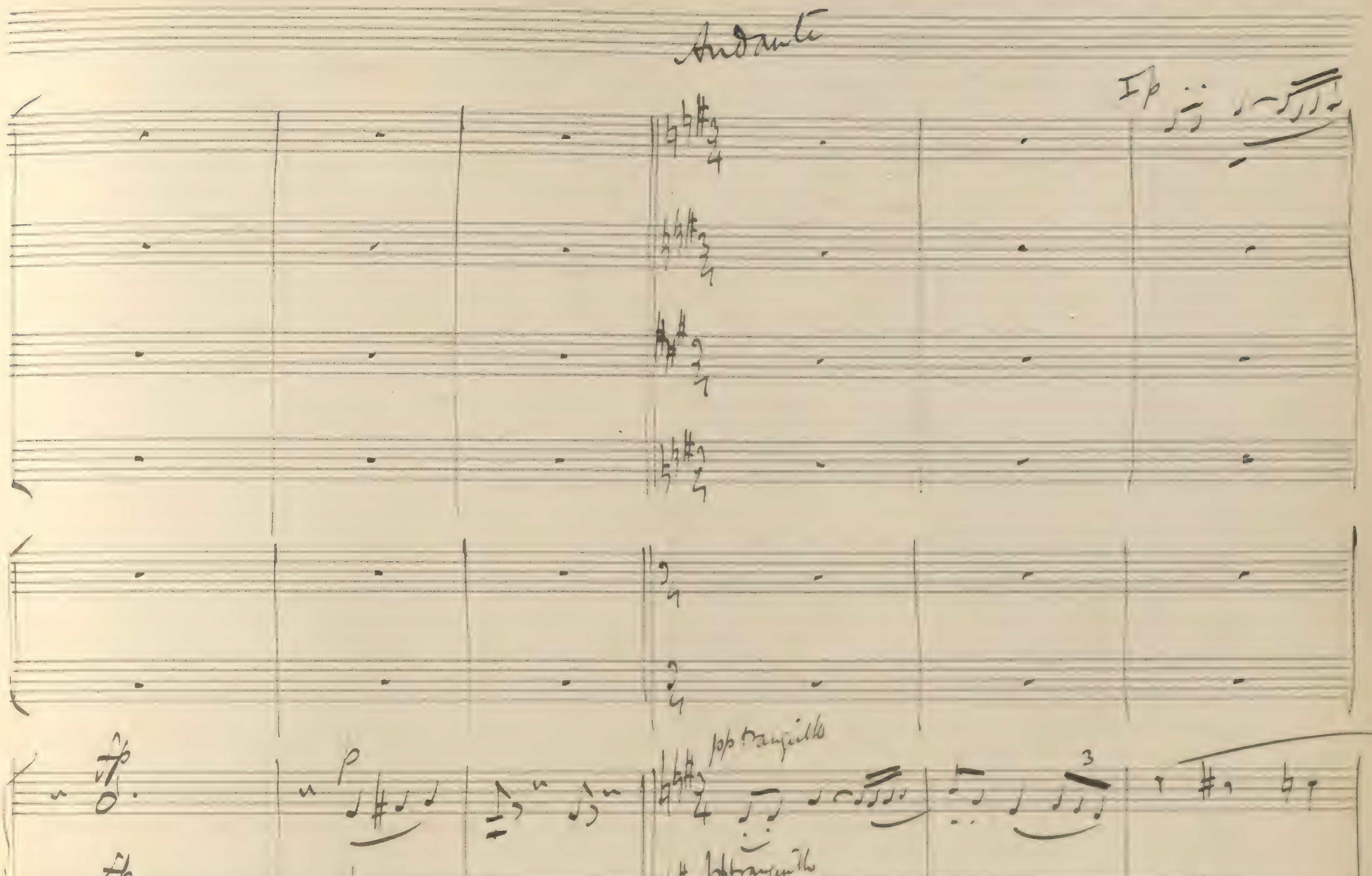

poco rit
accel
Ob poco rit
poco rit
poco rit
accel
accel
accel
(zu Heinz)
It was to me! let go! She signed to me!
this Signet ring, these verses I have famed,
poco rit
accel

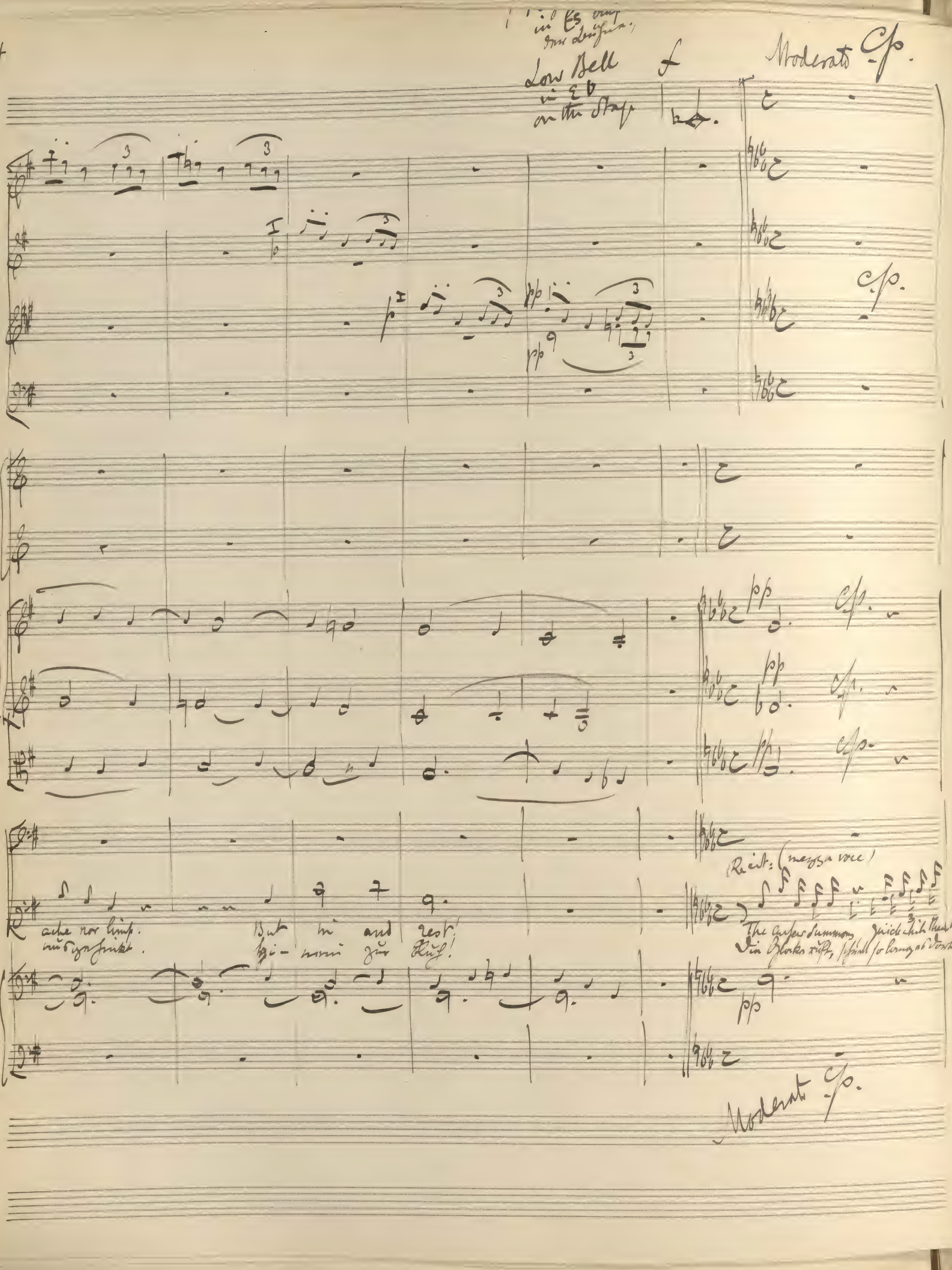

in B♭
(He moves up to the door.)
(Holds her & holds him back.)
Go! I'll give them to her now!
(Nay! prithee wait thou'lt spoil the plot.
Nein! wartet doch. Ihr stört den Plan.
(Sir Christopher meets dame Margery, who turns upon him majestically, but concealing her face with her hood.)
Adon

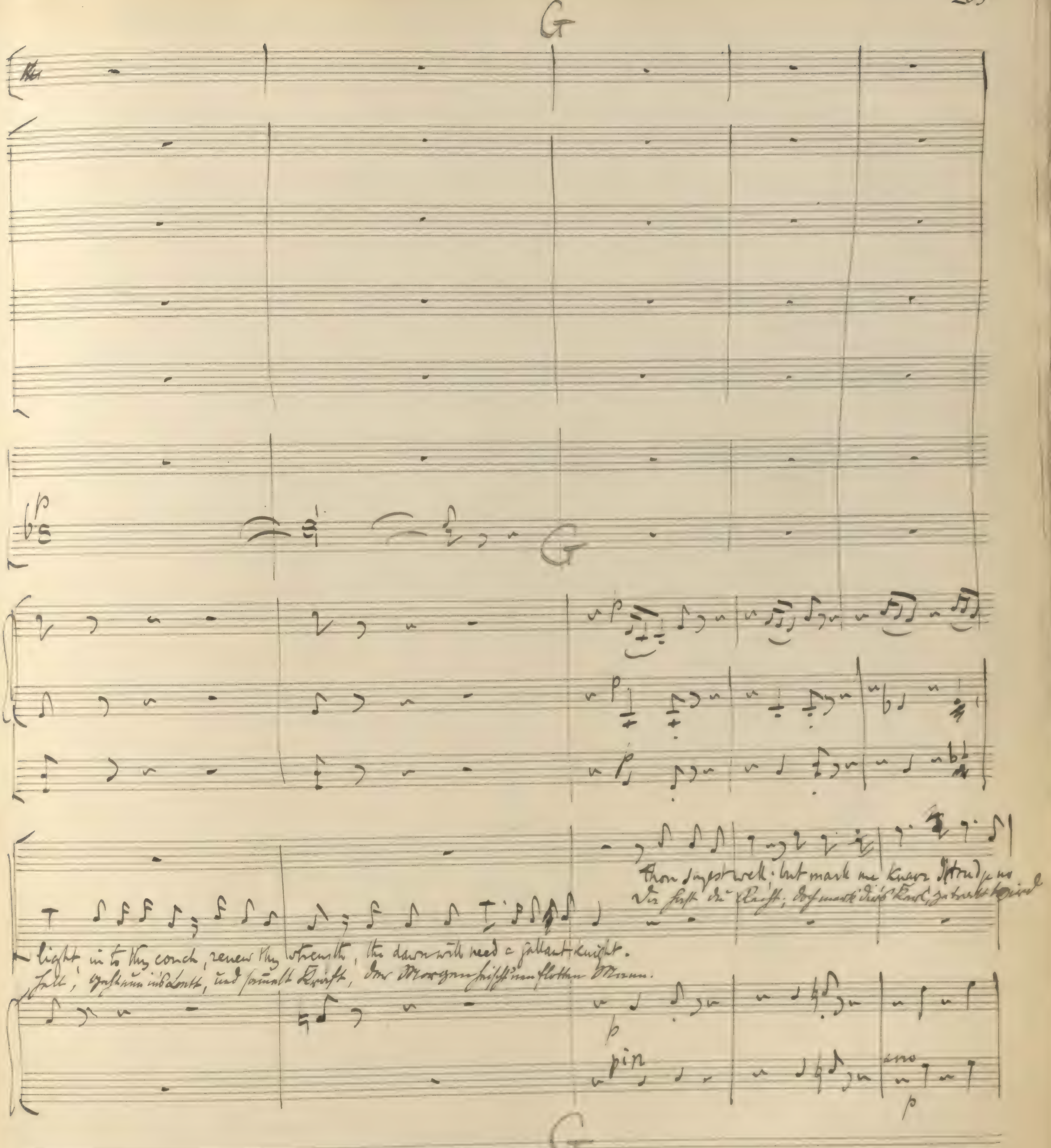

a2
sfz p
Viol
Chr
gain that ugly ghost!
(She sweeps in. The door slams in his face.)
How now! Gone in! nay but from

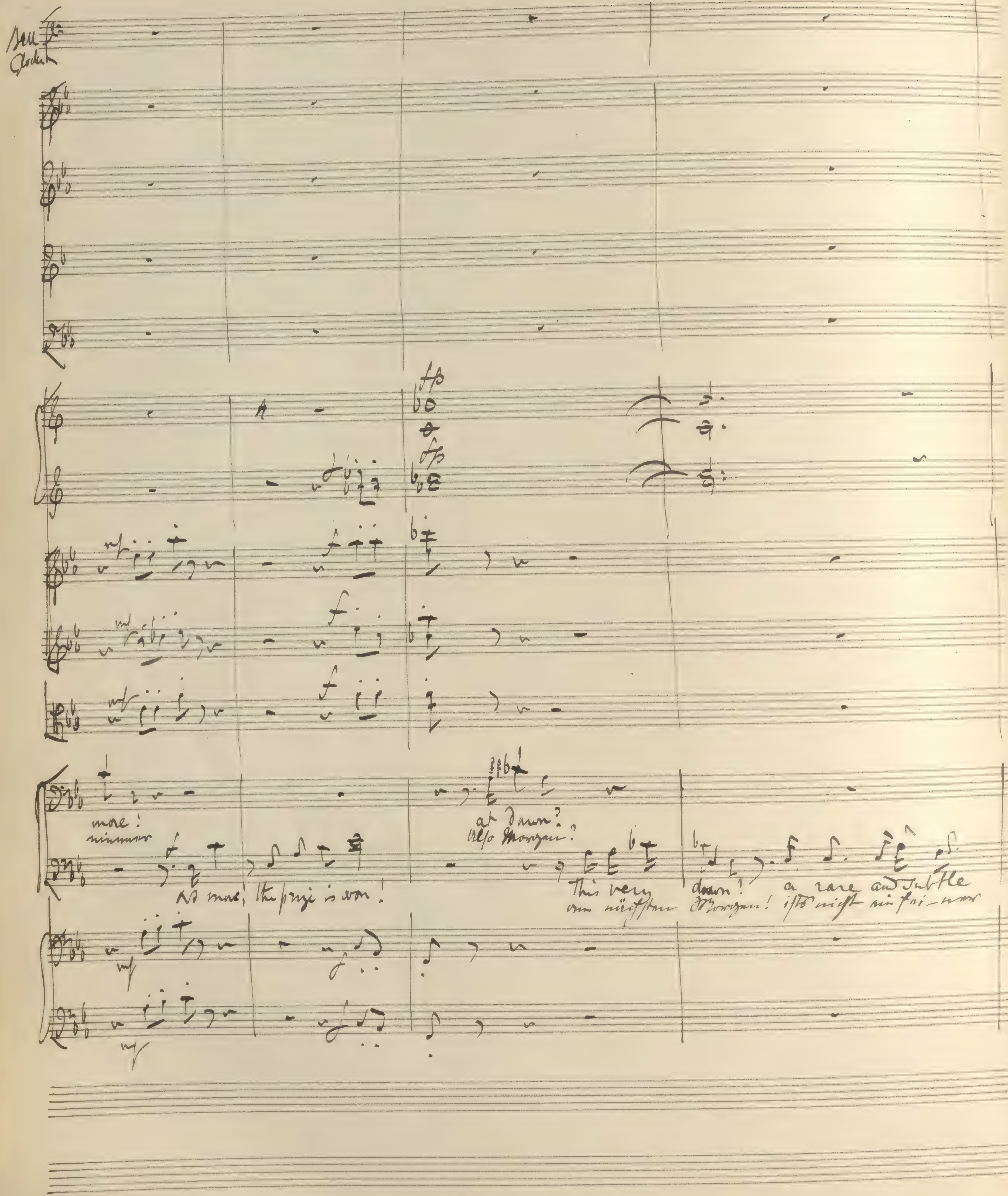

espress
Solo
early dawn that brooded goblin hath my suit op-posed.
frühsten Morgen stets der Kobold immer mir im Weg.
And not one little love-born sigh of mine hath
und nicht der kleinste

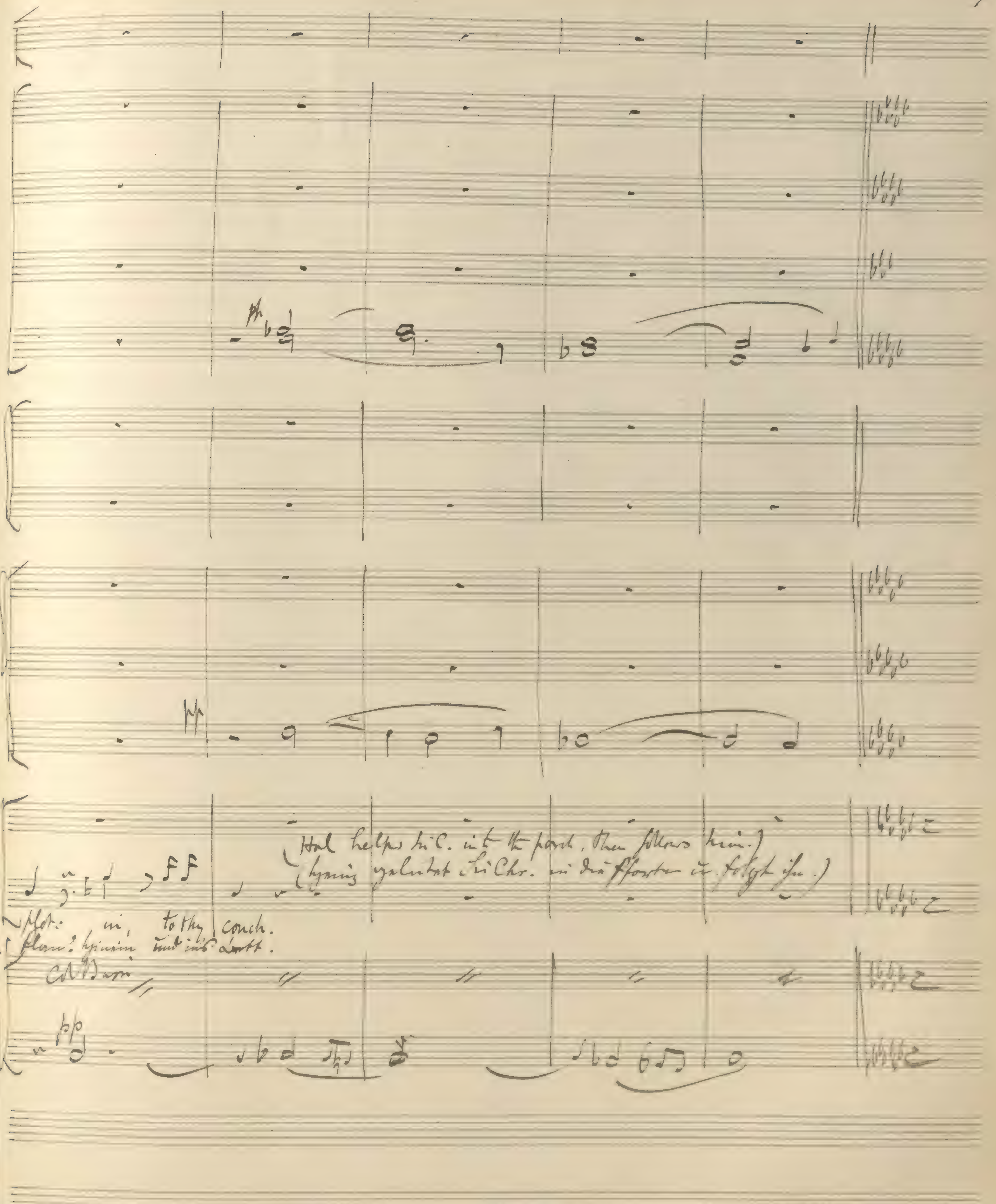

Corni
Viol
I
II
wooed my pretty's ear
Ohr!
not
nicht
one
not
nicht
one

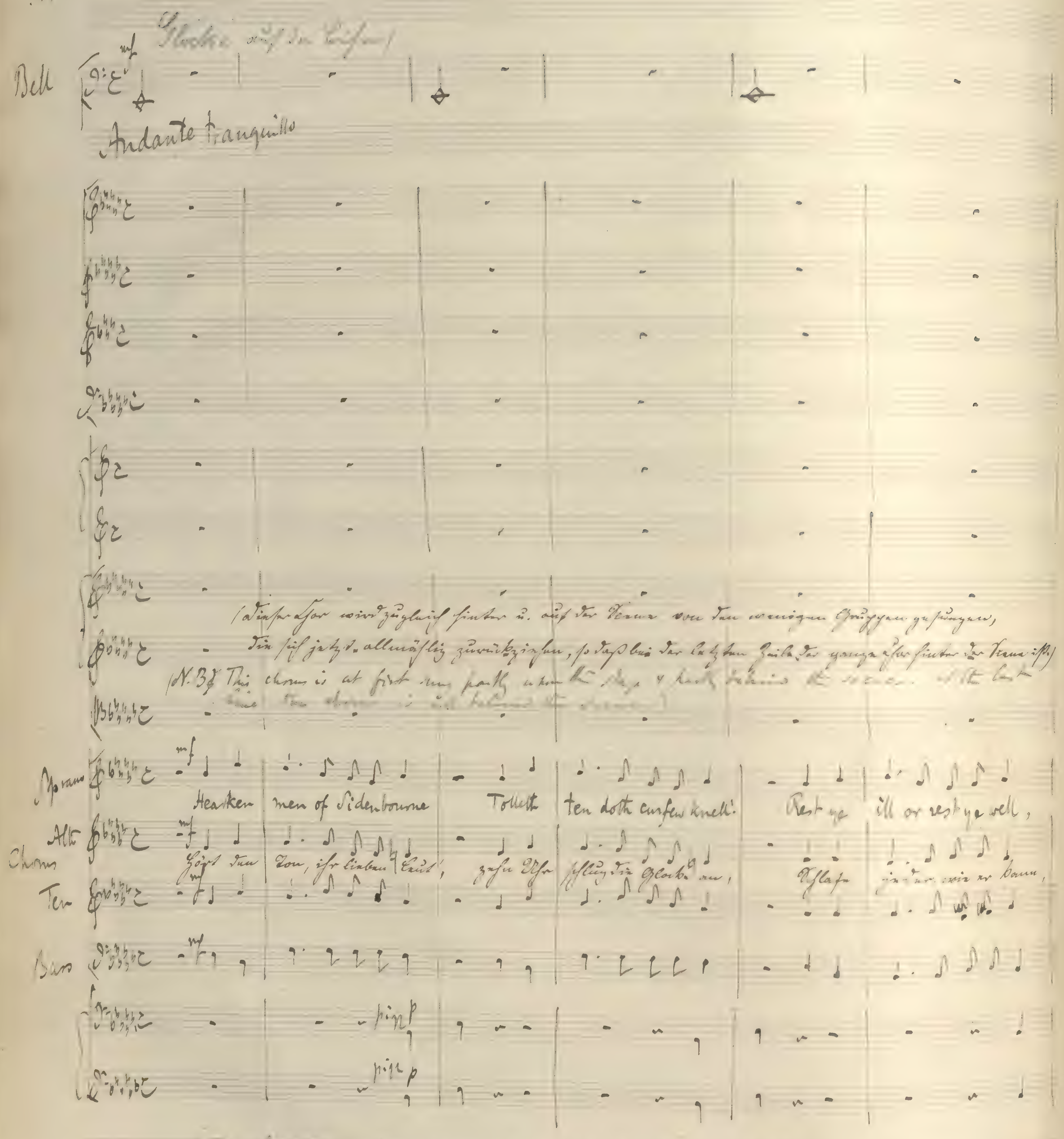

Andante
pp tranquillo
pp tranquillo
pp tranquillo
trudged until my very speech limps with an ache.
Nay trust to me, ere long you'll neither
Divisi pp


Low Bell
in E♭
on the Stage
f
Moderato C.p.
C.p.
pp
Recit: (mezza voce)
Moderato C.p.

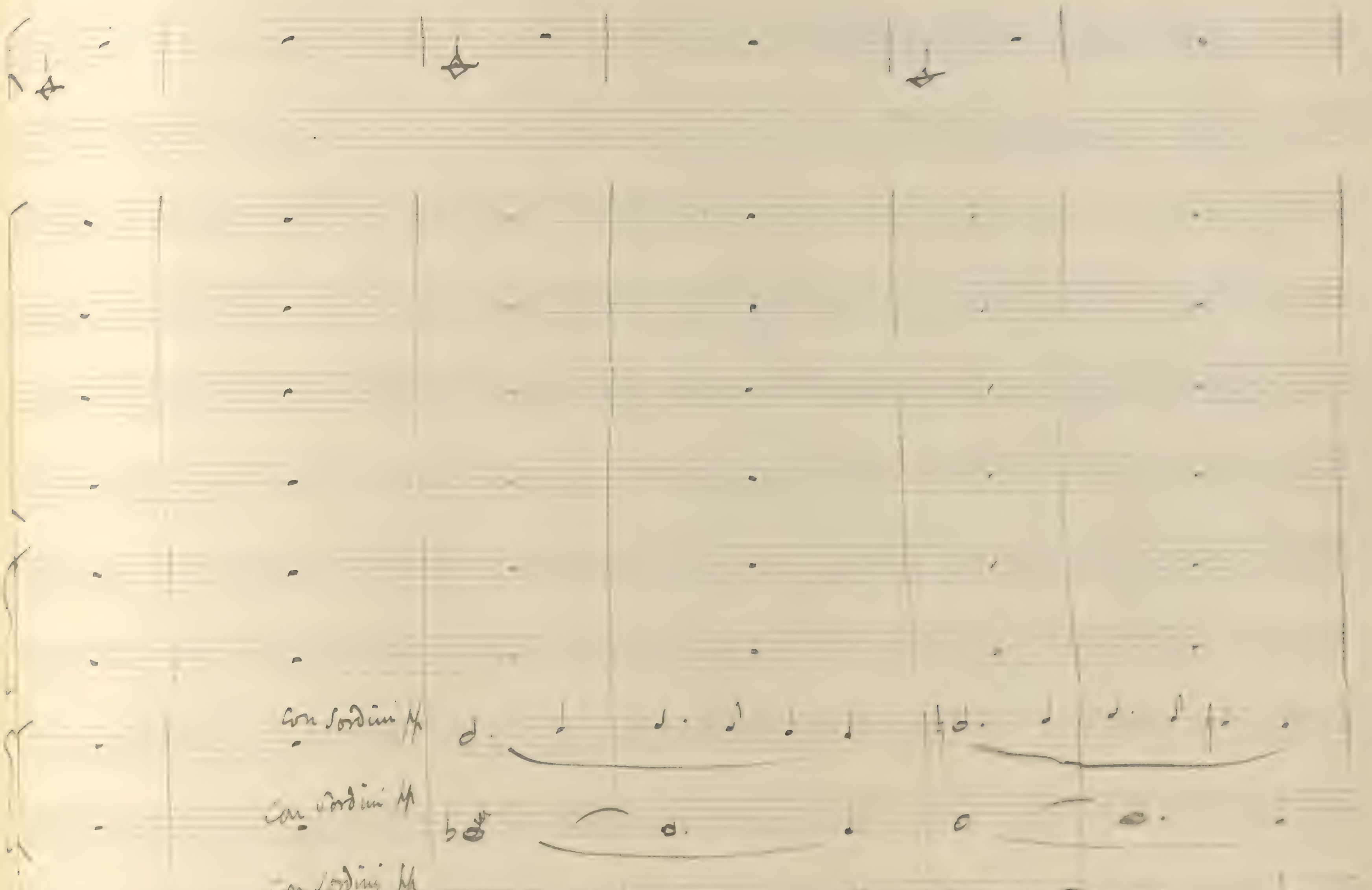

G
light in to thy couch, renew thy strength, the dawn will need a gallant knight.
Thou sayst well: but mark me knave

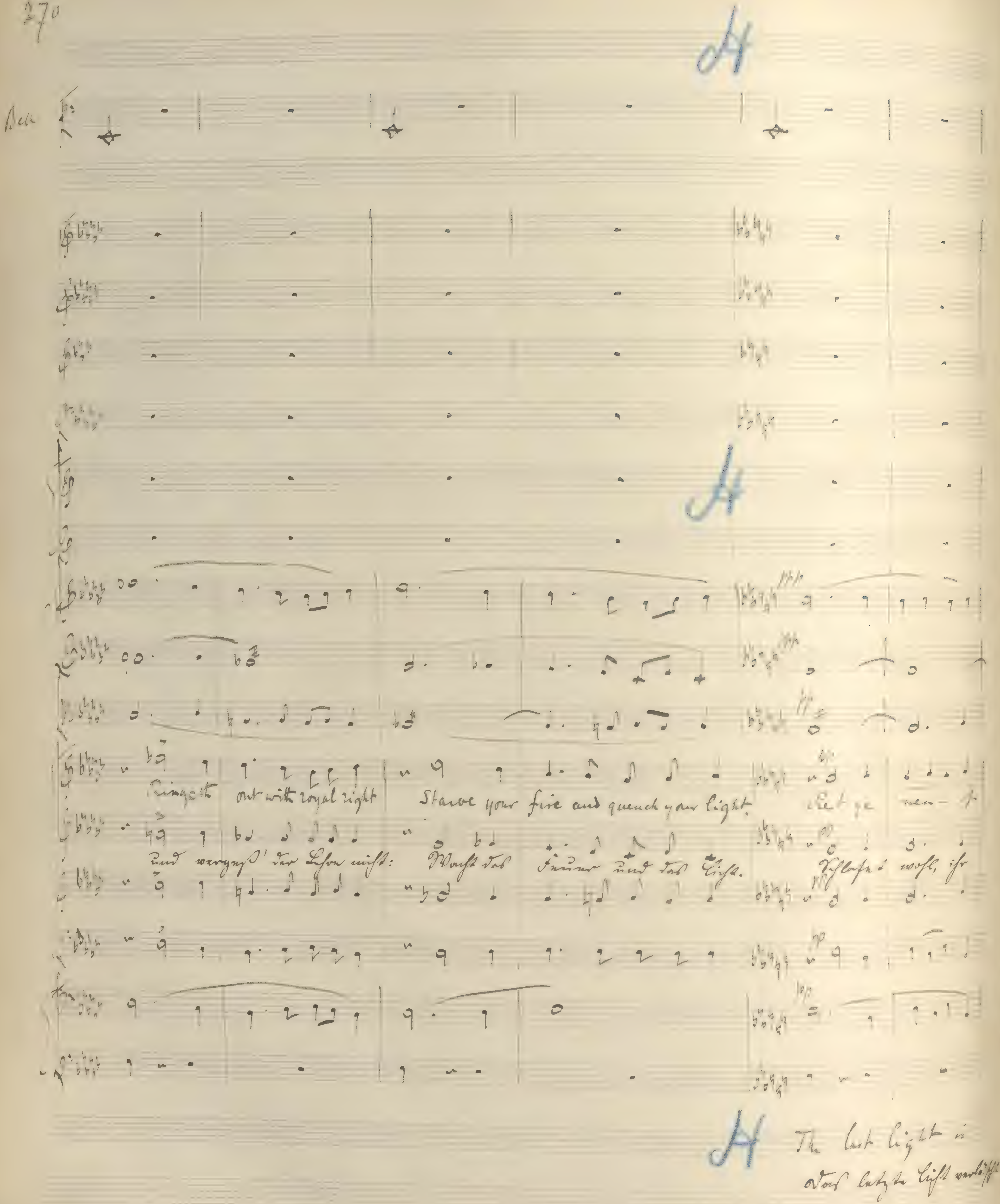

more!
nimmer
No more, the prize is won!
at dawn?
Also Morgen?
This very dawn! a rare and subtle
am nächsten Morgen! ists nicht ein fei-ner

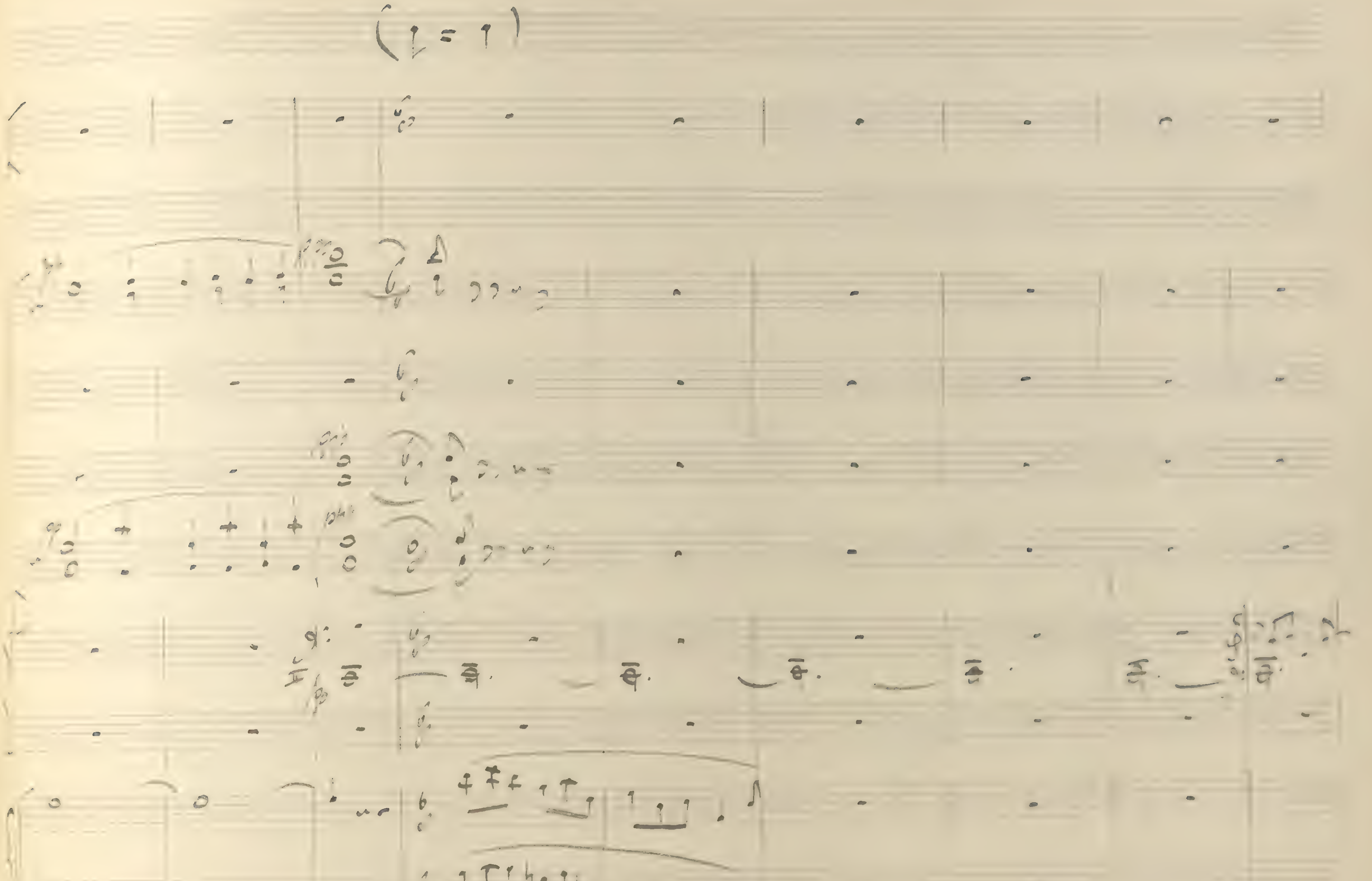

(Hal helps Sir C. into the porch, then follows him.)
(Heinz geleitet Sir Chr. in die Pforte u. folgt ihm.)
in, to thy couch.
Col Basso



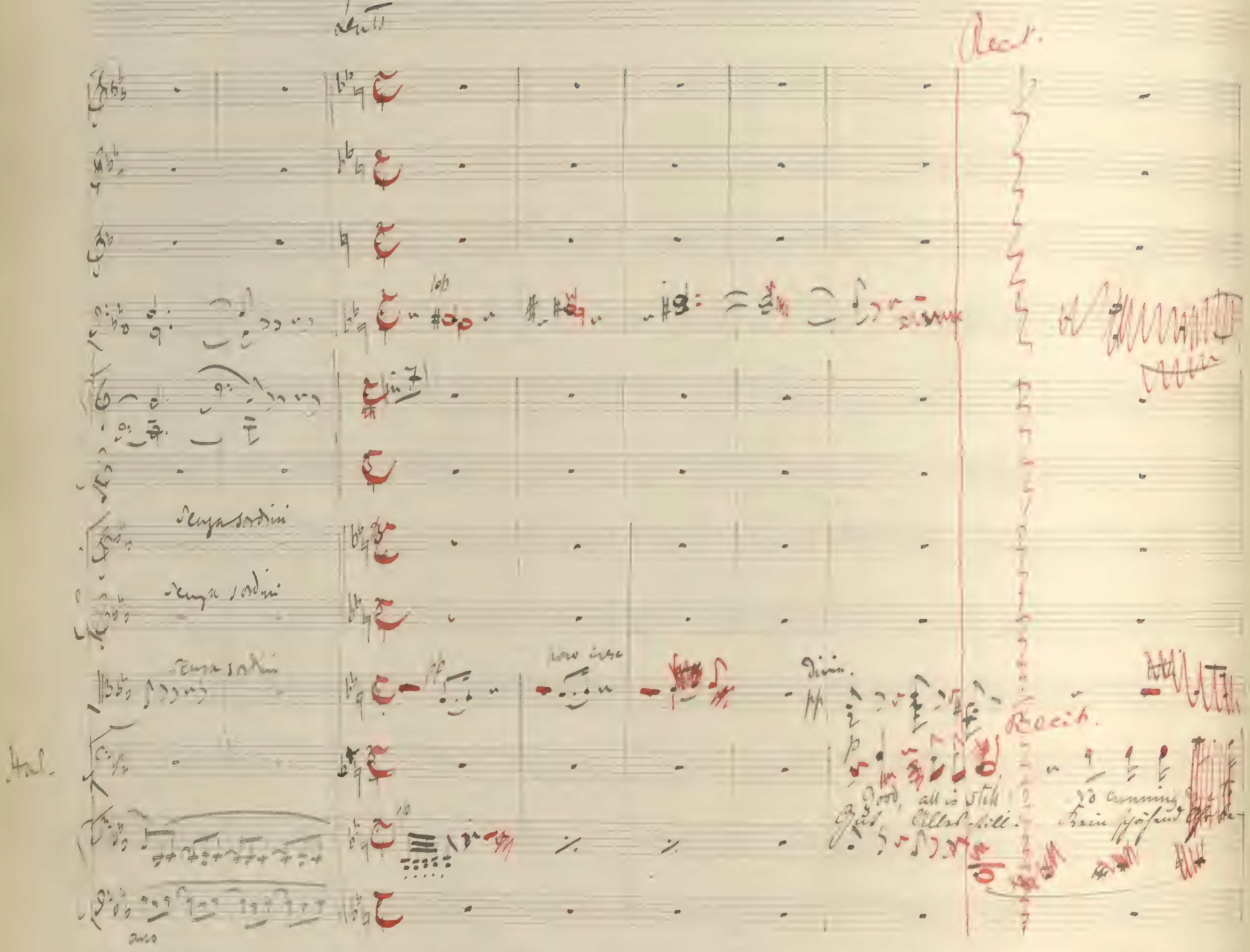
(Die Lichter in den Häusern erlöschen allmählig und die Wenigen, auf der Bühne zurückgebliebenen ziehen sich nun auch zurück.)


Con sordini pp
Con sordini pp
Con sordini pp
Day is done and dark is night:
rise the mists: the shadows fall,


Ringeth out with royal light
Starve your fire and quench your light.
Let ye men-
Und vergißt der Lehre nicht:
Wacht das Feuer und das Licht.
Schlafet wohl, ihr
The last light is
Das letzte Licht verlischt



Scene 2



As soon as all have retired, Hal emerges from the porch with a piece of chalk in his hand: looking carefully about him as he advances.

Heinz tritt auf mit einem Stück Kreide und kommt unter vorsichtigem Umherschauen in den Vordergrund.

NB

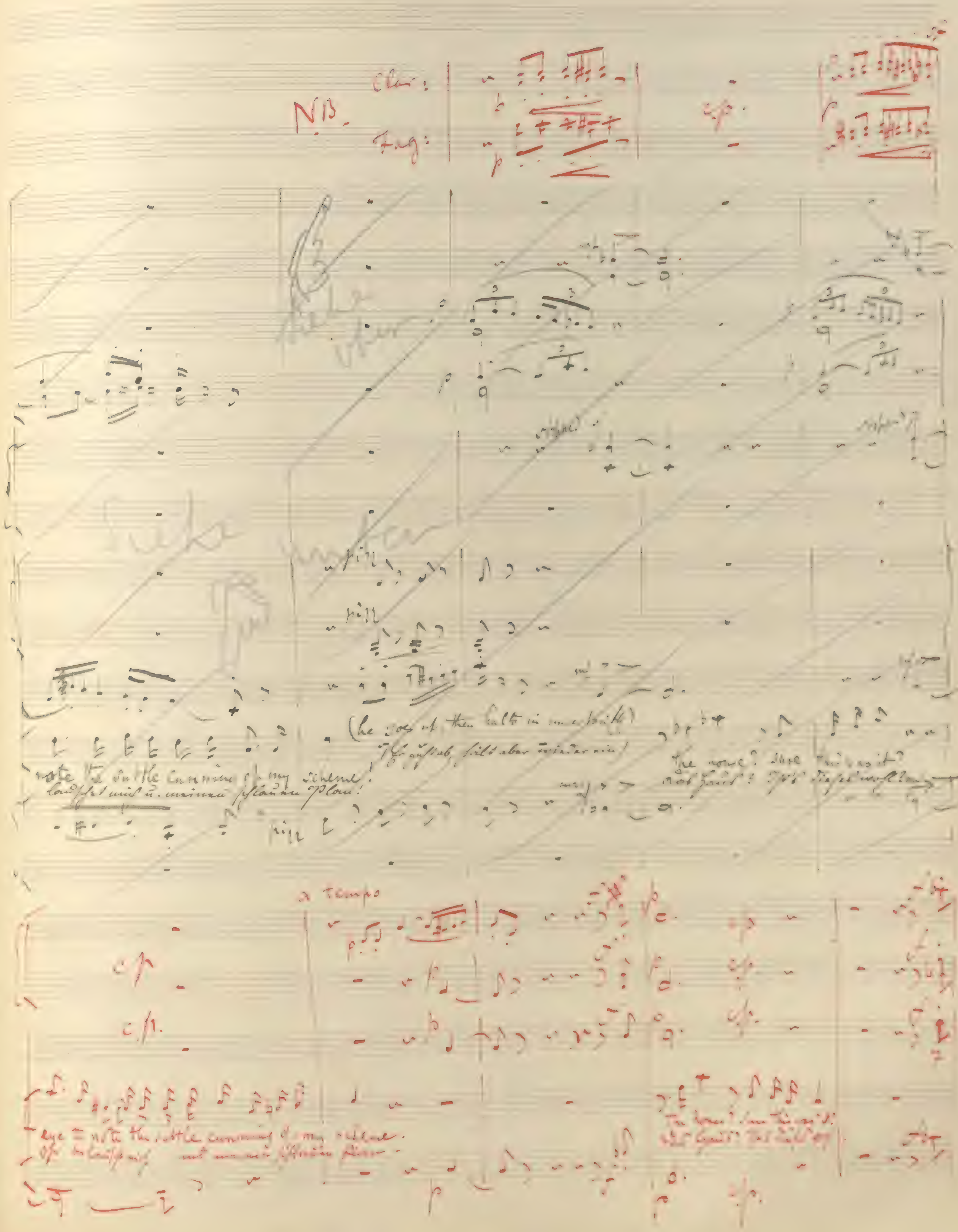
Viol I

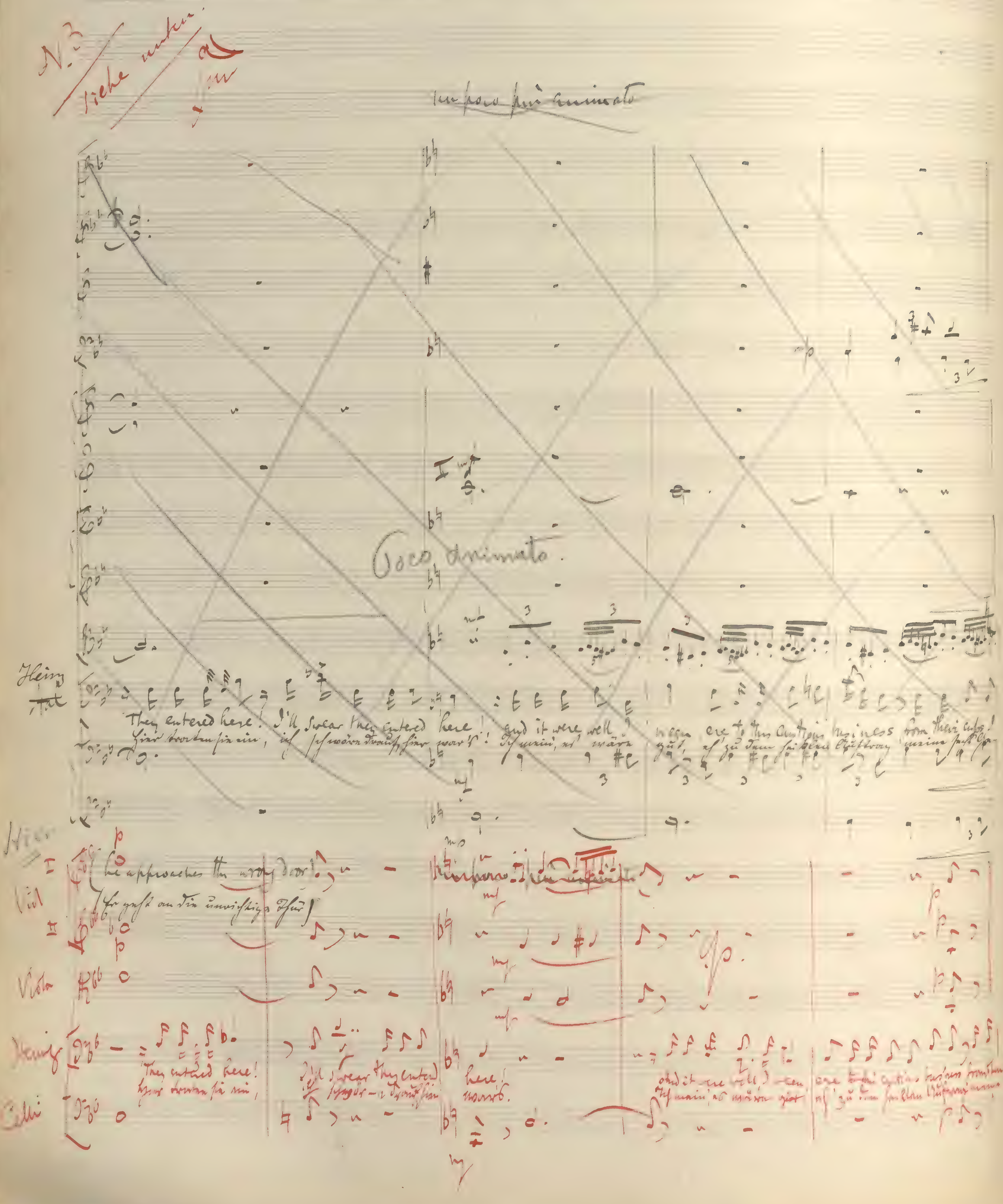
Viol II

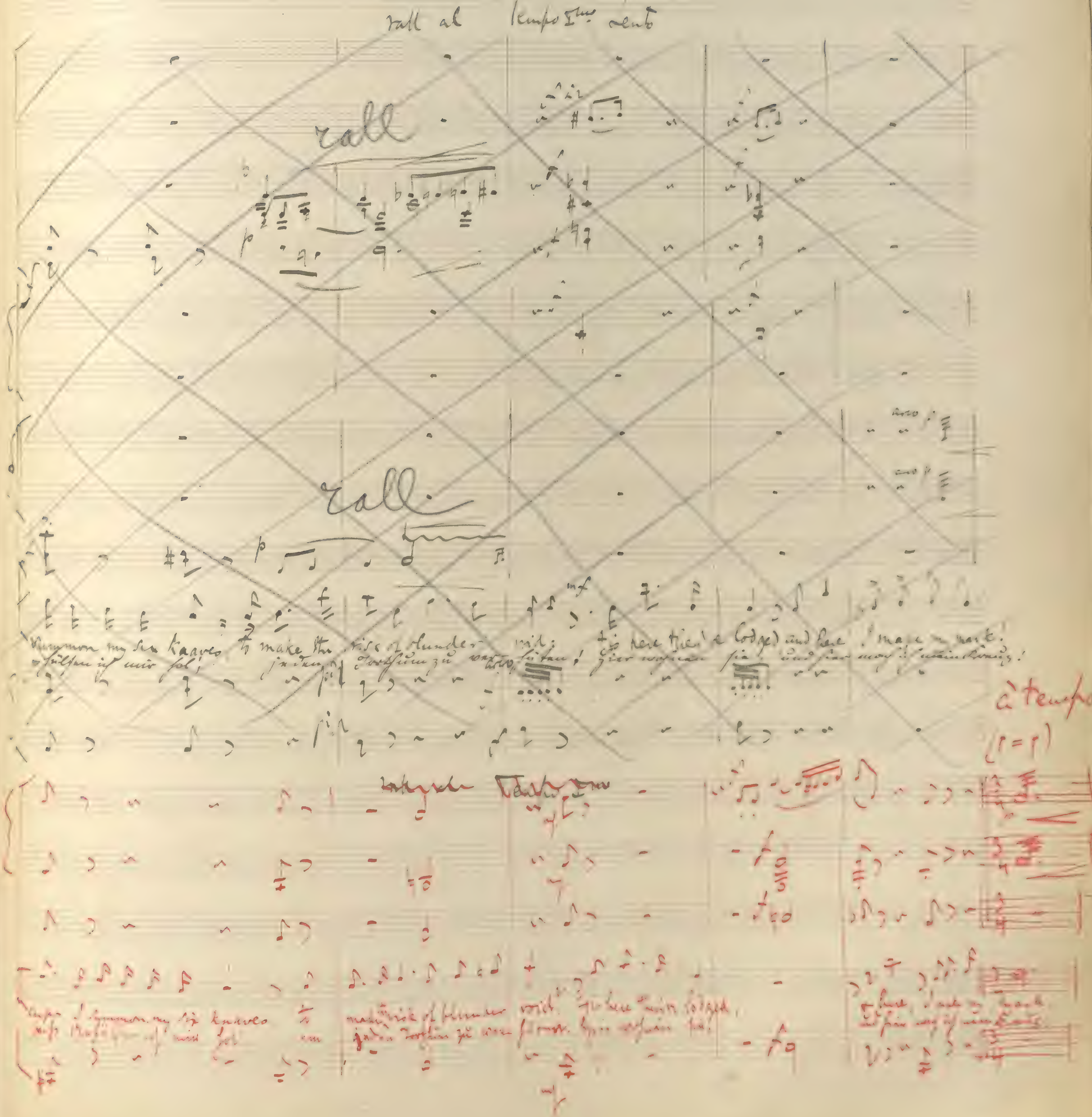
Viola

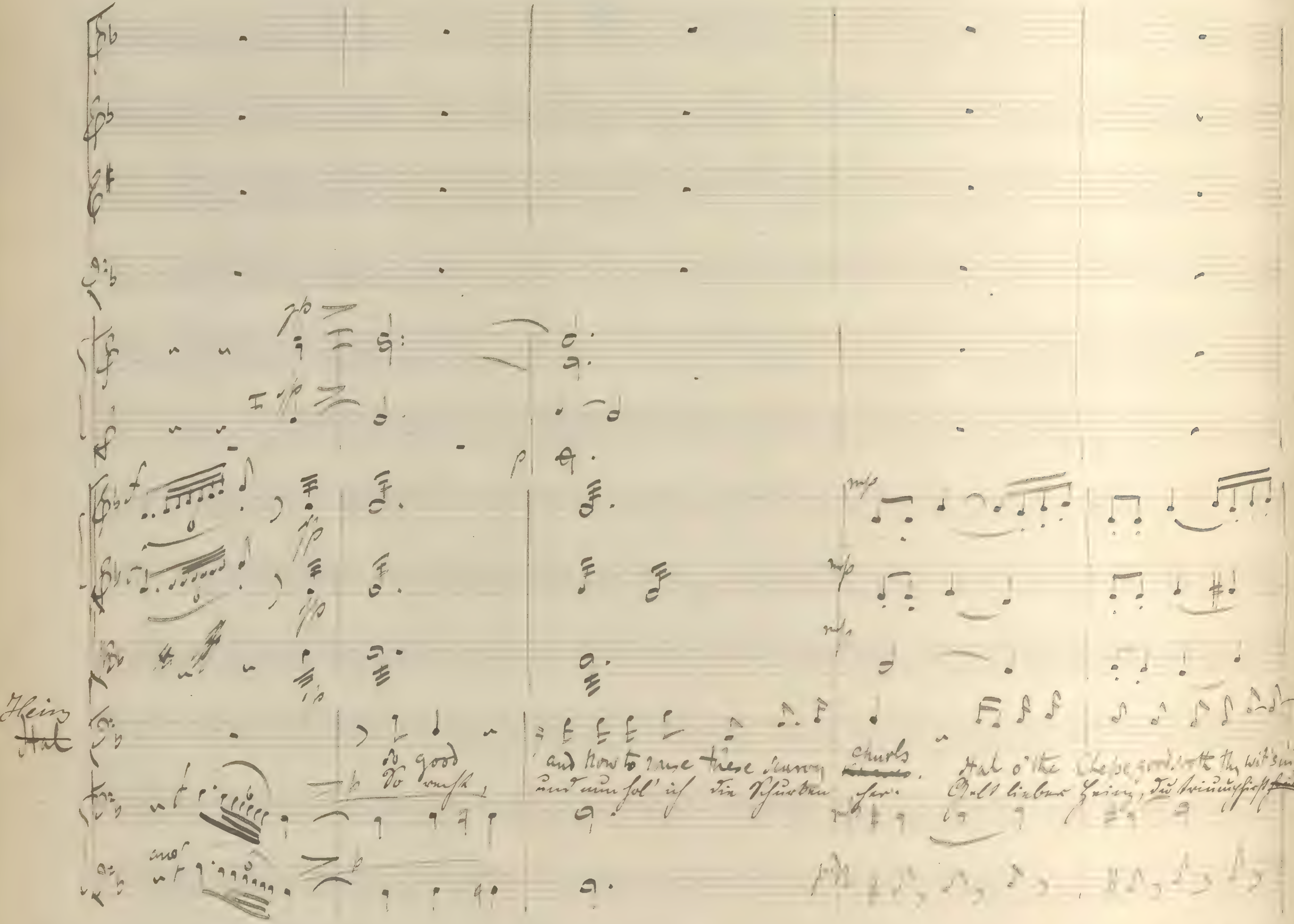
Heinz

Celli


Clar:
N.B.
Fag:
(he goes up, then halts in mock fright)
note the subtle cunning of my scheme!
The hour? Sure this was it?
a tempo
Aye = note the subtle cunning of my scheme.


un poco più animato
Poco animato
Heinz
They entered here! I'll swear they entered here! and it were well
Hier traten sie ein, ich schwör drauf hier war's! Ich mein, es wäre
Viol
Viola
Celli
he approaches the wrong door!
They entered here!
here!

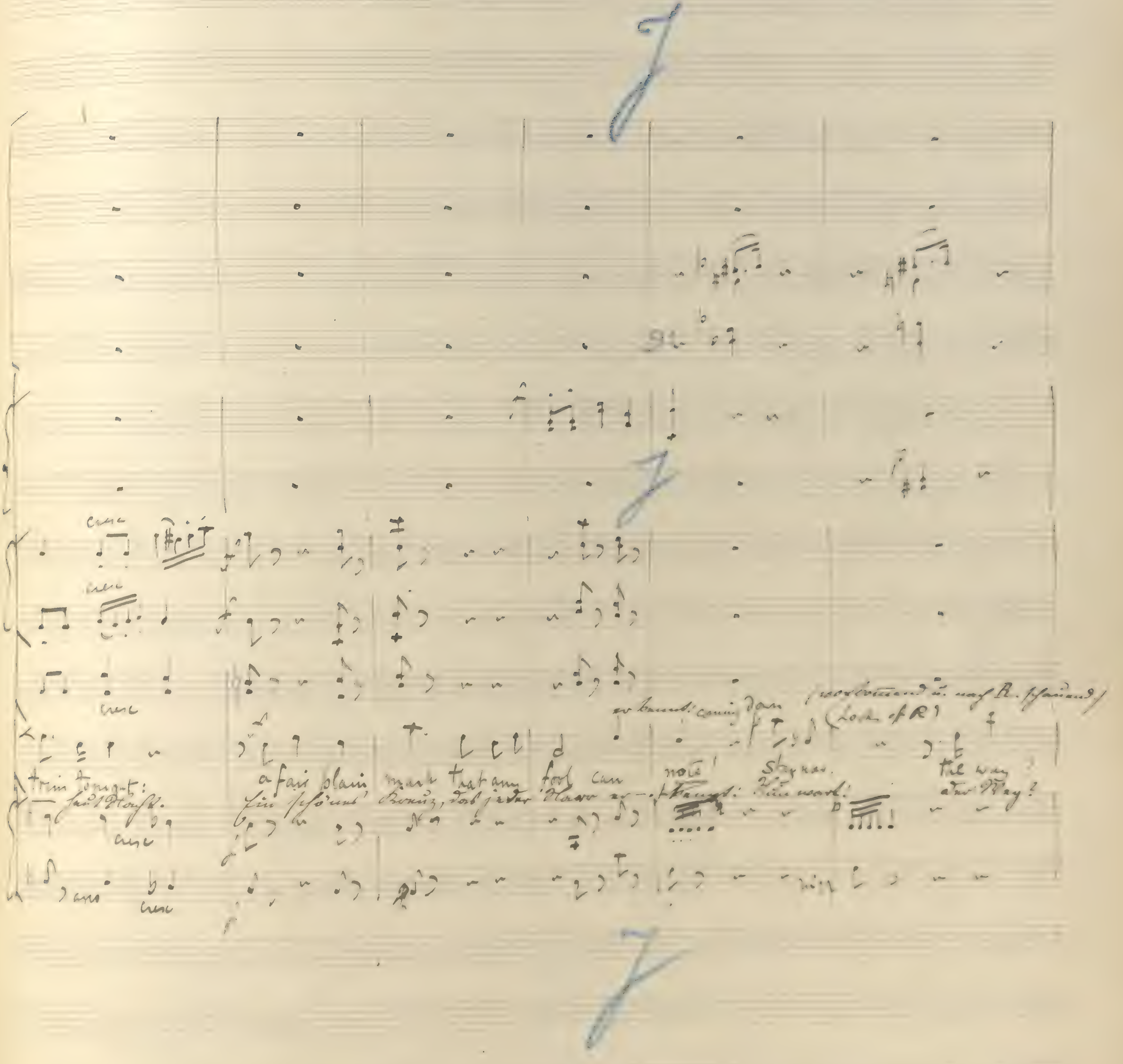

rall al Tempo Imo Lento
rall
rall
a tempo

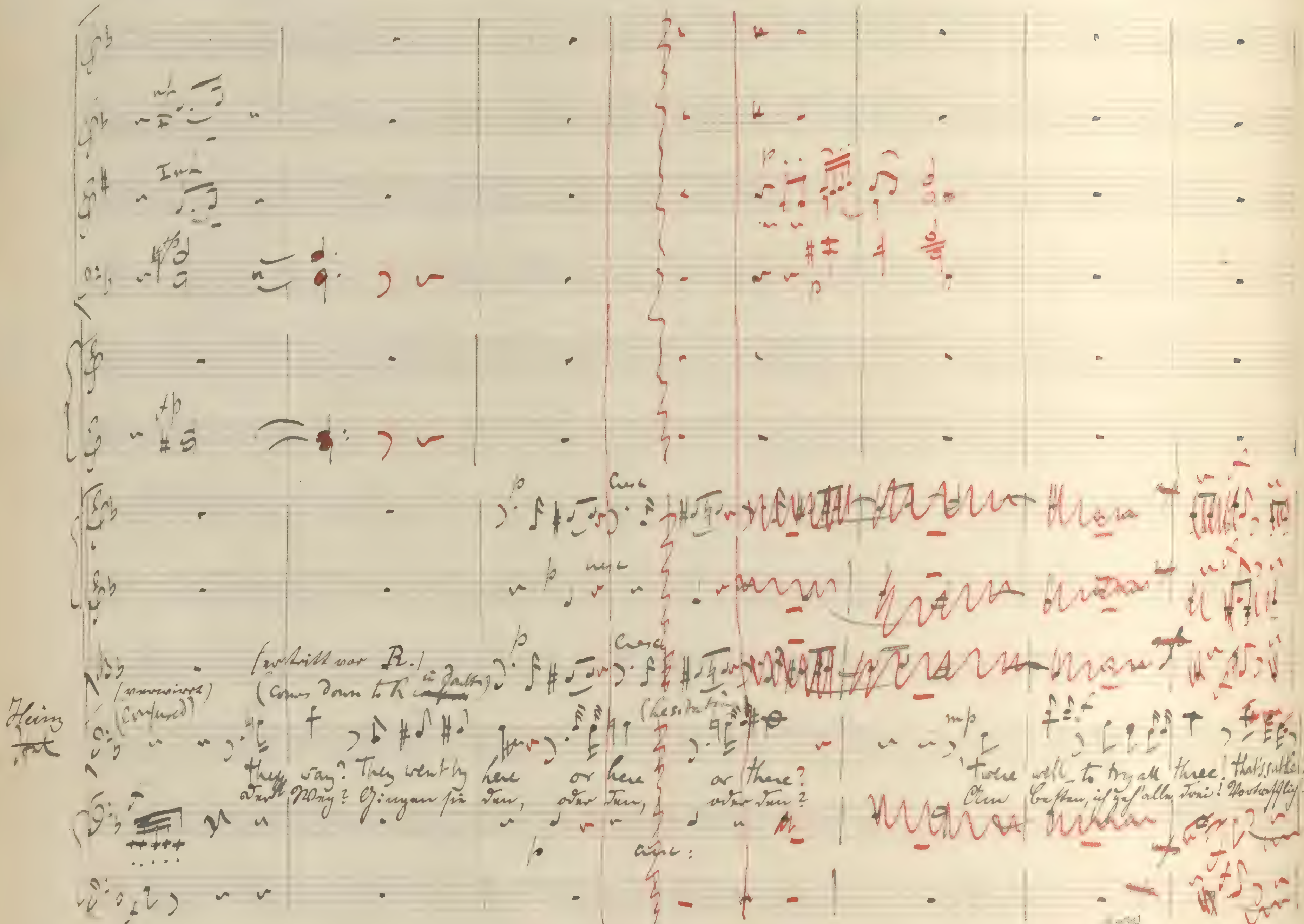


(He makes a conspicuous cross with ~~a~~ the chalk on the wrong door.

Er macht ein deutliches Kreuz an die falsche Thür)

(lässt die Kreide fallen)

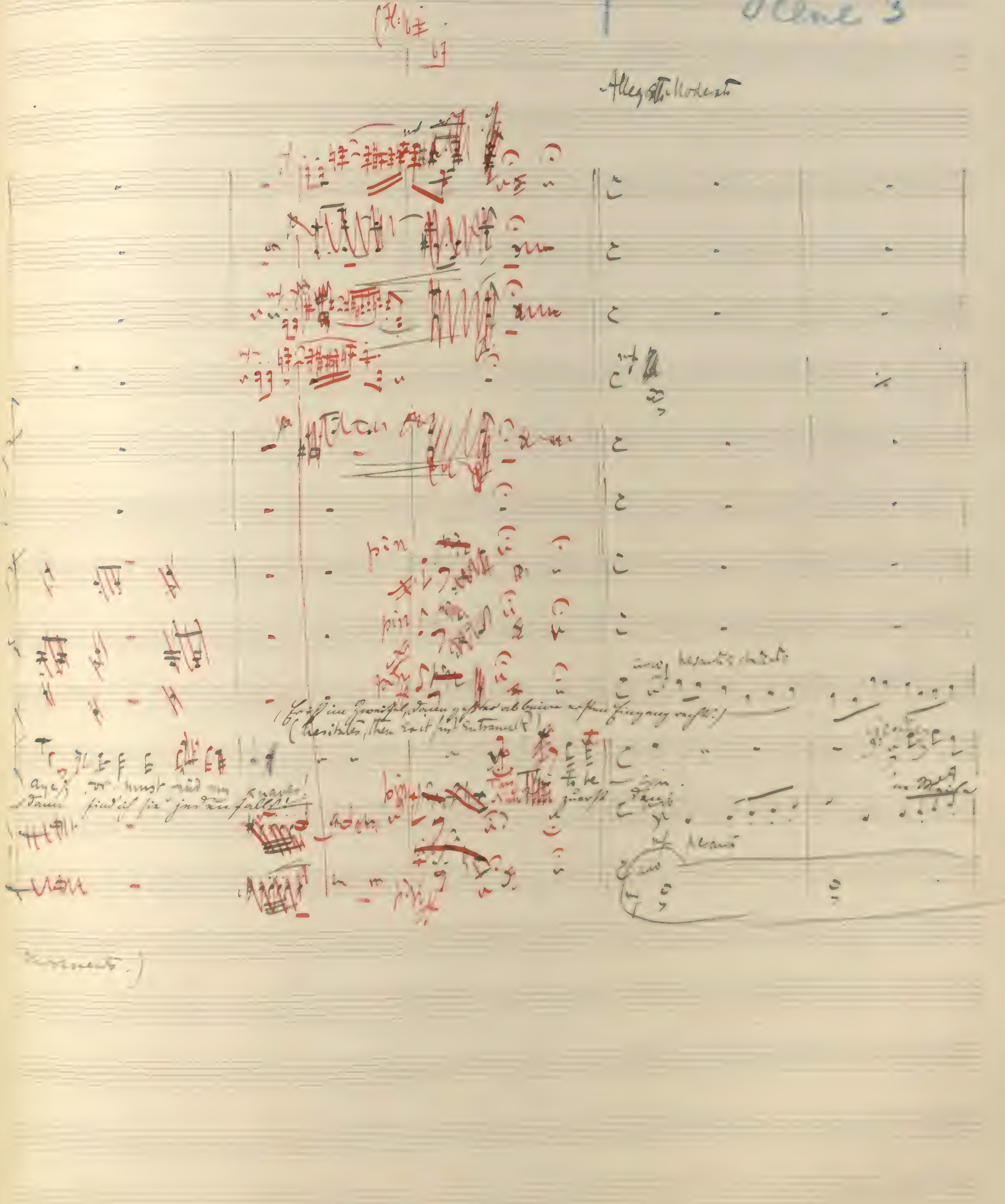

cresc
a fair plain mark that any fool can note!
the way?

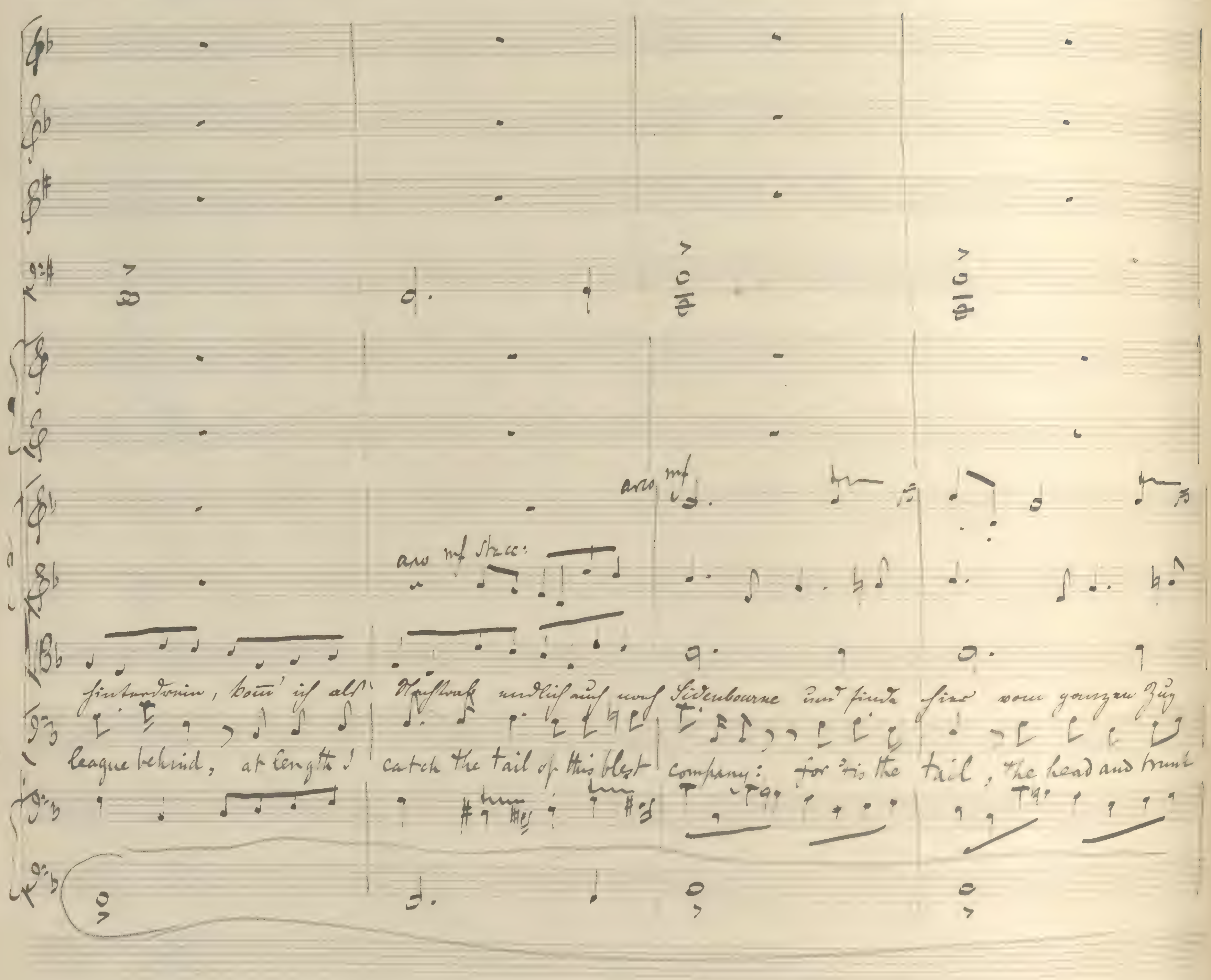


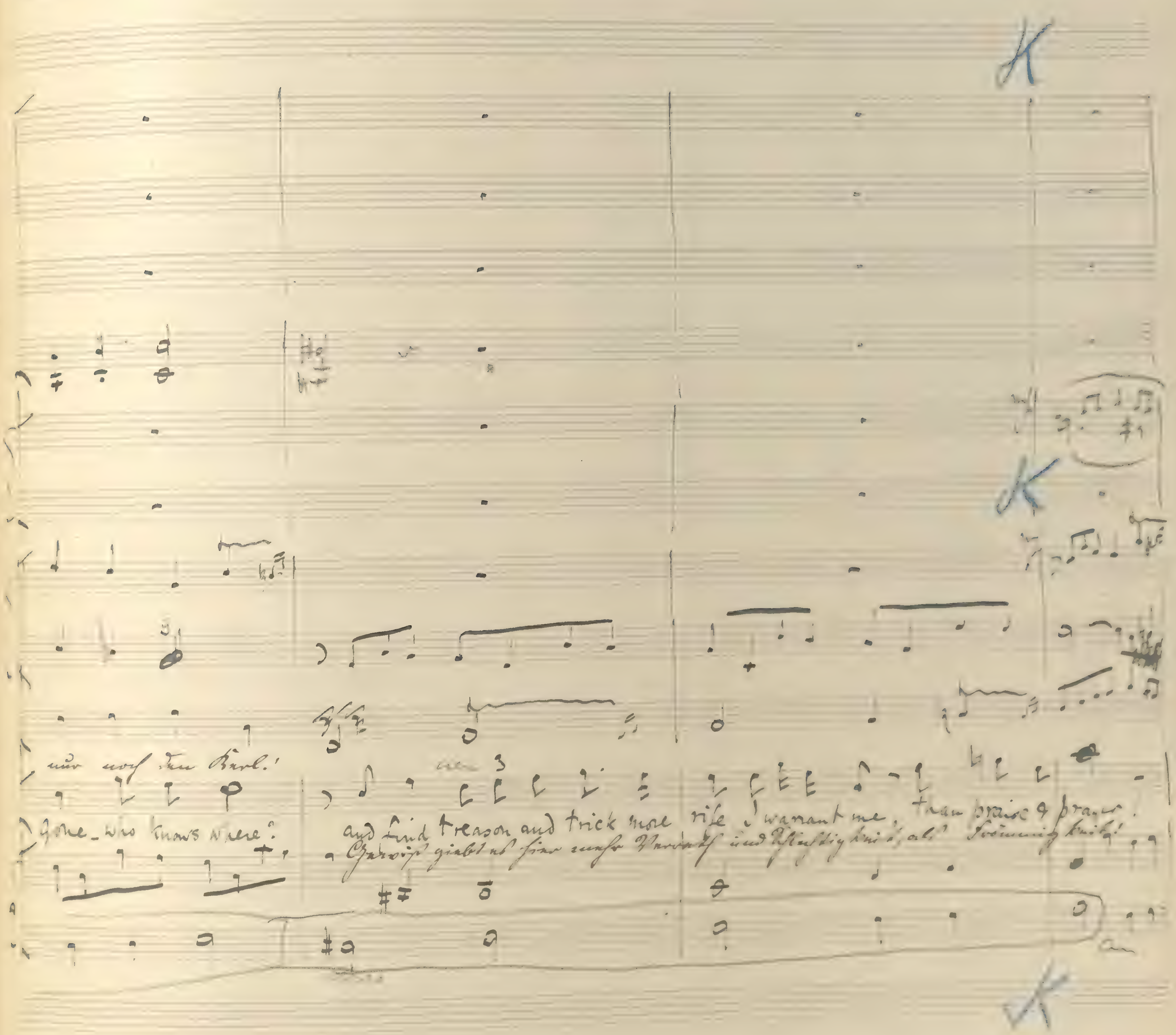
(Geoffrey enters by ... L.U.E. and, unobserved by Hal, watches his friend

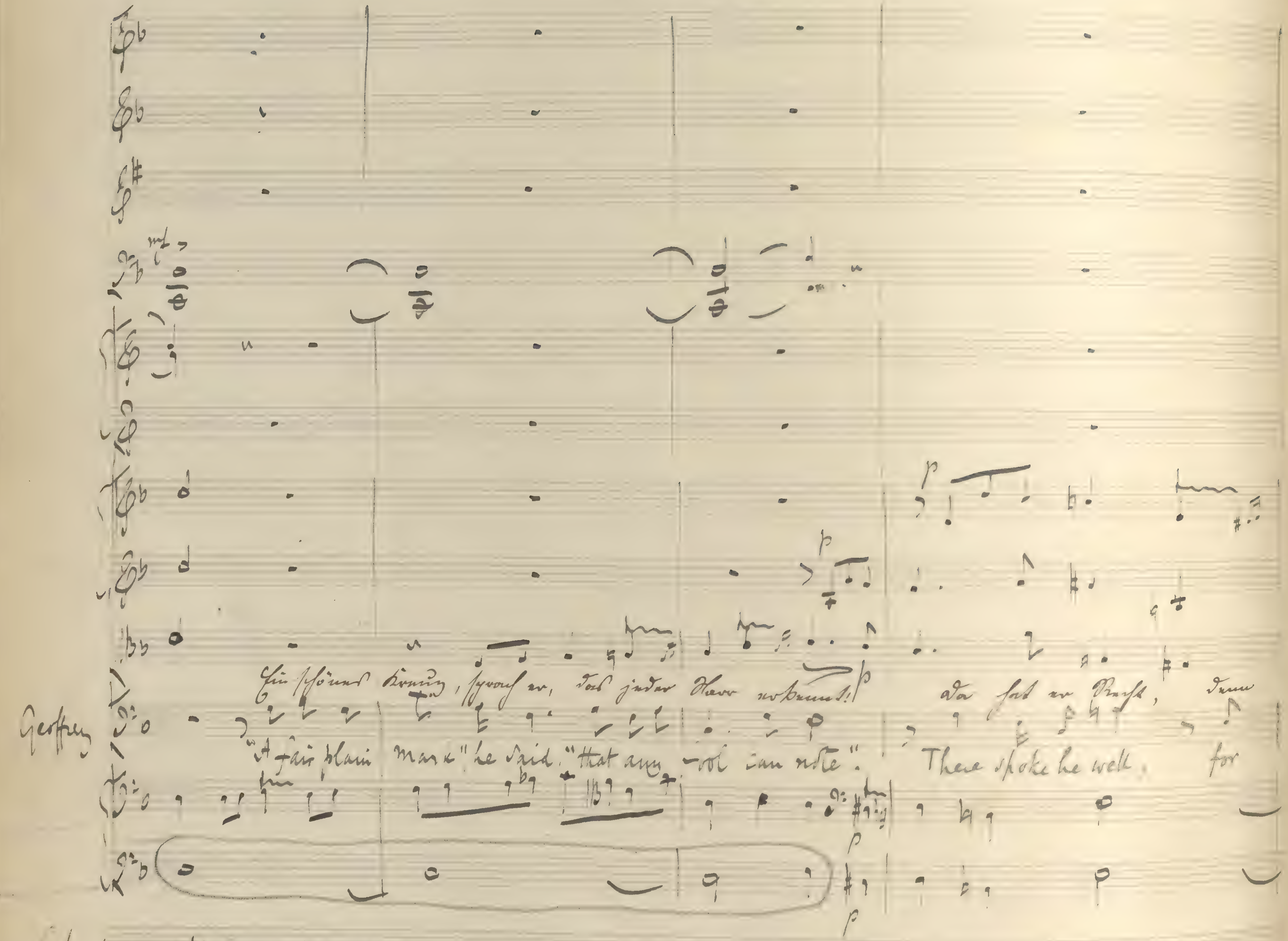
(Geoffrey tritt auf und beobachtet ihn, von Heinz ungesehen)

Scene 3

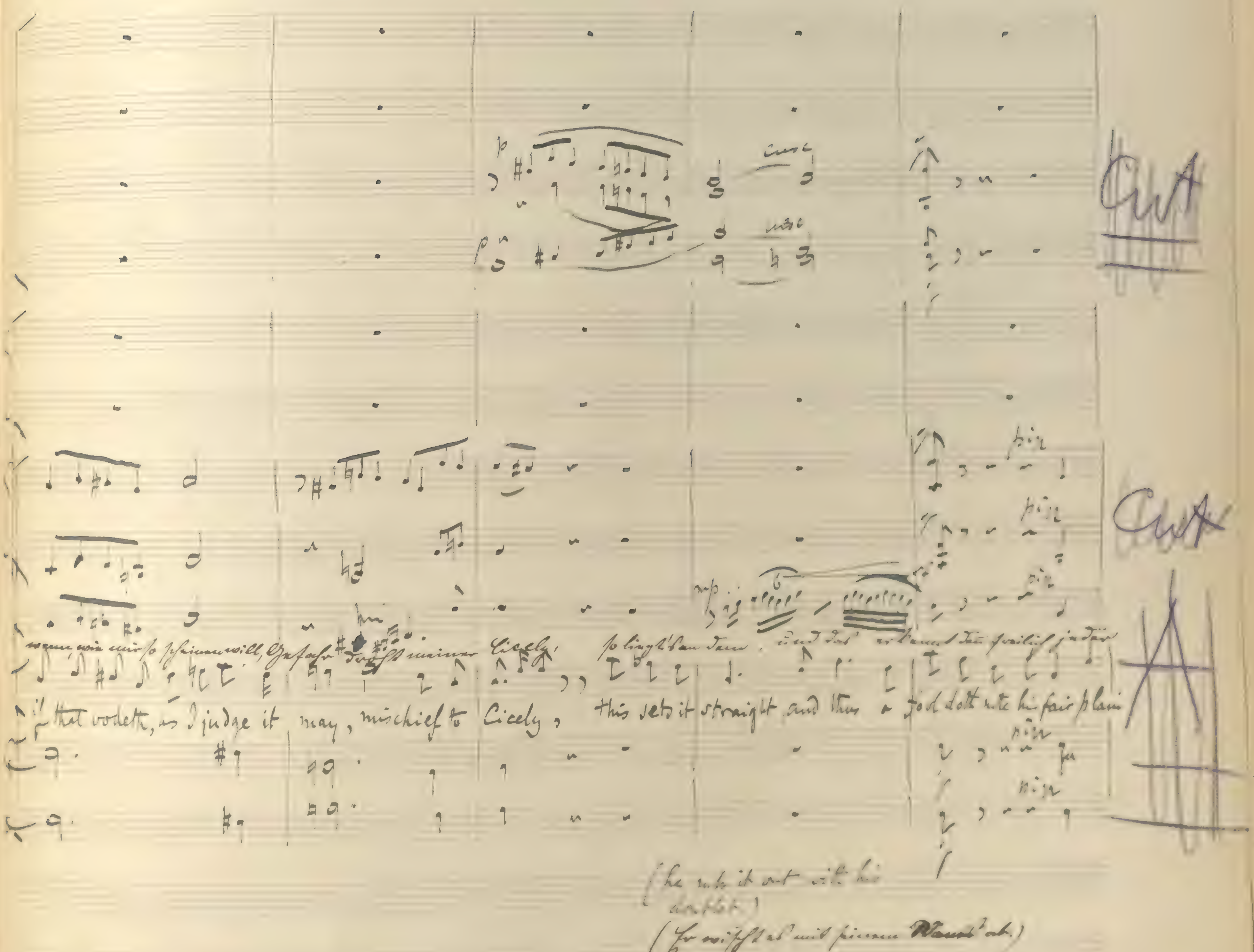


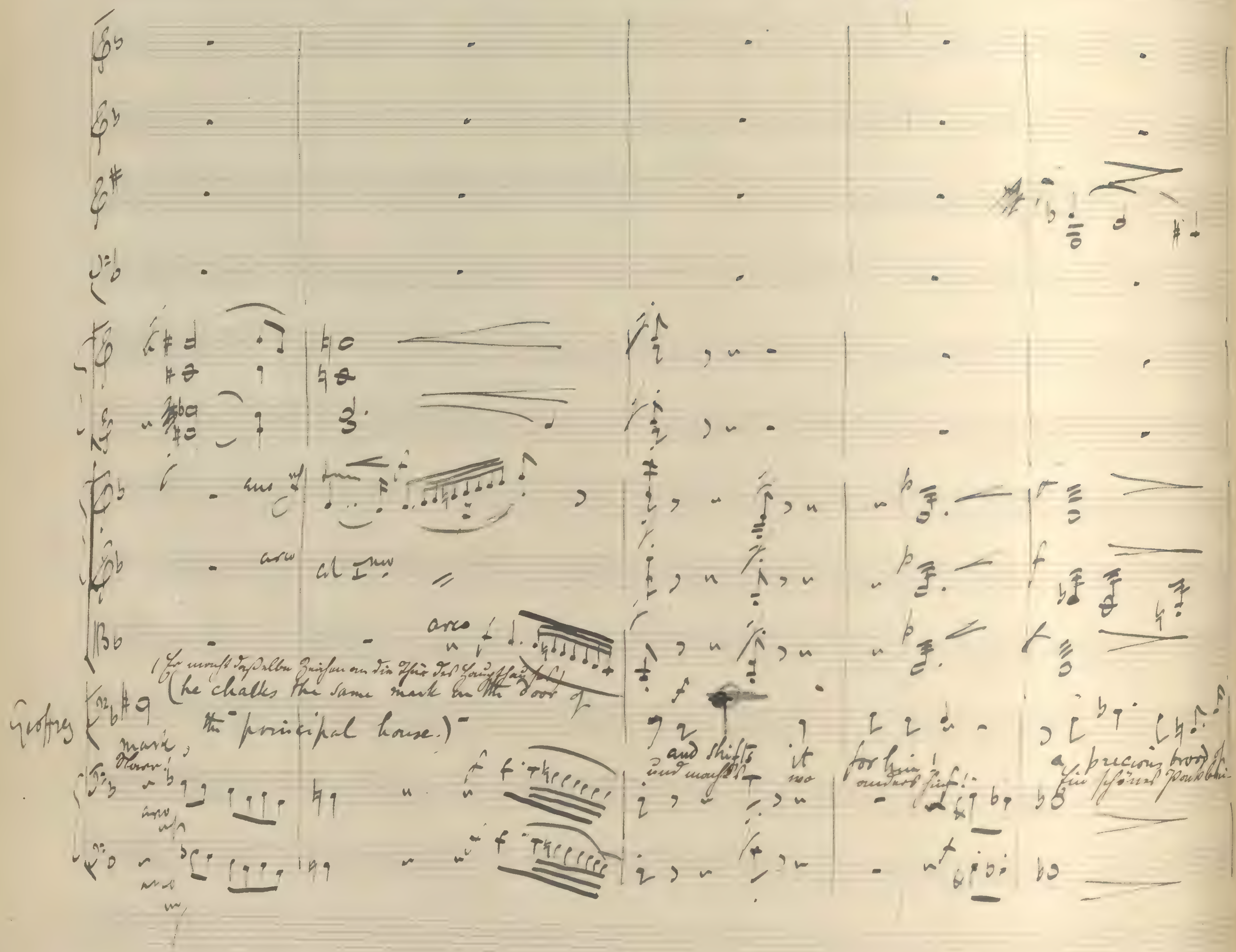

arco mf
arco mf stacc.
Geoffrey
league behind, at length I catch the tail of this blest company: for 'tis the tail, the head and trunk

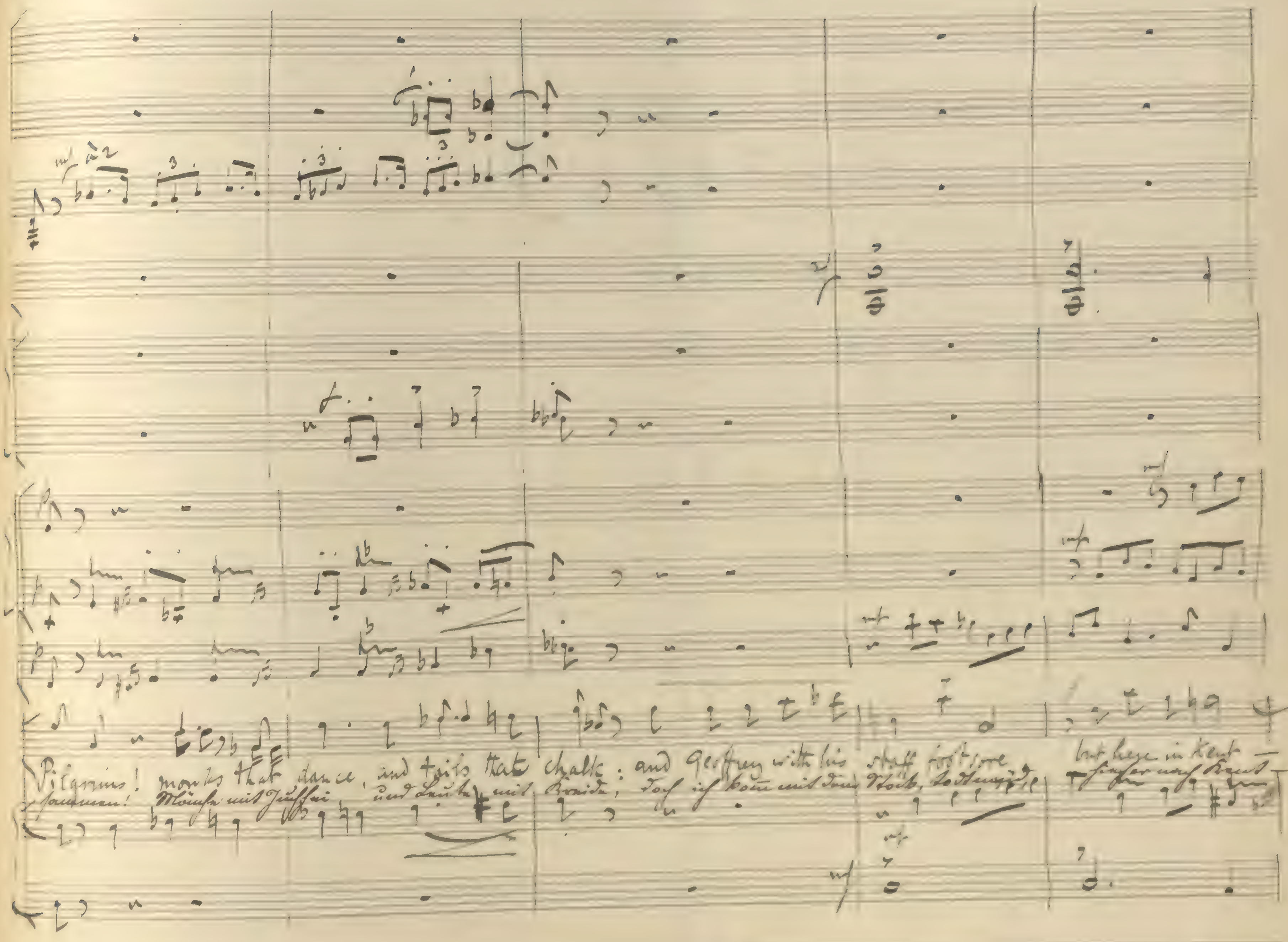

K
Gone - who knows where?
and find treason and trick more rife I warrant me, than praise & prayer.
K
K

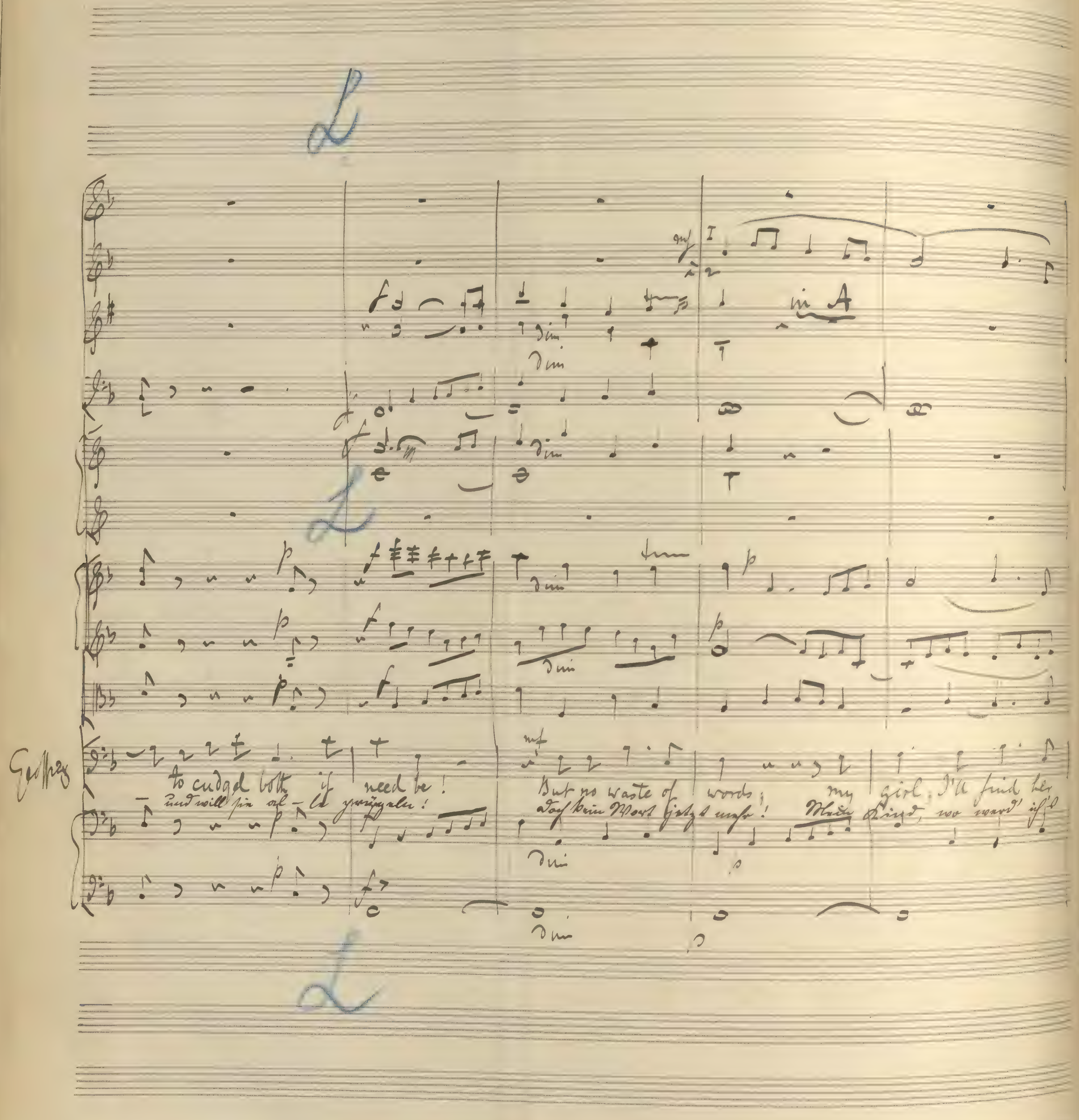


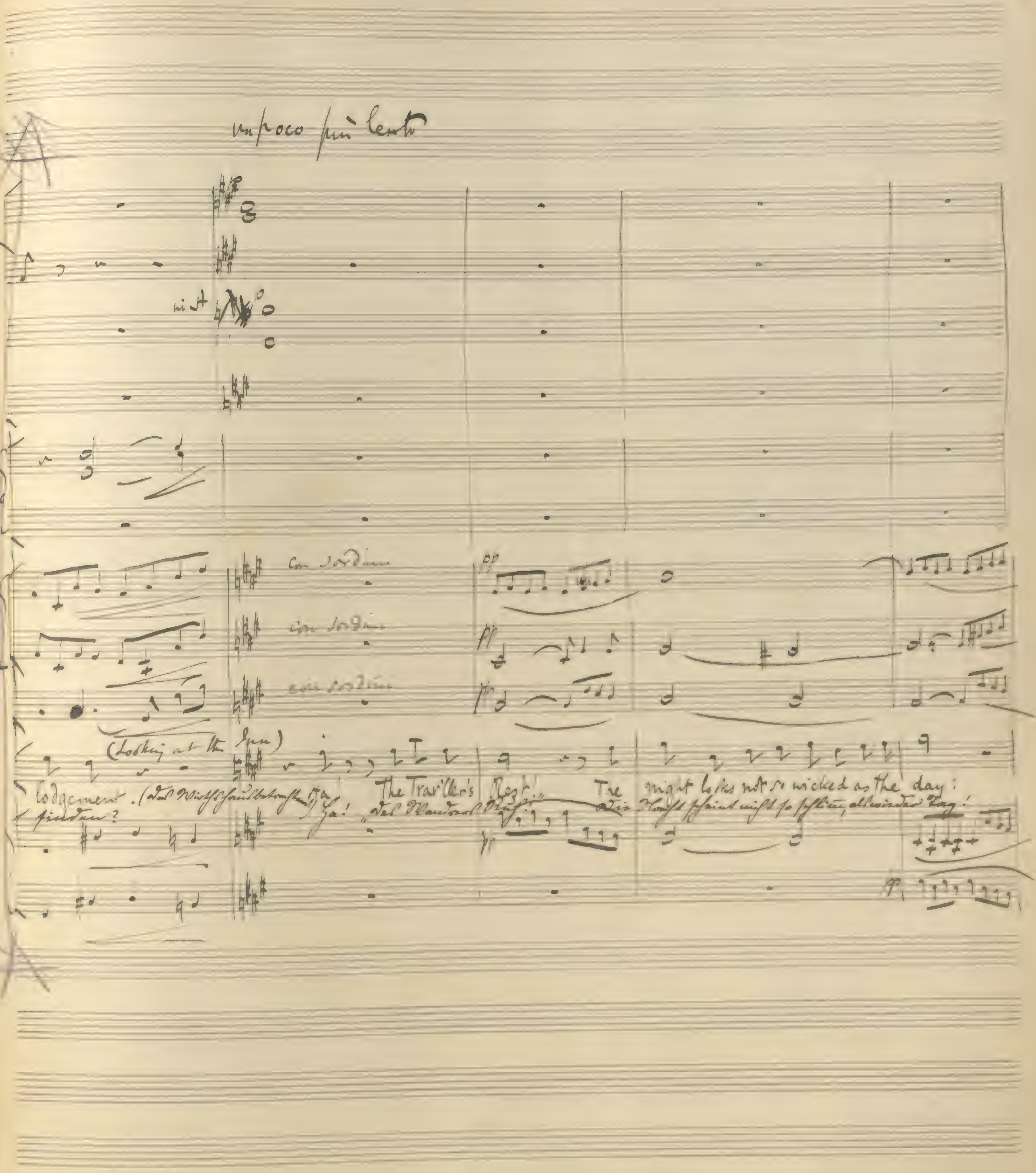
(he picks up the piece of chalk)
(Er hebt das Stück Kreide auf.)

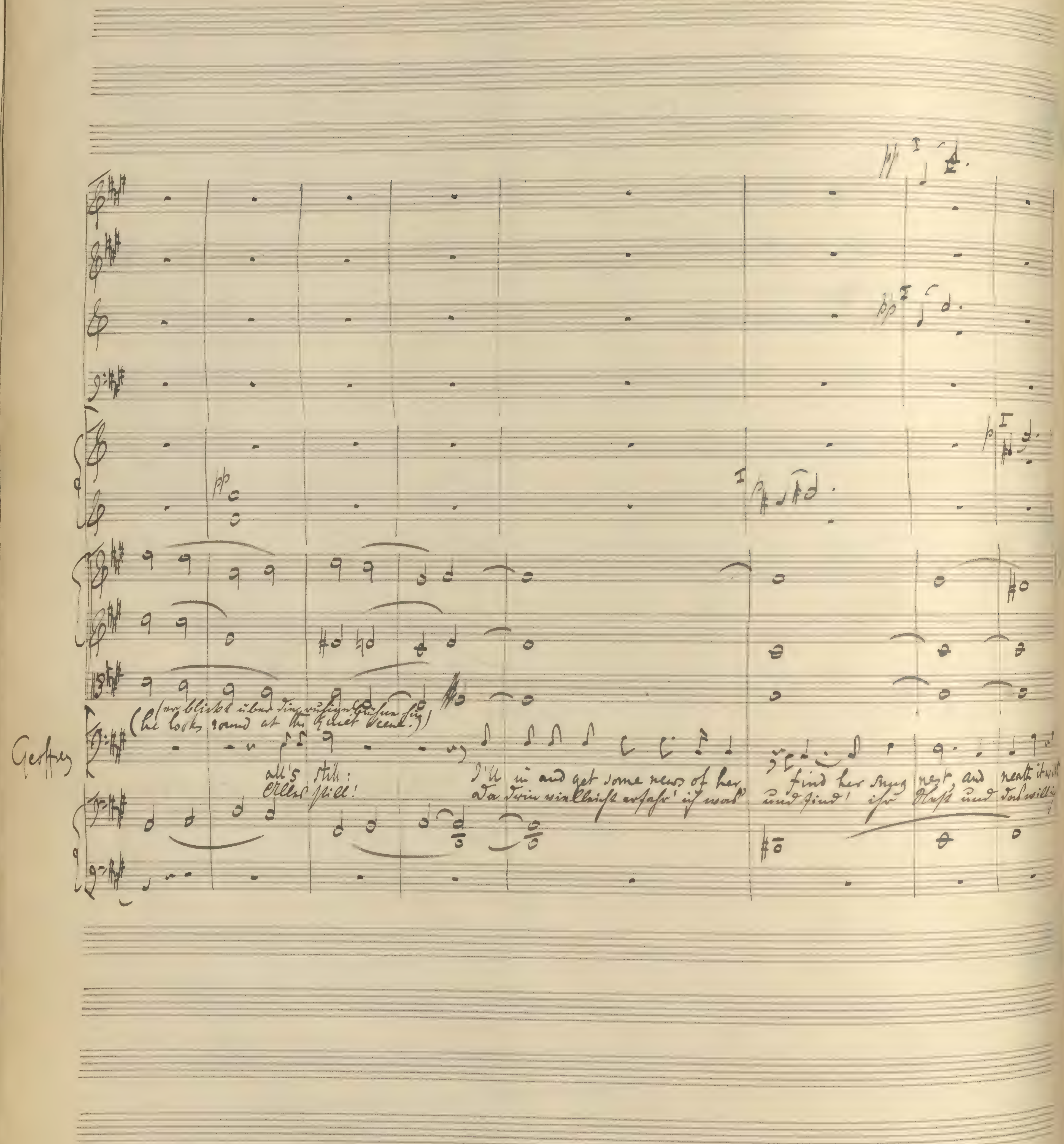

Cut
Cut
may, mischief to Cicely,
this sets it straight and thus

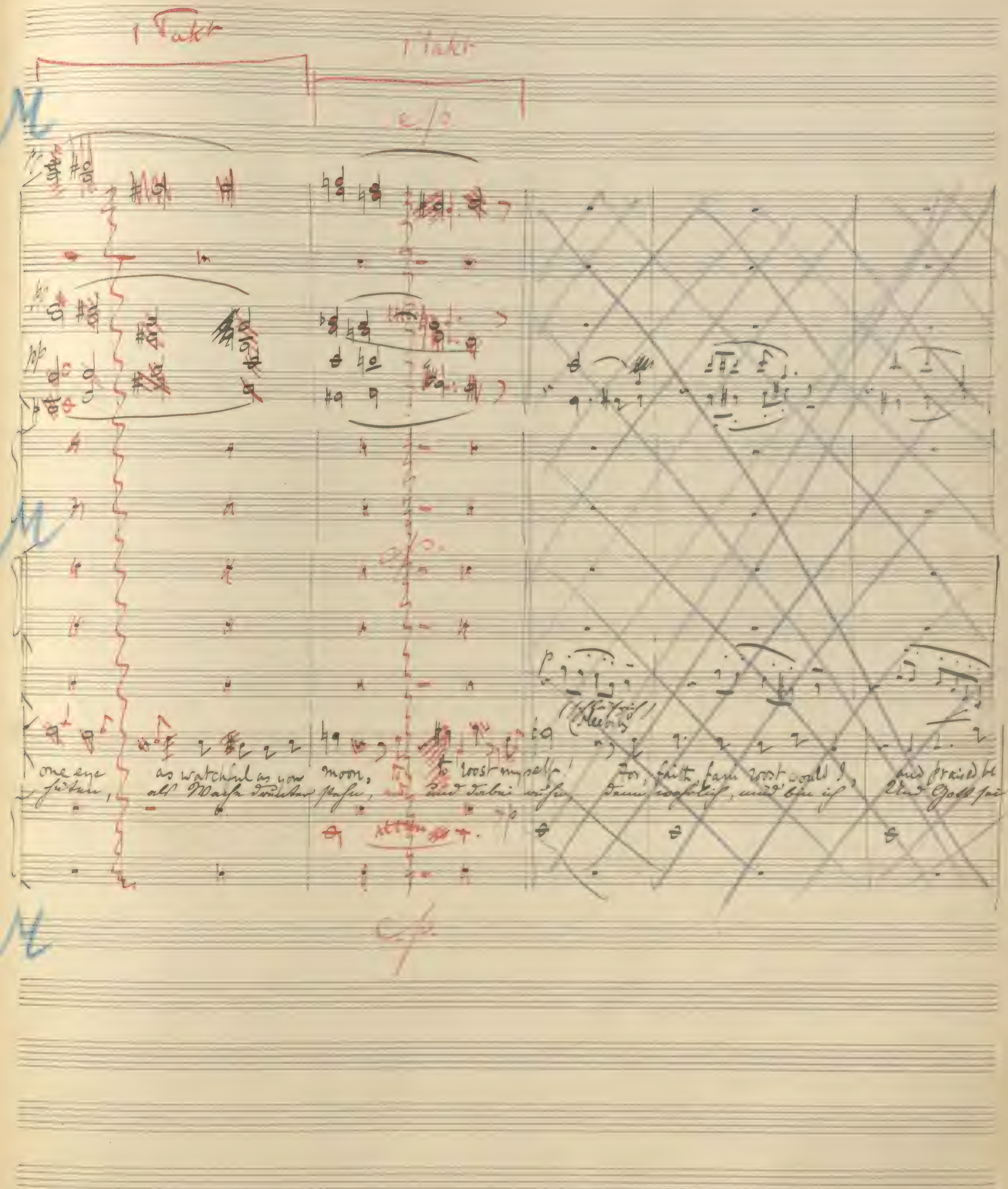

arco
Geoffrey
(he chalks the same mark on the door of the principal house.)
mark,
and shifts it for him!
a precious word of

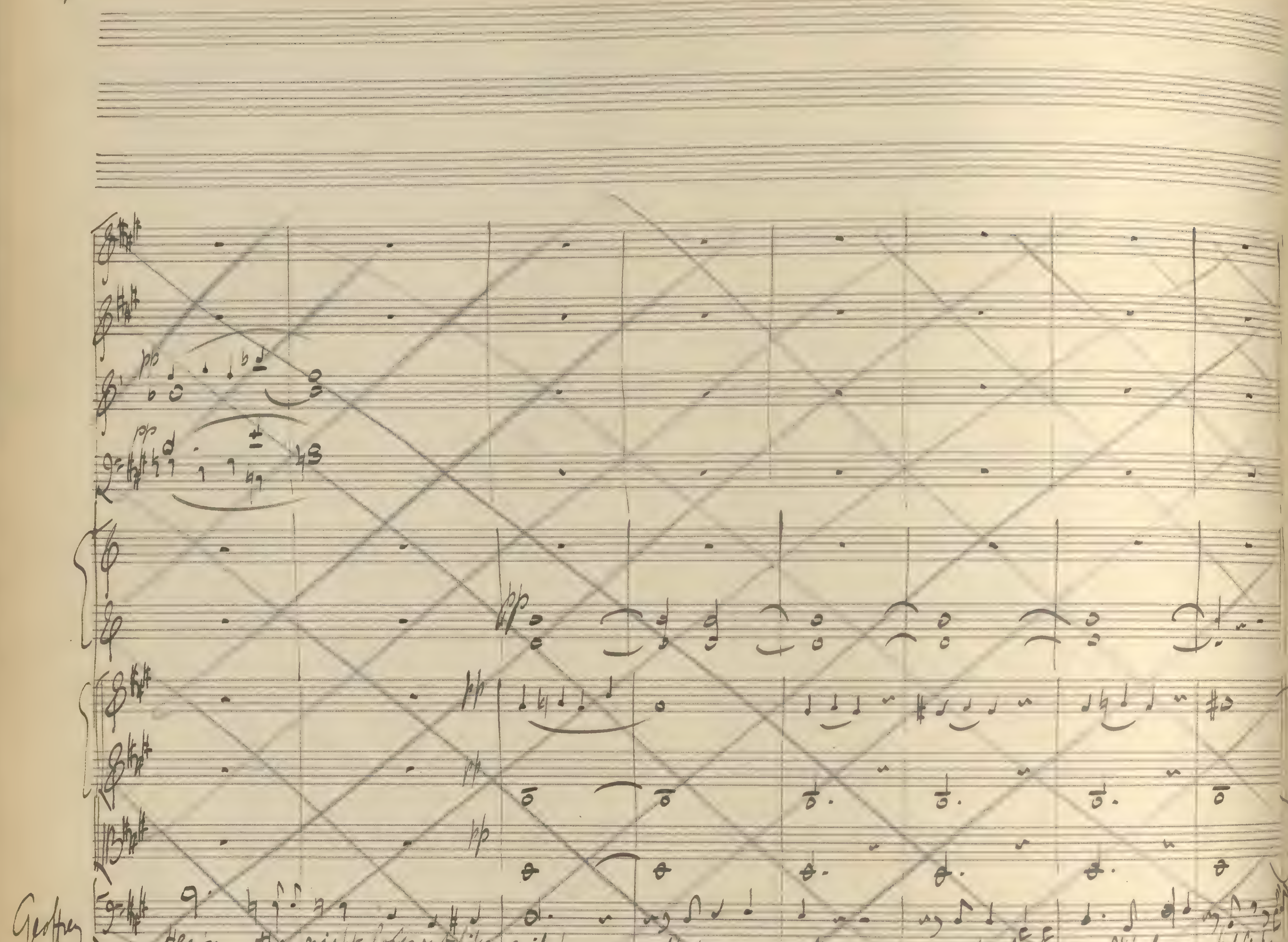

Pilgrims! monks that dance, and tails that chalk: and Geoffrey with his staff footsore
but here in Kent


Geoffrey
to cudgel both if need be!
But no waste of words; my girl, I'll find her
in A

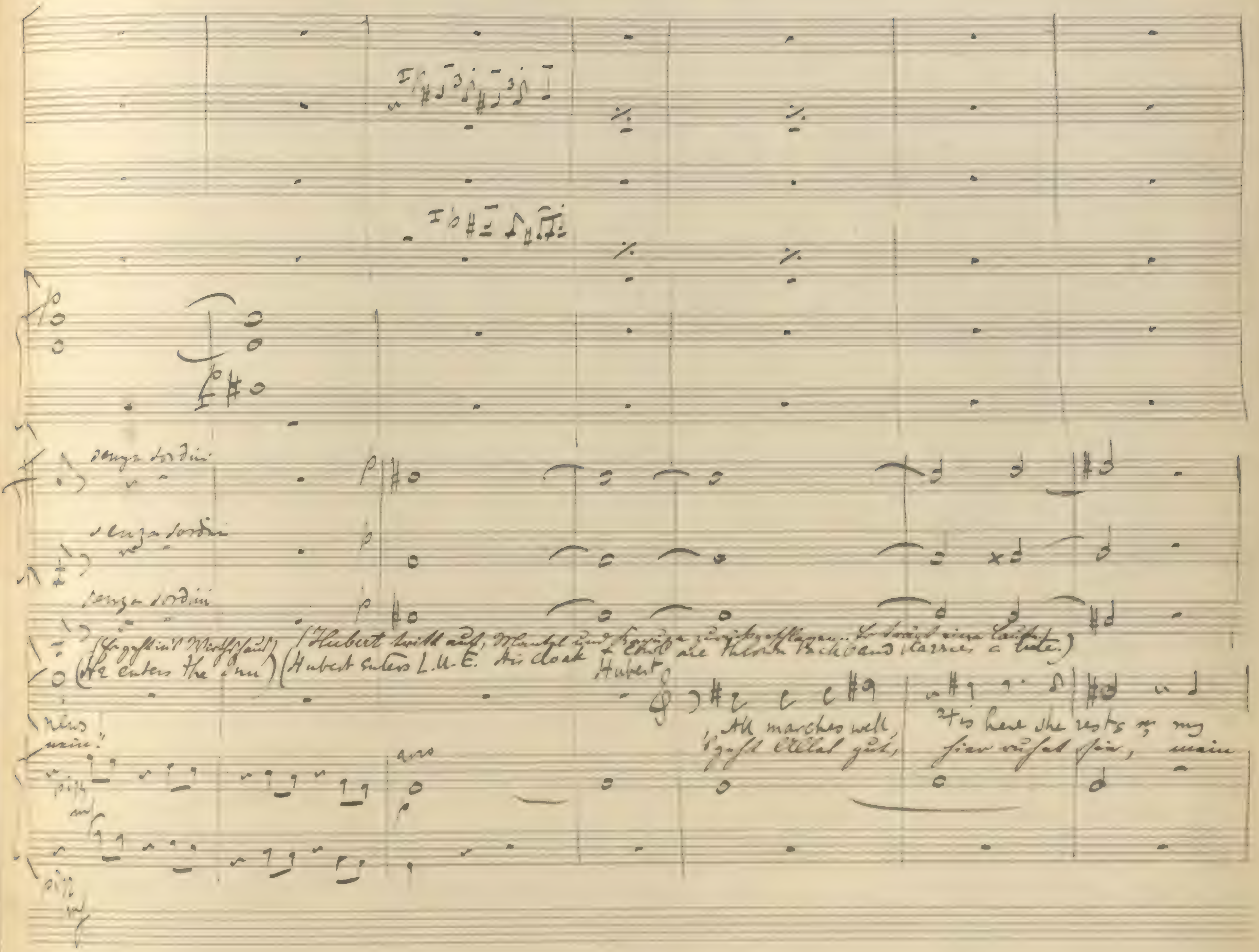

un poco più lento
con sordino
con sordino
(Looking at the Sign)
Lodgement.
Ha!
The Traveller's Rest.
The night looks not so wicked as the day:
Ja!

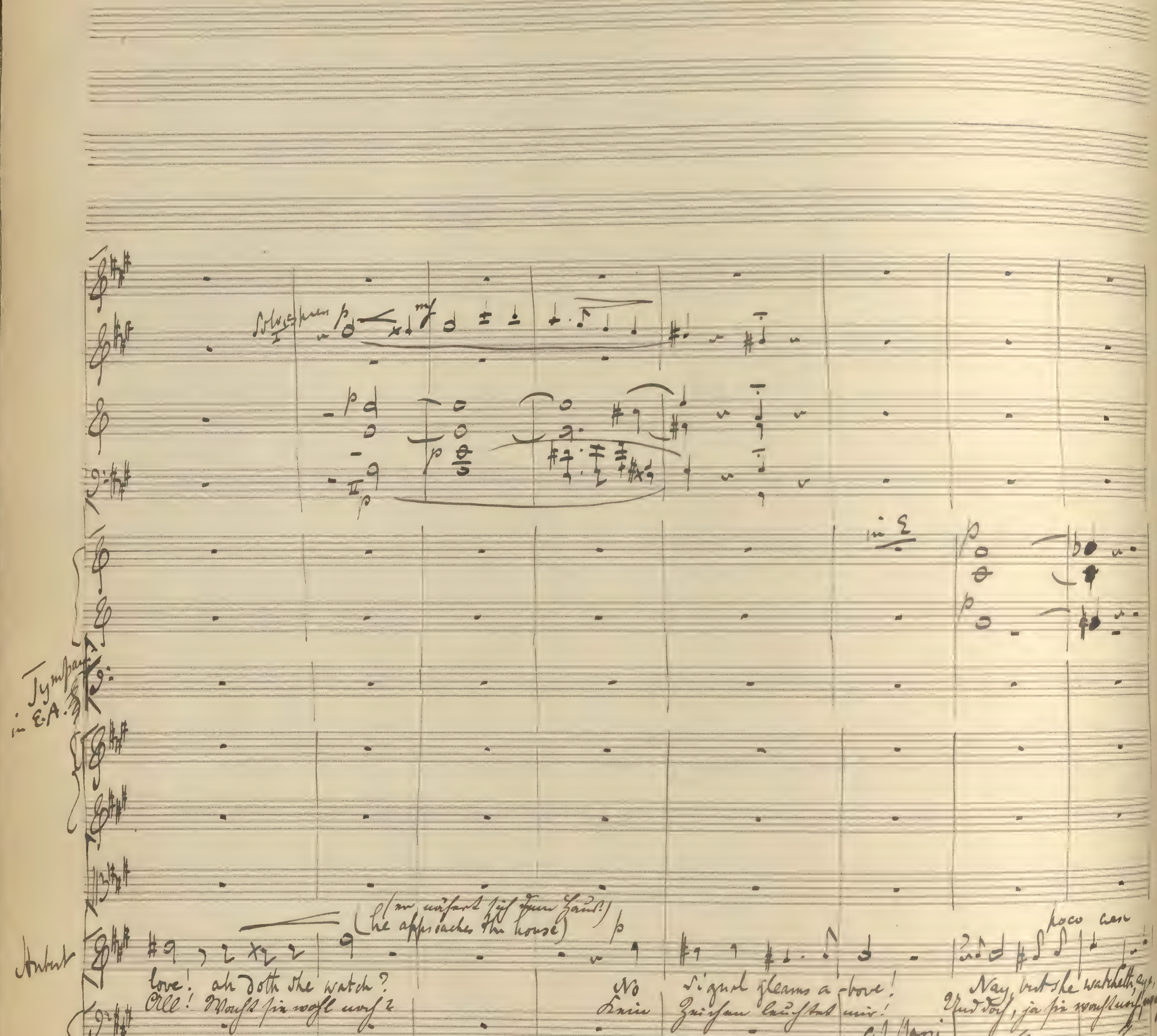

Geoffrey
(he looks round at the Quiet Scene.)
all's still:
Alles still!
I'll in and get some news of her
Find her snug nest, and neath it will

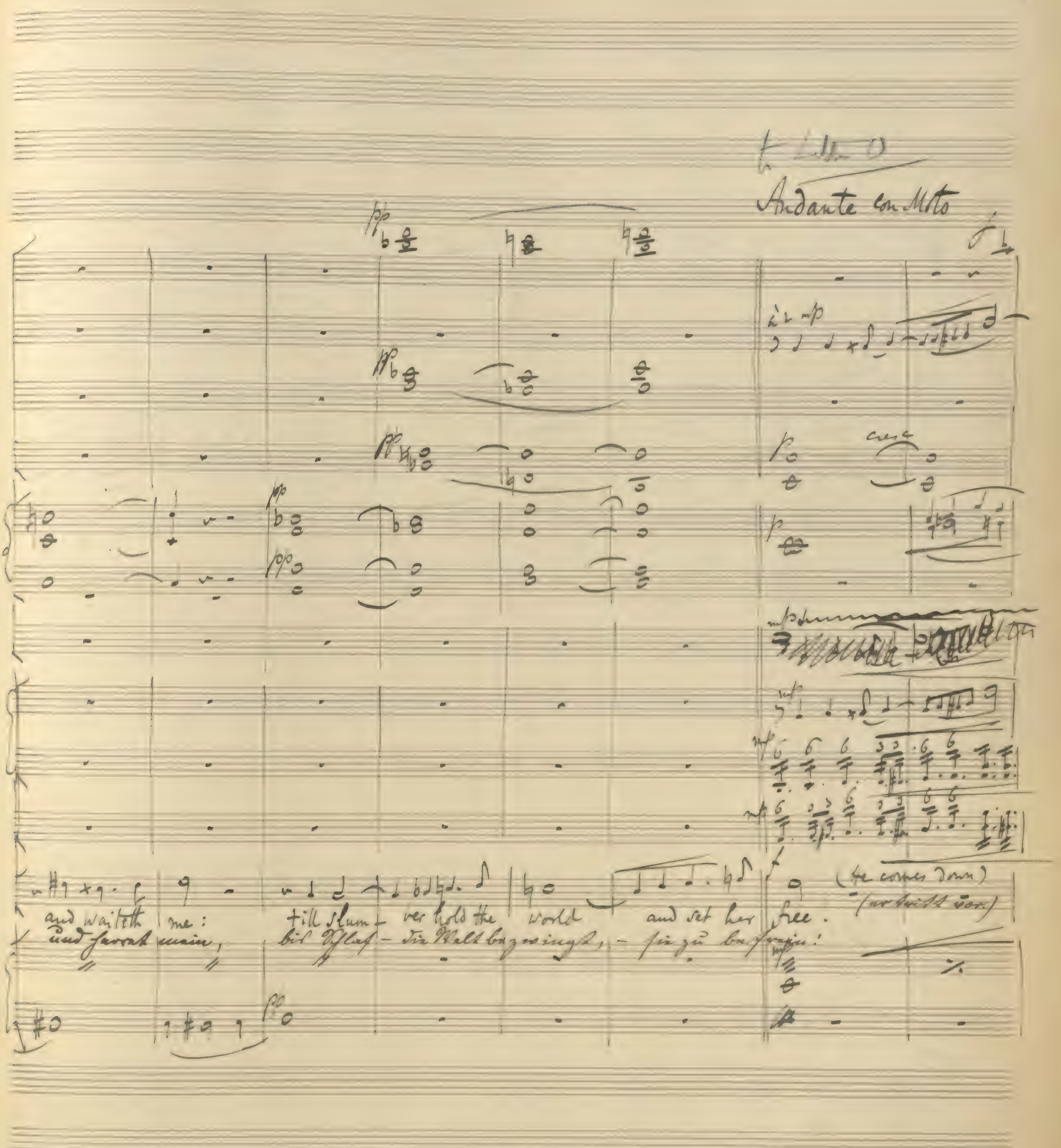

1 Takt
1 Takt
one eye
as watchful as yon
moon,
to roost myself!
For, faith, fain rest could I,
and praised be
hüten,
als Wache dunkler
und dabei

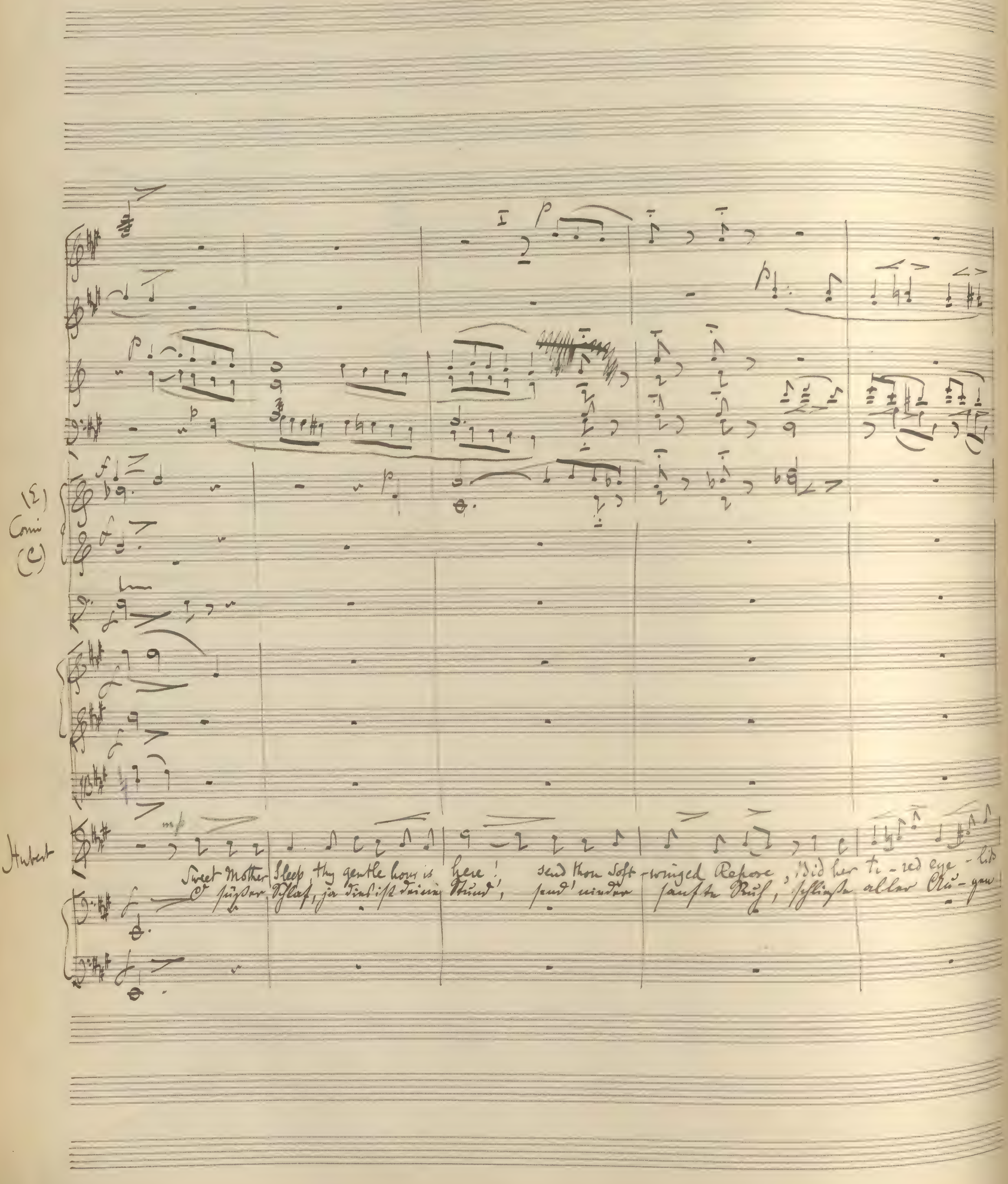

Geoffrey
Heav'n, the night looks not like guile! that omens well, maybe, that eye I'll close
pp

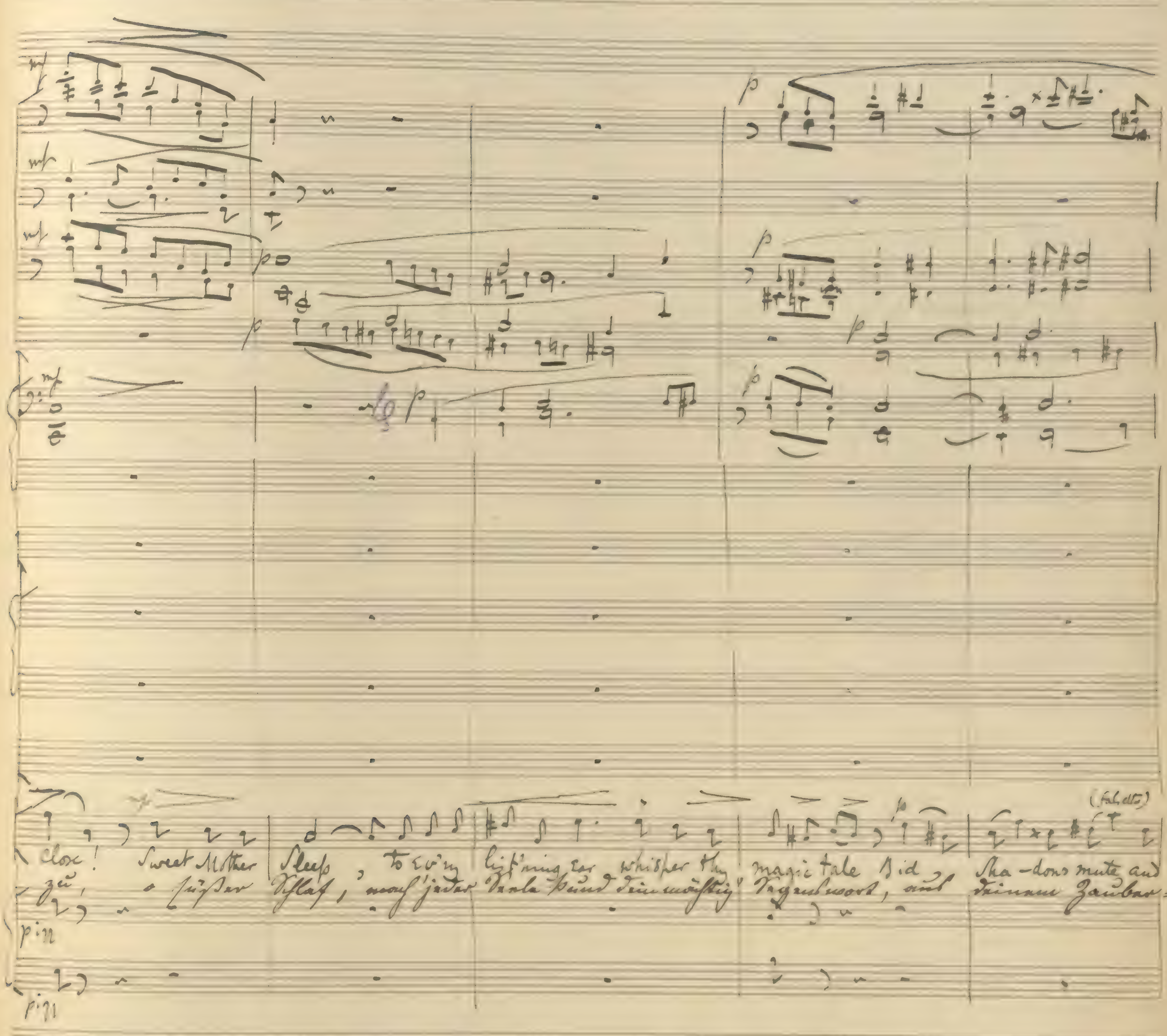
Scene 4

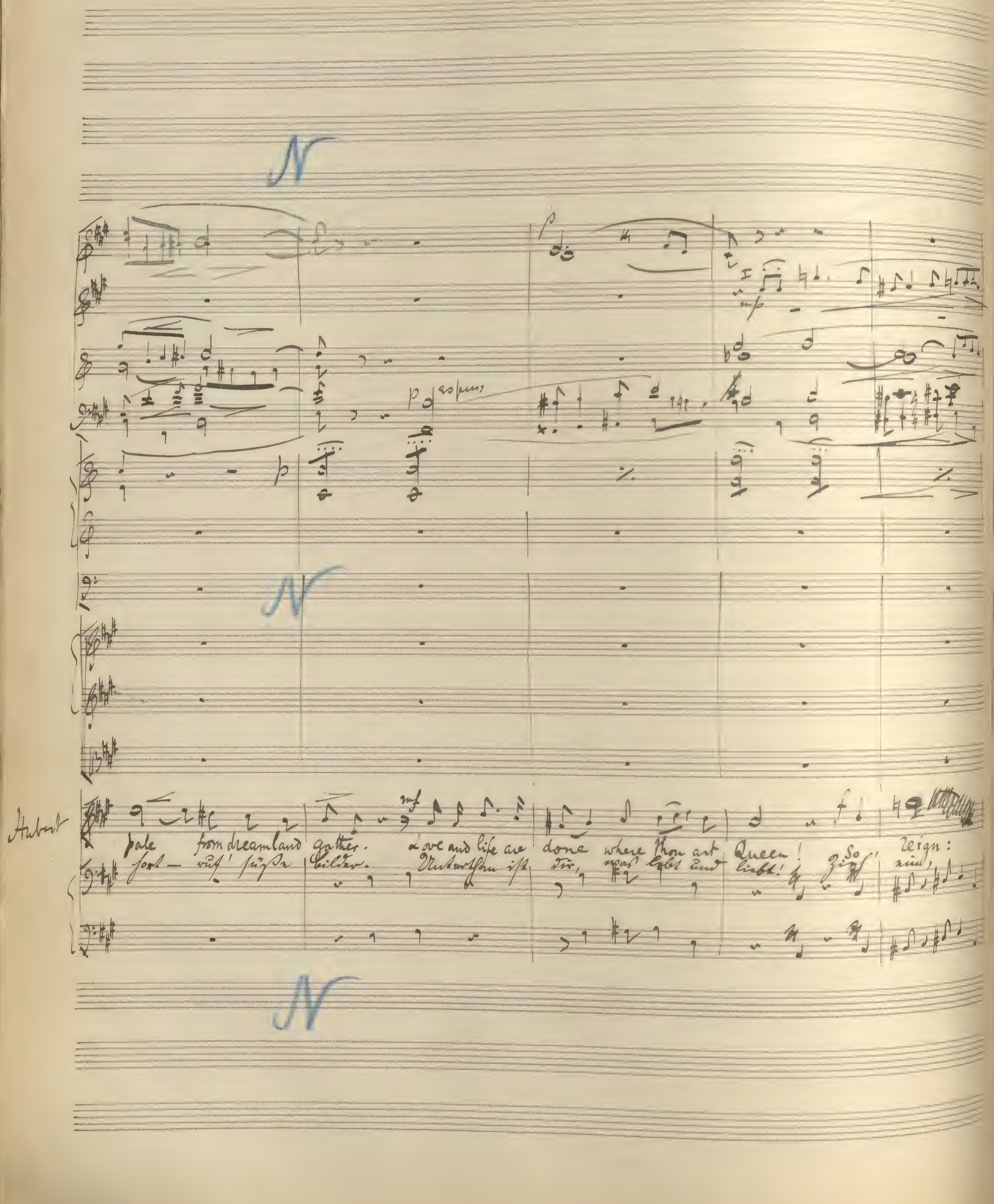

senza sordini
senza sordini
senza sordini
(He enters the Inn)
(Hubert enters L.U.E. His cloak
Hubert
All marches well,
'Tis here she rests my
main
pizz.
arco
pizz.


Solo
Tympani in E.A.
Antant
(he approaches the house)
p
poco cres
love! ah doth she watch?
No signal gleams a-bove!
Nay but she watcheth, aye,
Col Bassi

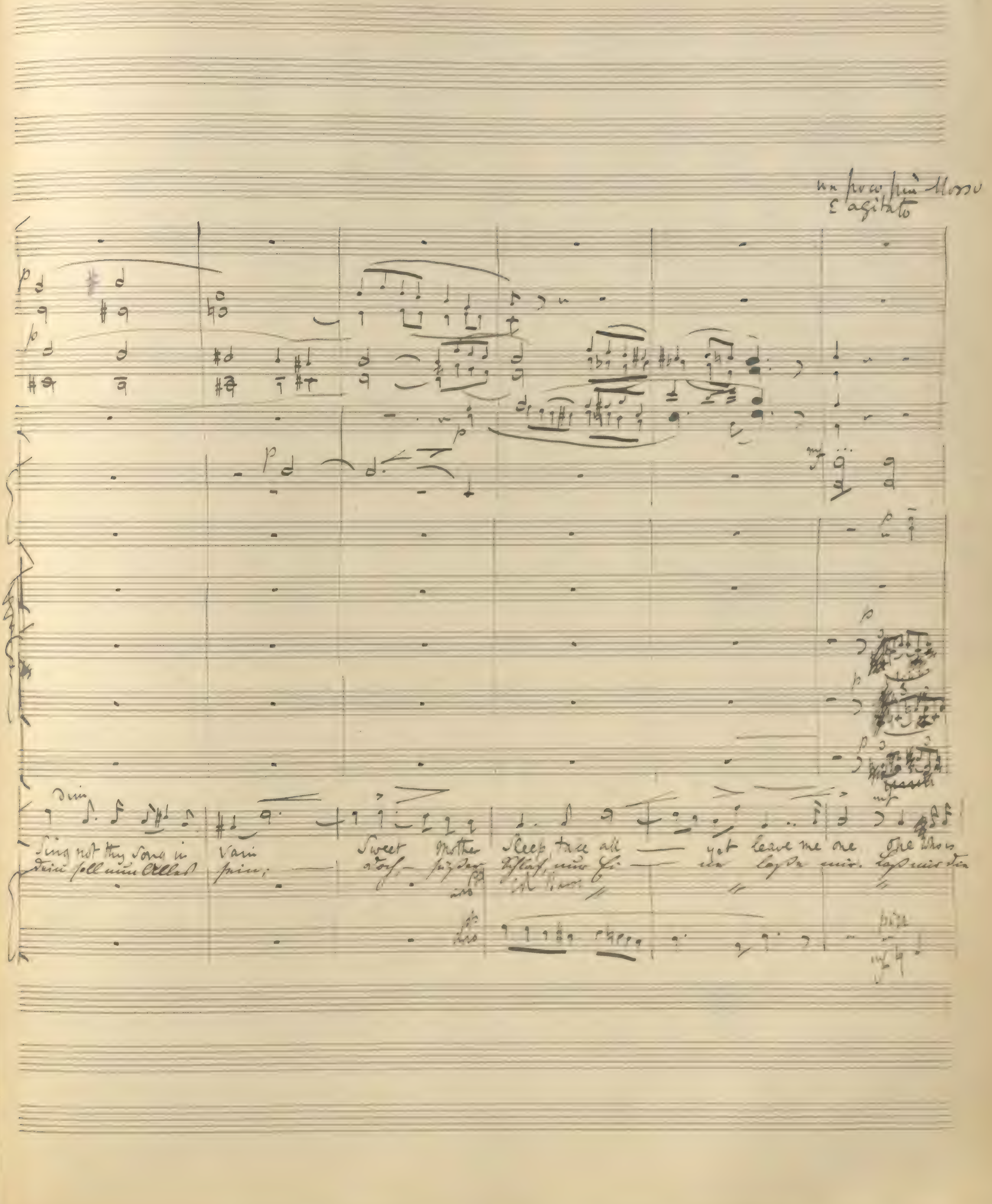

Andante con Moto
and waiteth me: till slumber hold the world and set her free.
und harret mein, bis Schlaf die Welt bezwinget, sie zu befreien!
(he comes down)
(er tritt vor.)

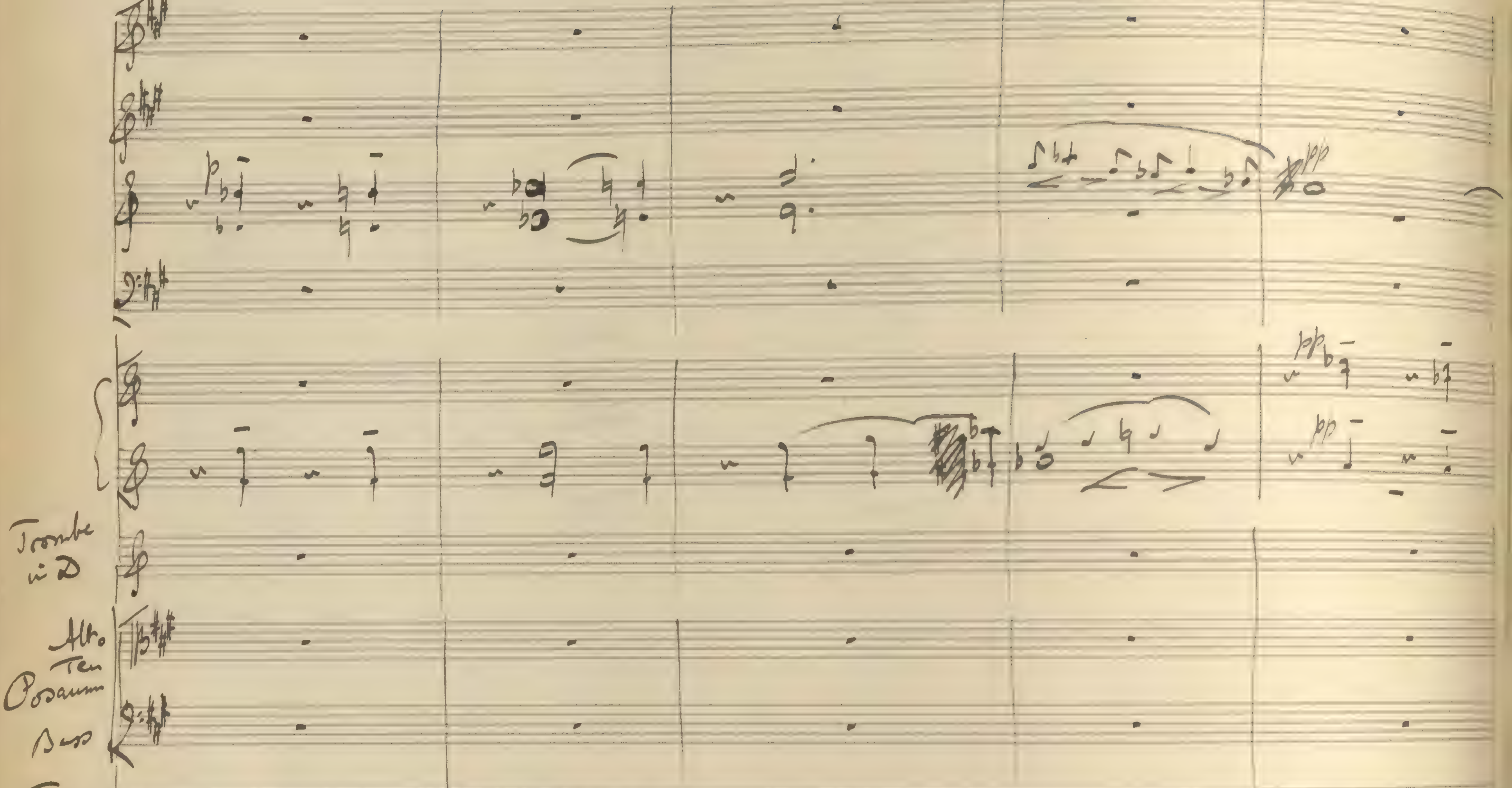

(E)
Corni
(C)
Hubert
Sweet Mother Sleep thy gentle hour is here! send thou soft-winged Repose, bid her tired eyelids
O süßer Schlaf, ja dein ist deine Stund', send' wieder sanfte Ruh', schließe aller Augen

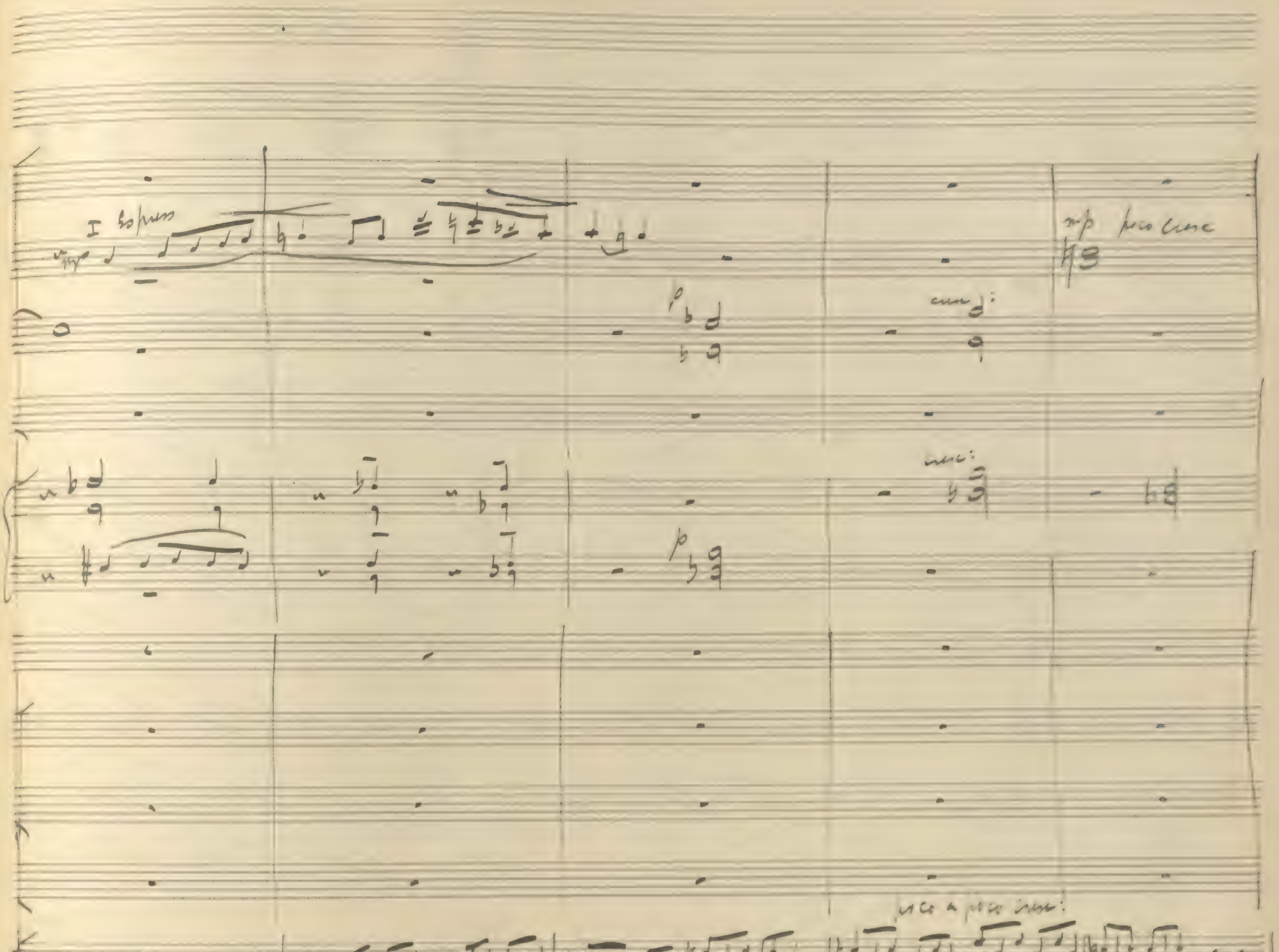

(falsetto)
Close! Sweet Mother Sleep, to ev'ry list'ning ear whisper thy magic tale bid Sha-dows mute and
zu, o süßer Schlaf,
deinem Zauber=

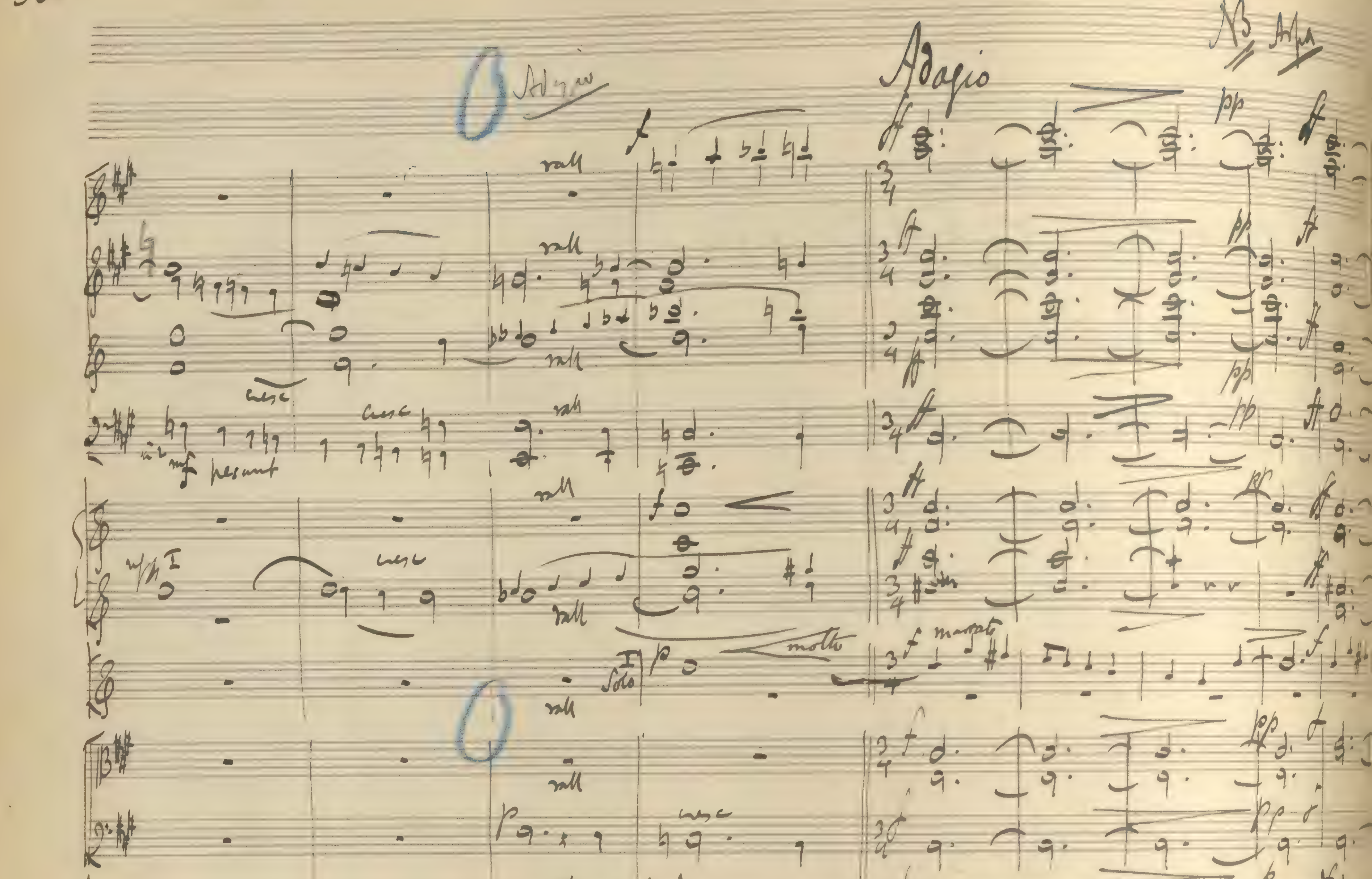


N
Hubert
pale from dreamland gather. Love and life are done where thou art Queen! So reign:
fort – ruf' süsse Bilder. Unterthan ist dir, was lebt und liebt! Zieh' ein,

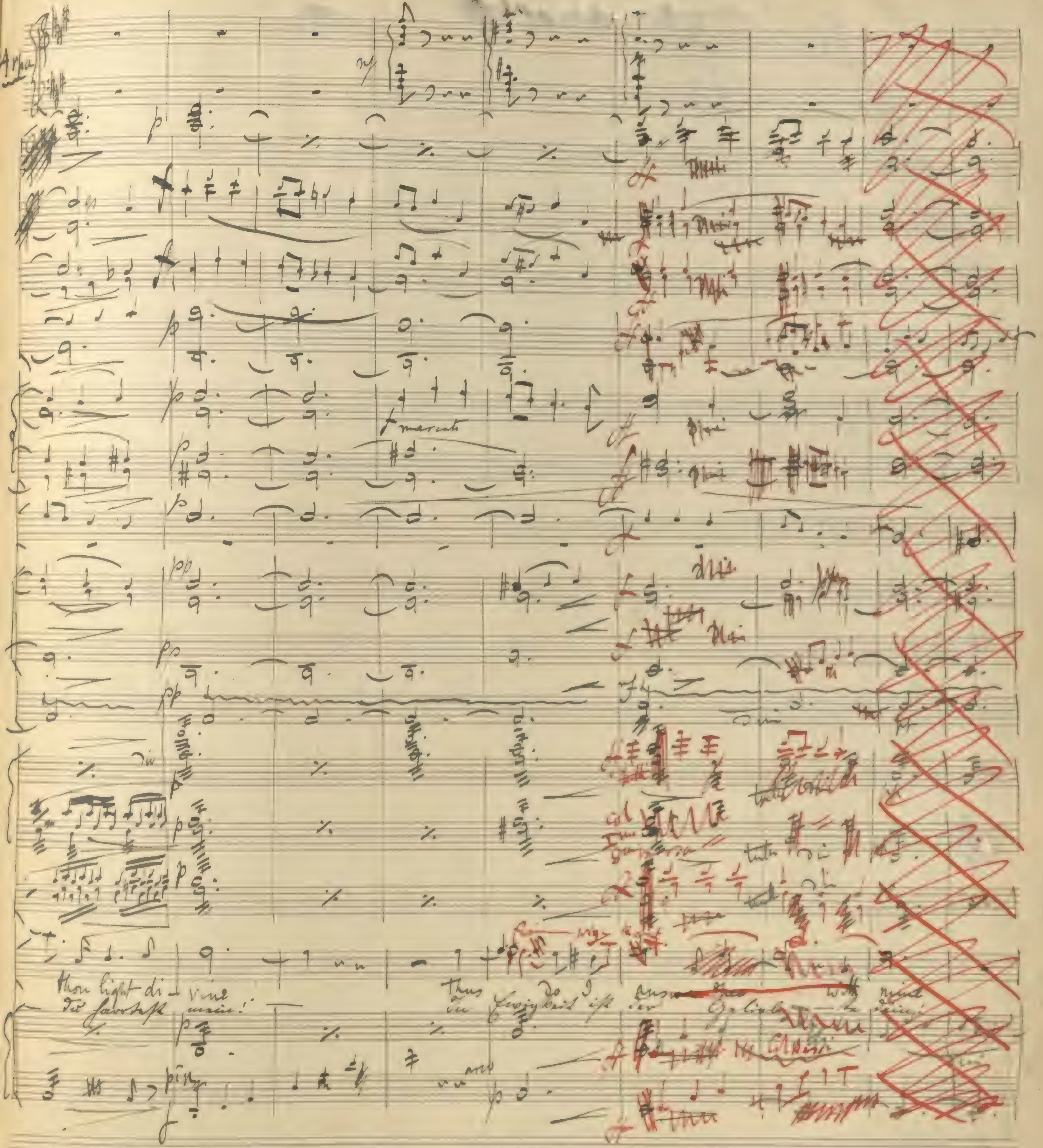

un poco più Mosso
e agitato
dim
Sing not thy song in
vain;
Sweet Mother
Sleep take all
yet leave me one
The whis


Trombe in D
Alto
Ten
Posaunen
Bass
Tymp
Hubert
sweet as thyself O Queen, whose smile is a sea of endless rest; whose voice is a dreamland
arco
pp
p

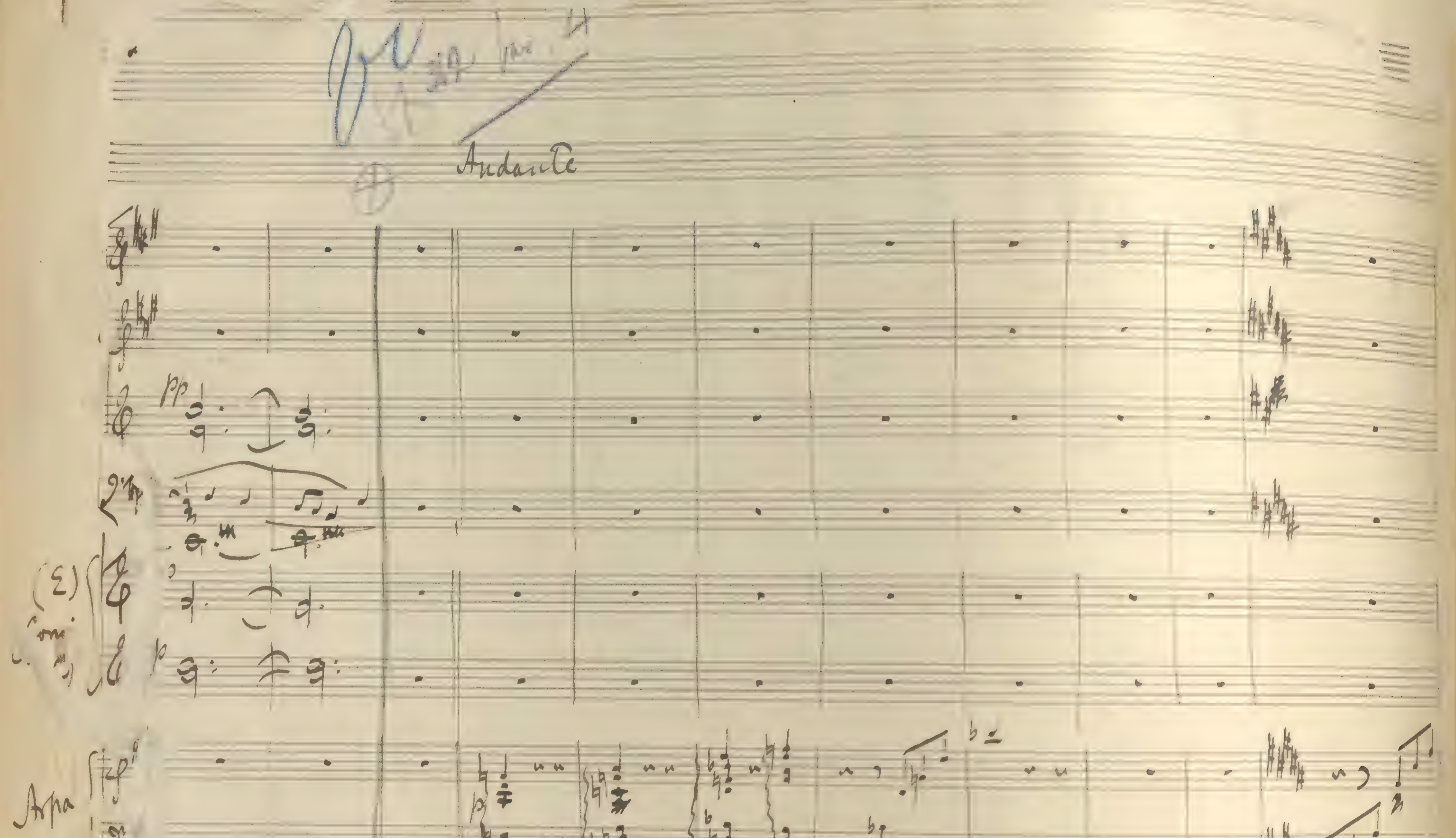

espress
mp poco cresc
poco a poco cresc:
poco a poco cresc:
poco a poco cresc:
melody, borne on a Zephyr from out the West my soul from toiling and fret to wean, as it
poco a poco cresc:

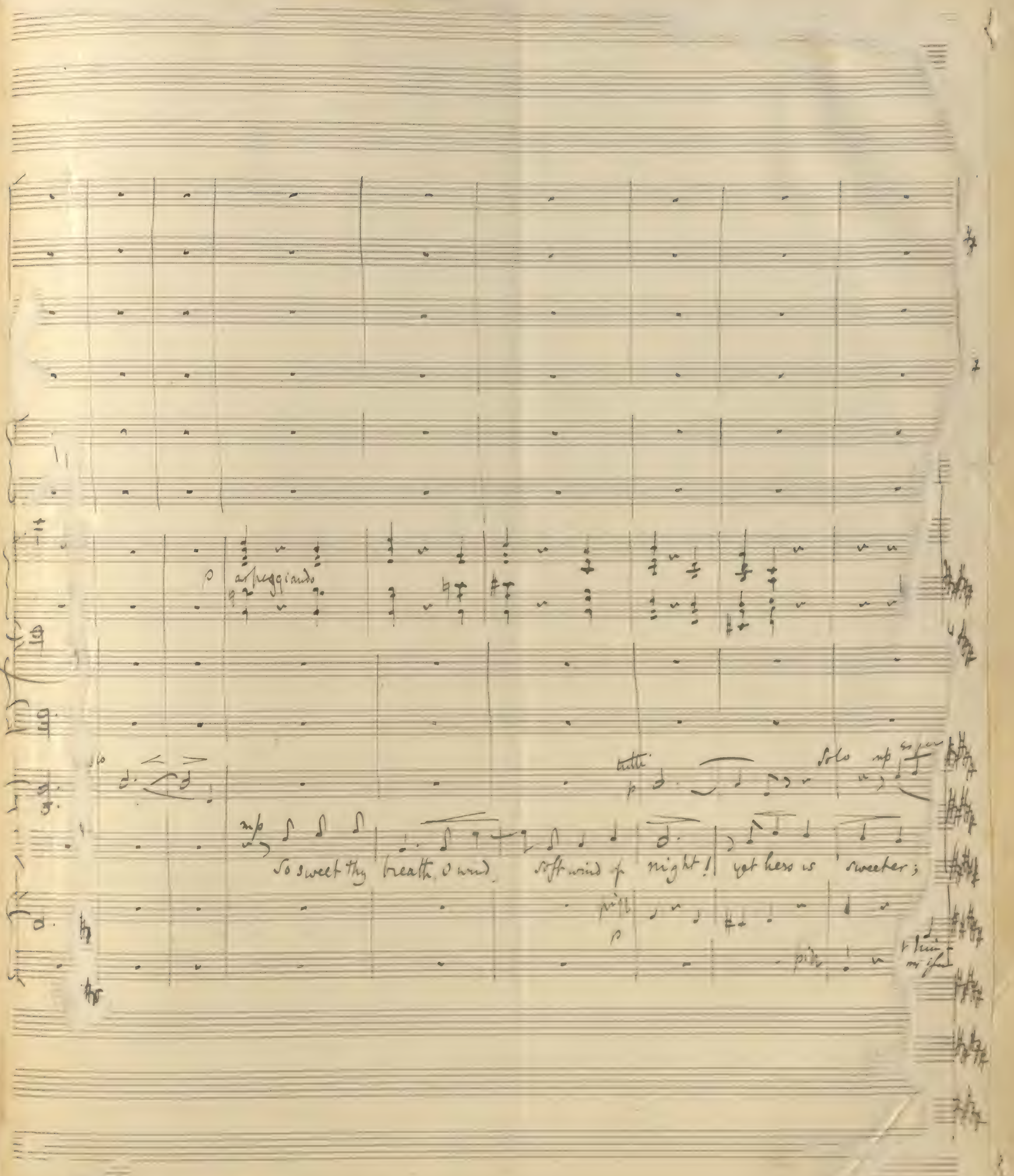


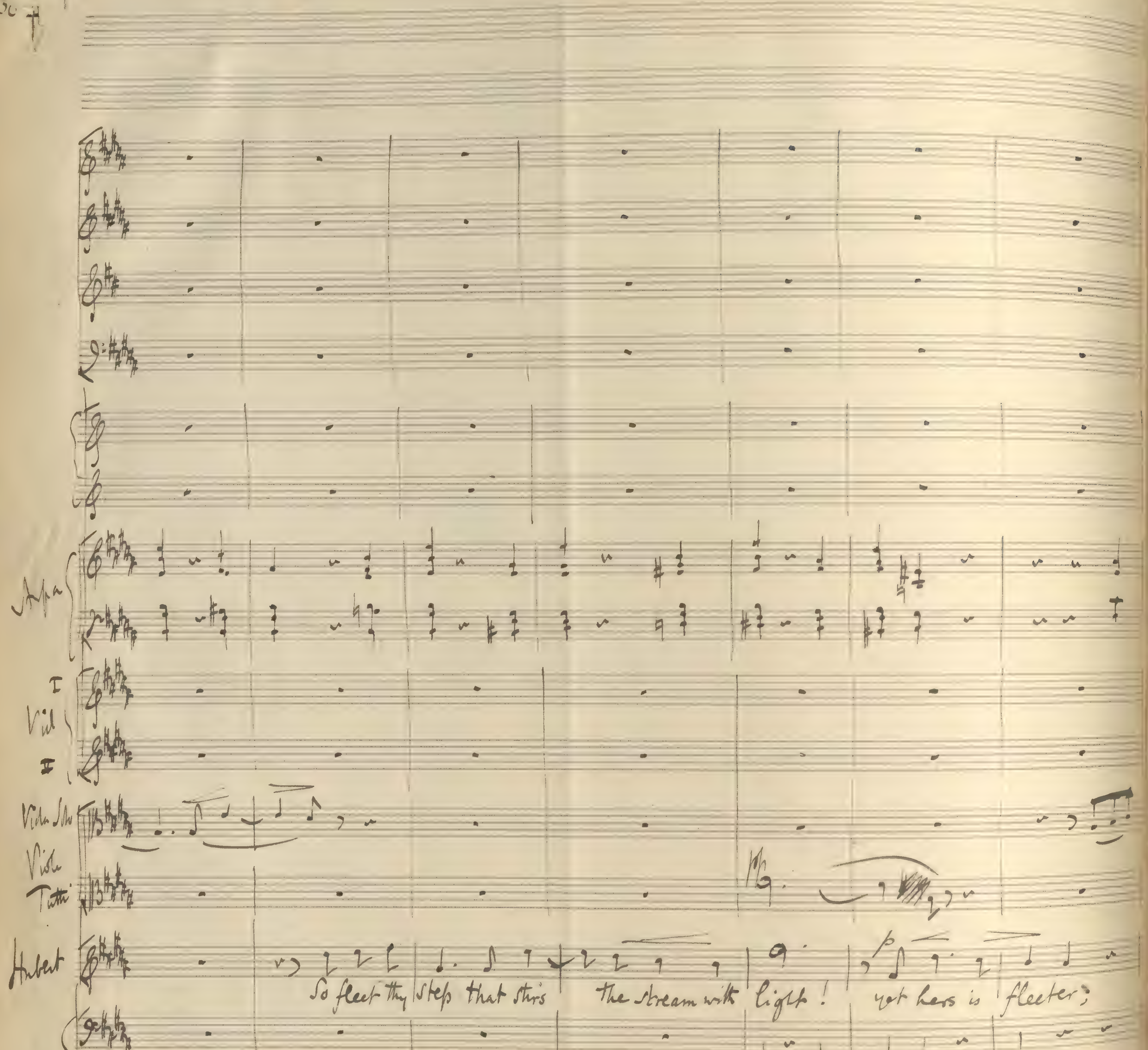
(a light appears in the upper casement of the house in the courtyard. Hubert turns towards it.)
(Ein Licht erscheint in einem der oberen Fenster des Hauses.) Hubert wendet sich u. erblickt es.)

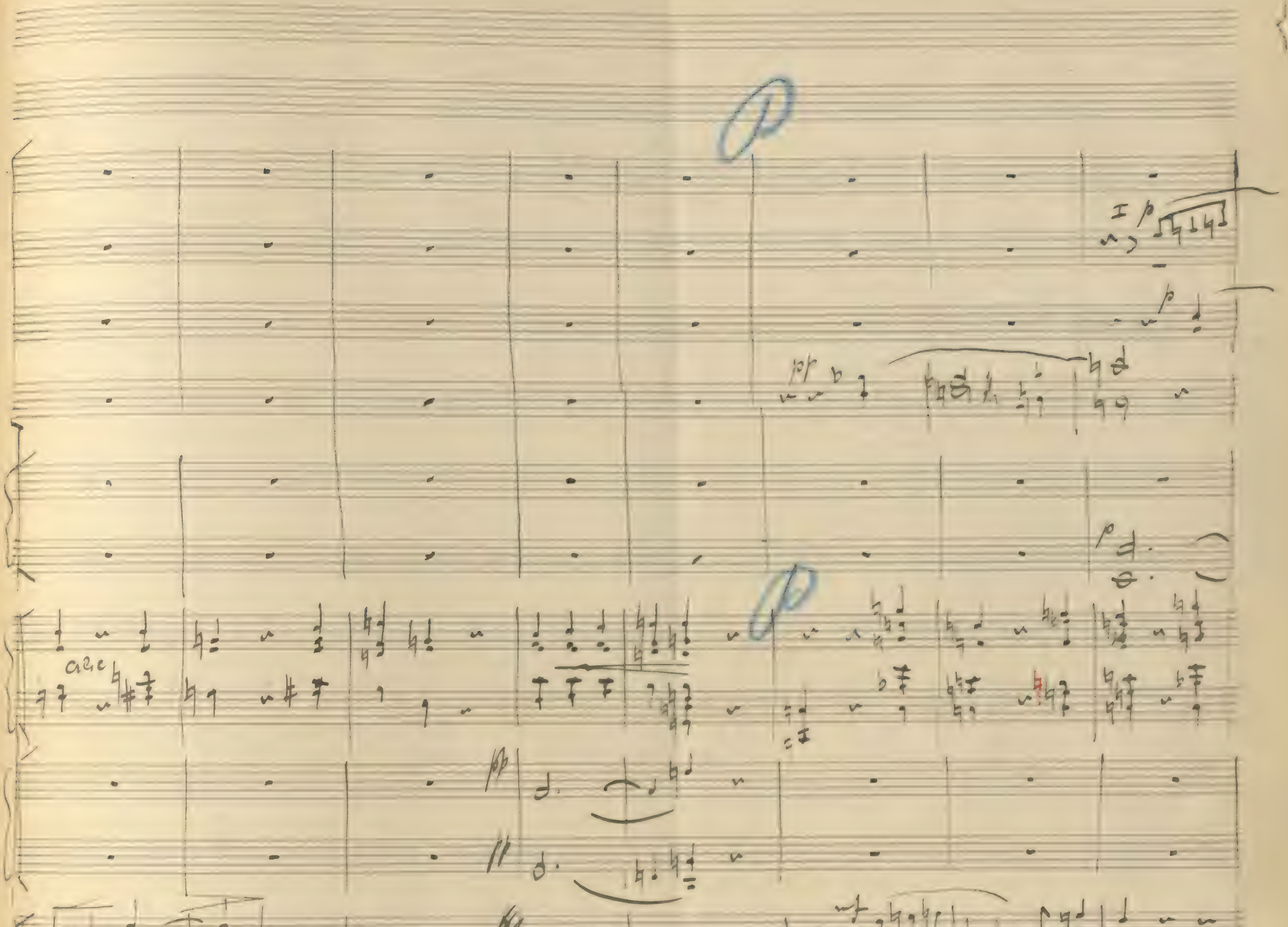


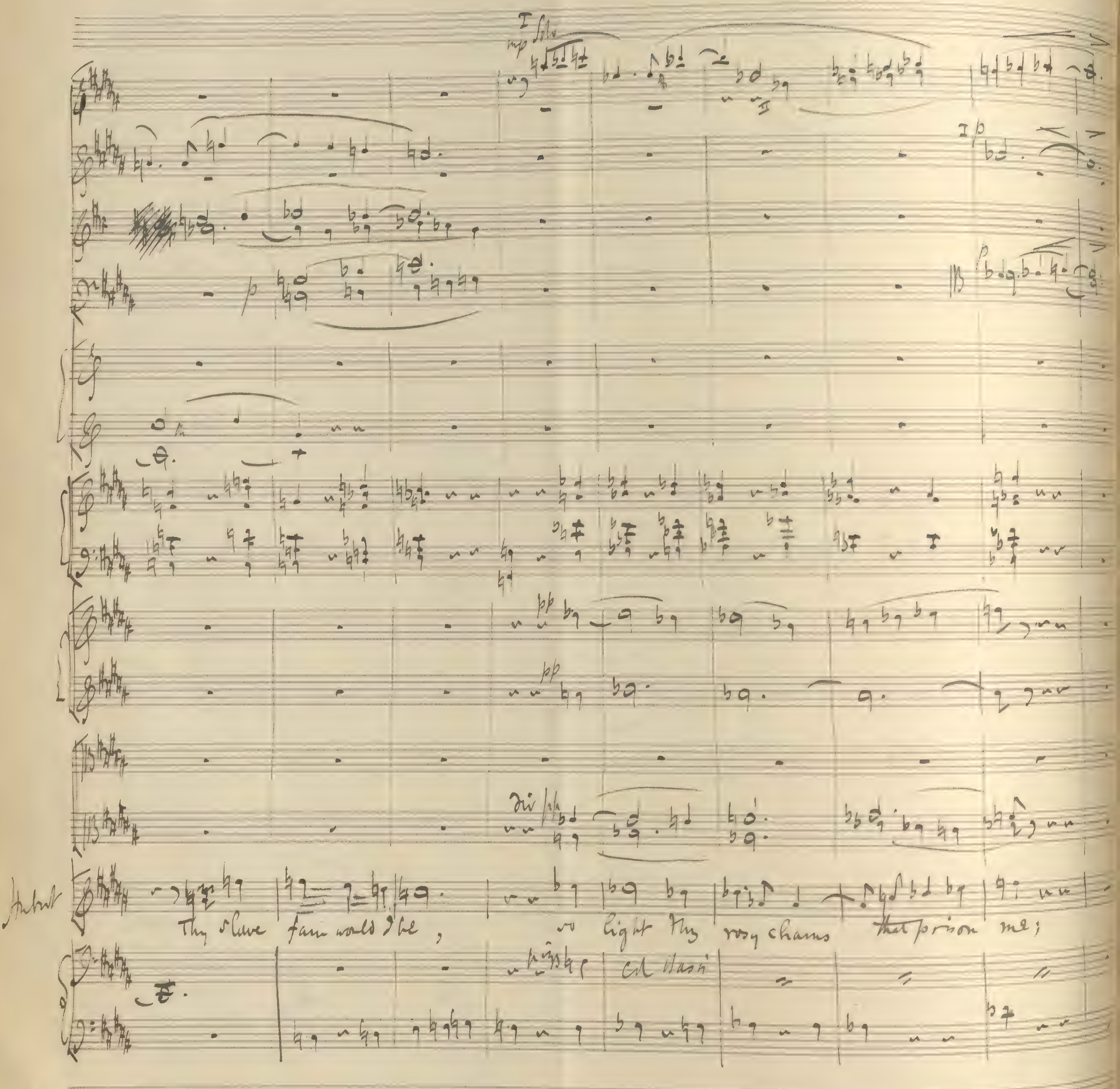
(Geoffrey tritt auf)

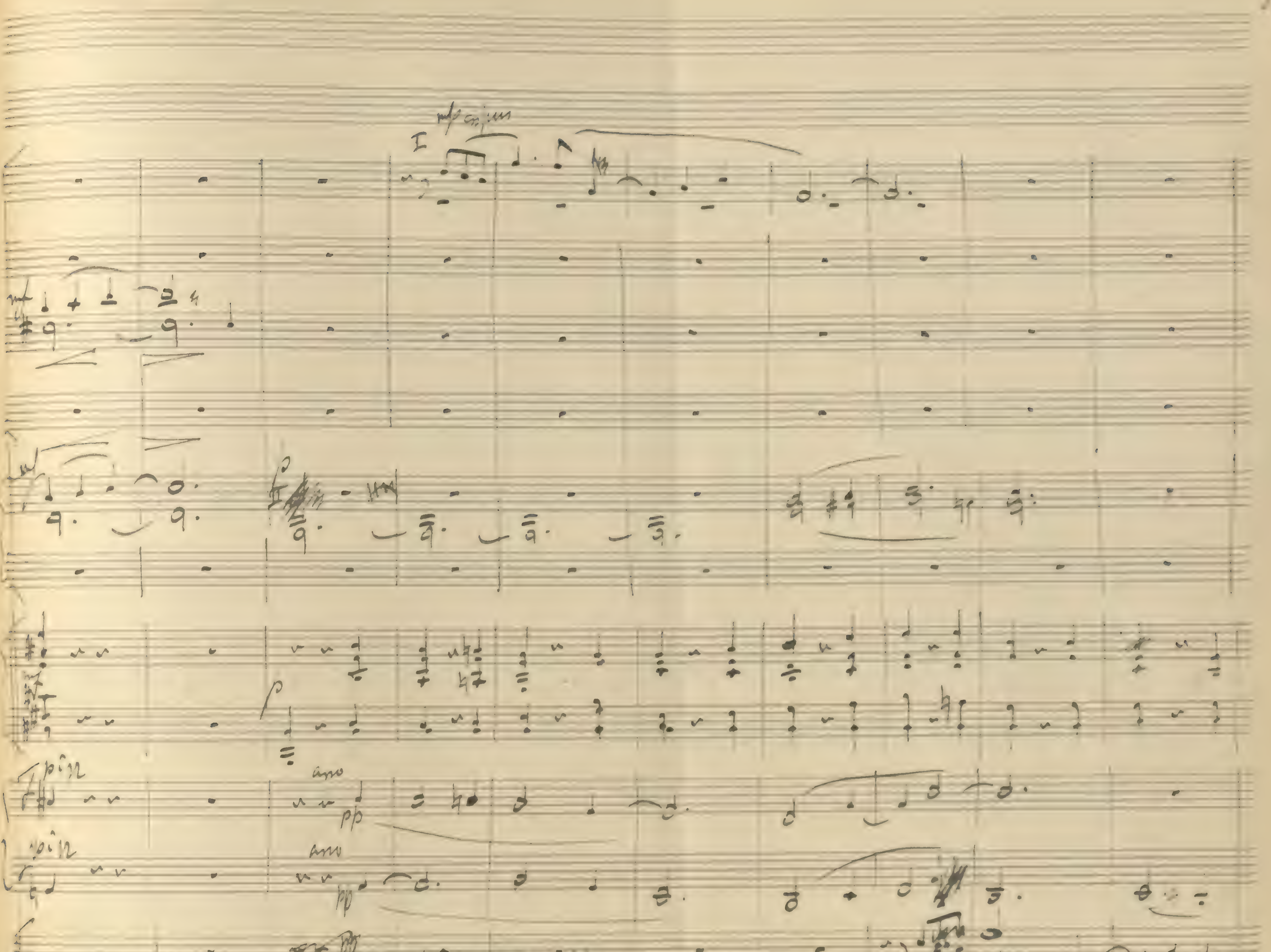

Andante
Corni
Arpa
Viol
Solo
espress
tutti

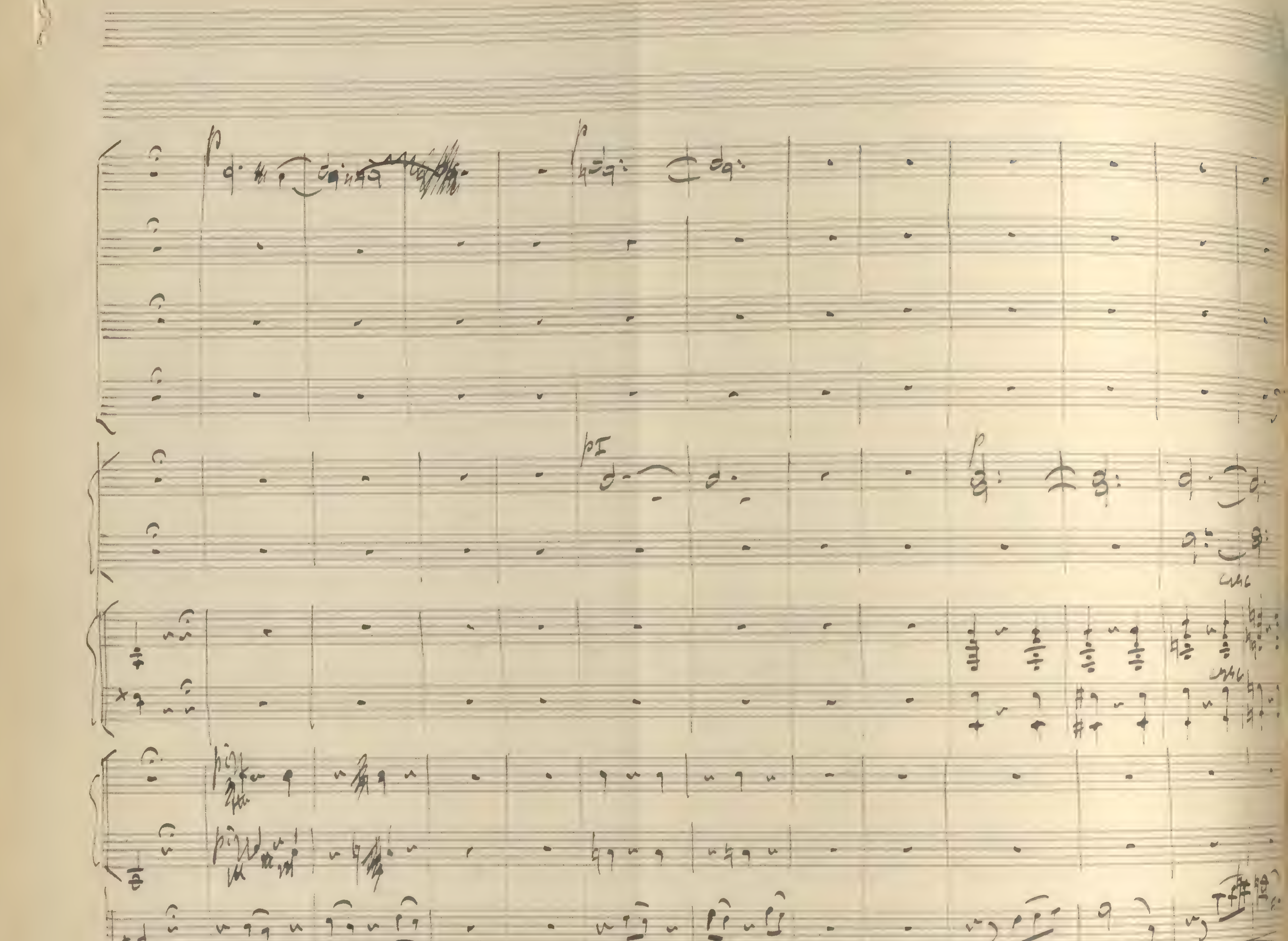

arpeggiando
tutti
Solo
So sweet thy breath, O wind, Soft wind of night! yet hers is sweeter;
pizz

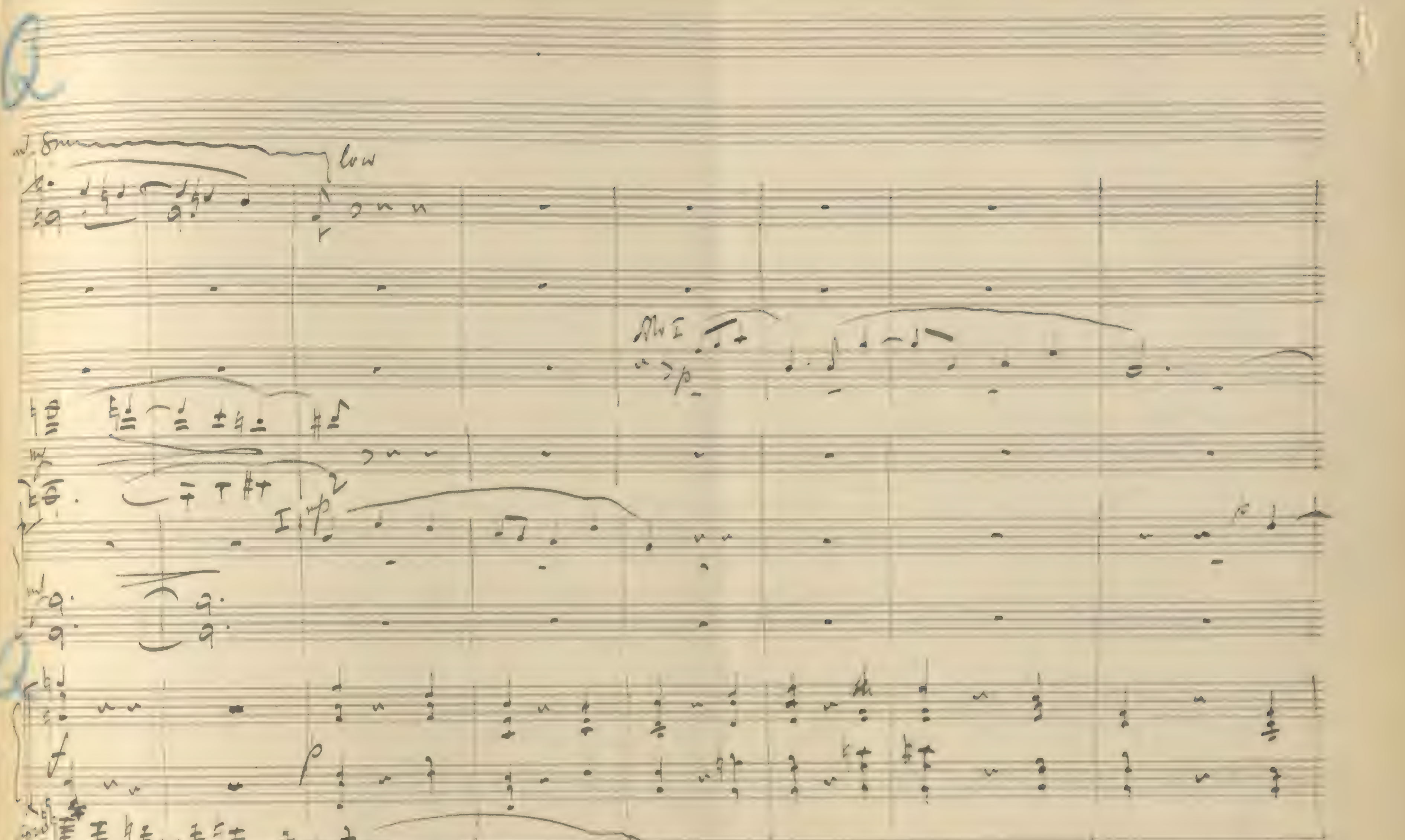

Arpa
I
Viol
II
Viola Solo
Viole
Tutti
Hubert
So fleet thy step that stirs the stream with light! yet hers is fleeter;

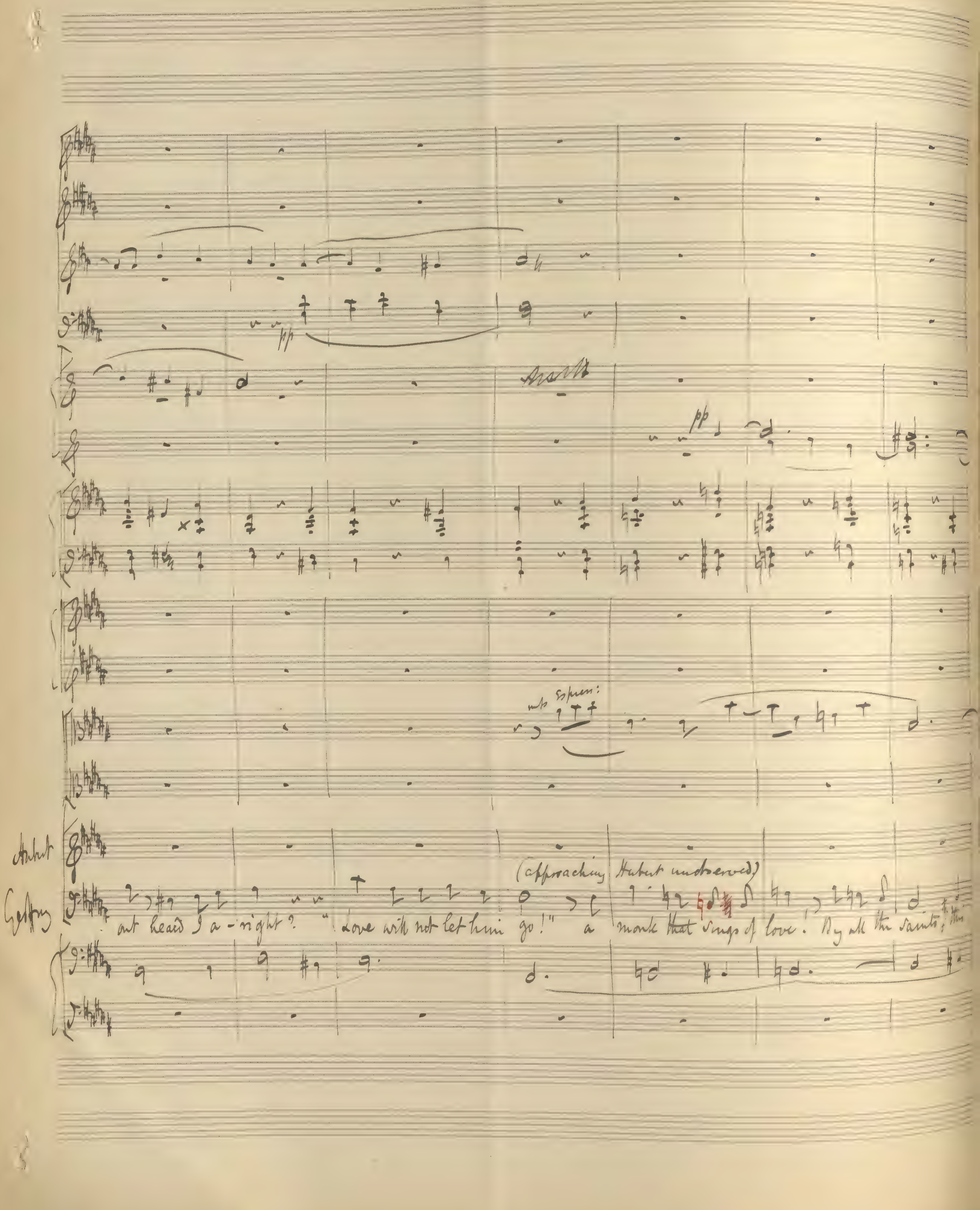

so bright thy myriad eyes, thou azure sea! yet are hers brighter! O beauteous world!

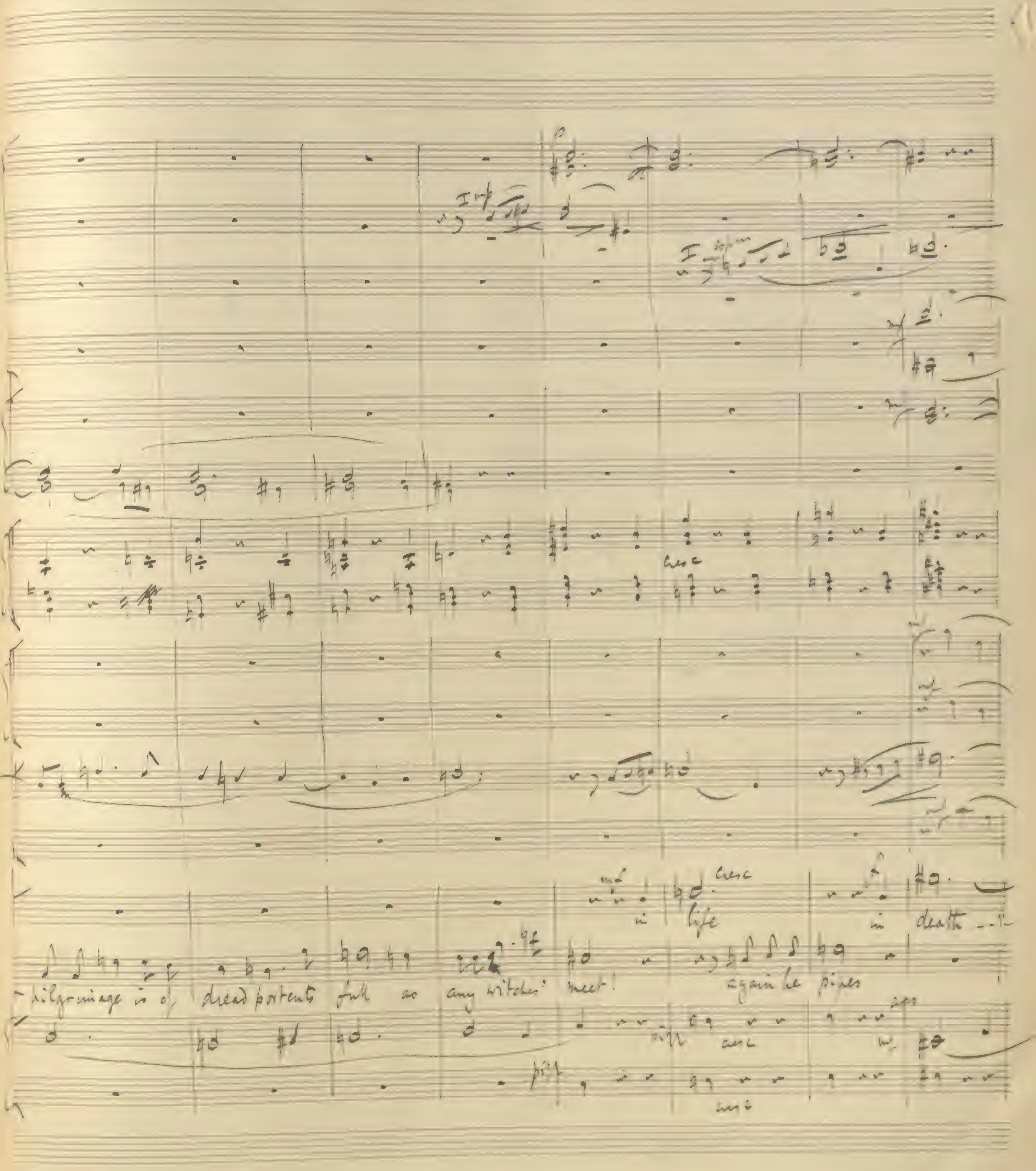

I Solo
Thy slave fain would I be, so light thy rosy chains that prison me;

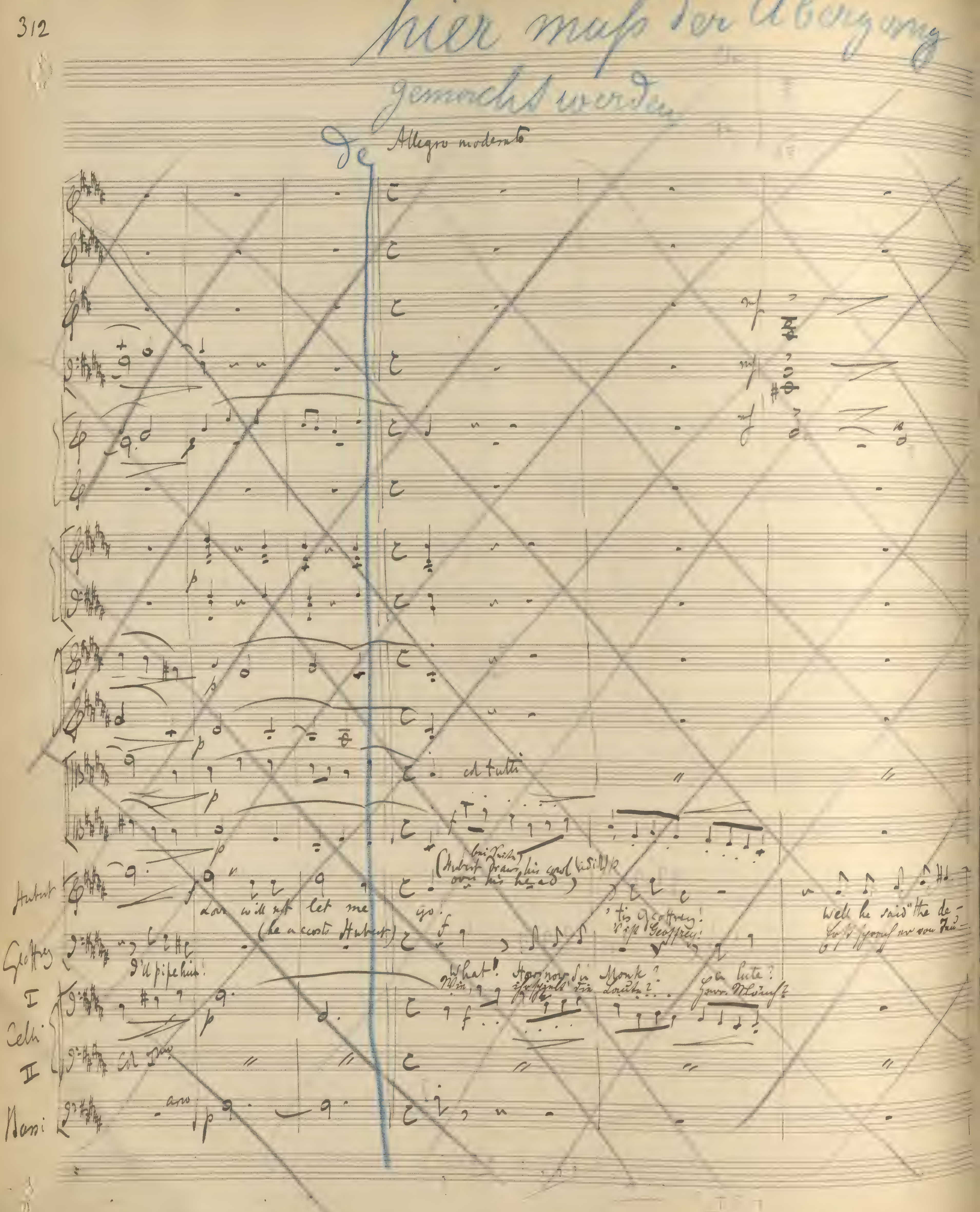

pizz
arco
pp
yet are hers
lighter!
So whisper to her, night winds, soft and loud,
sigh with thy sweetest

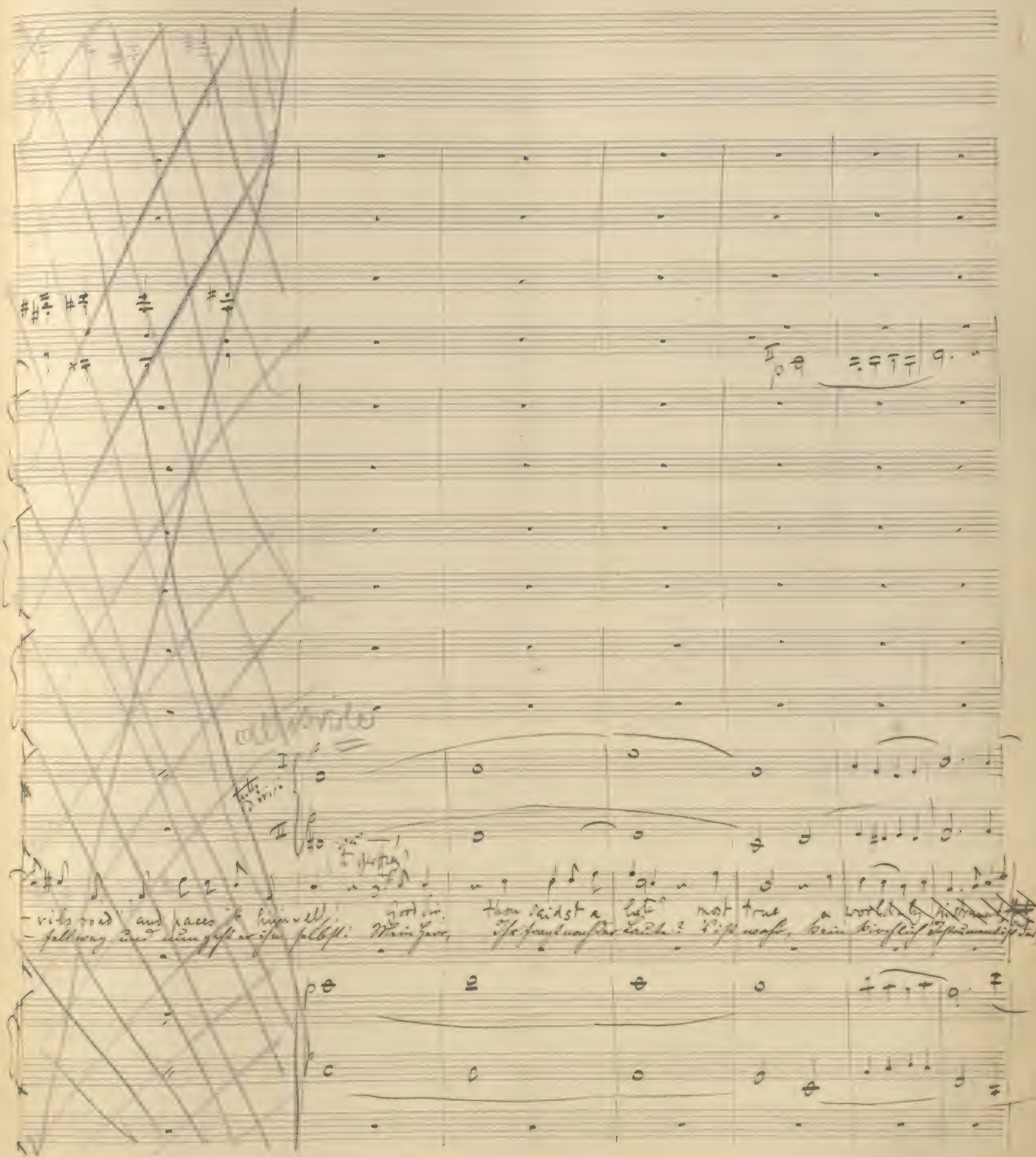

Hubert
breath!
tell her,
tell her,
in life

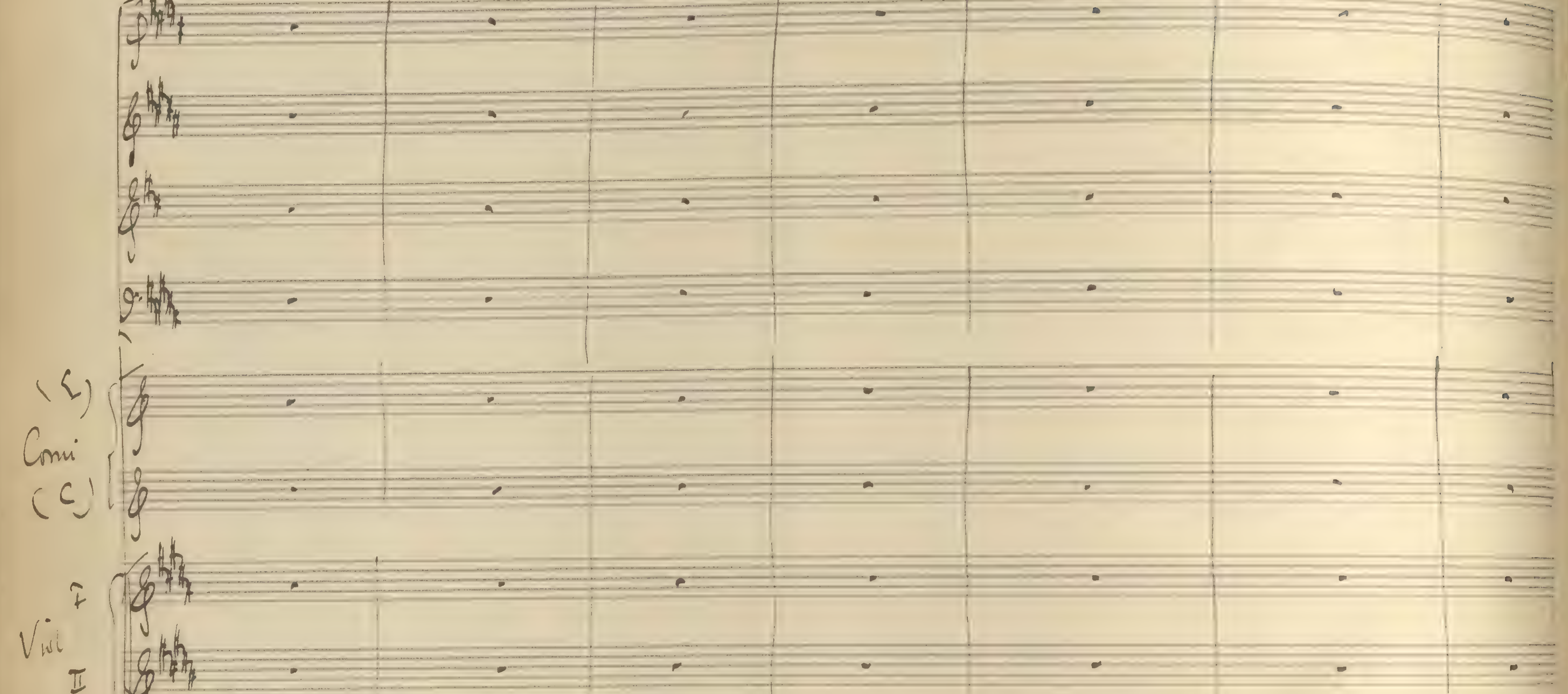

low
death
Love will not let me go!
Geoffrey
(Looking towards Hubert)
No news of her within: but here with-
(Geoffrey listens from the porch; Hubert not observing him continues to play on the lute.)

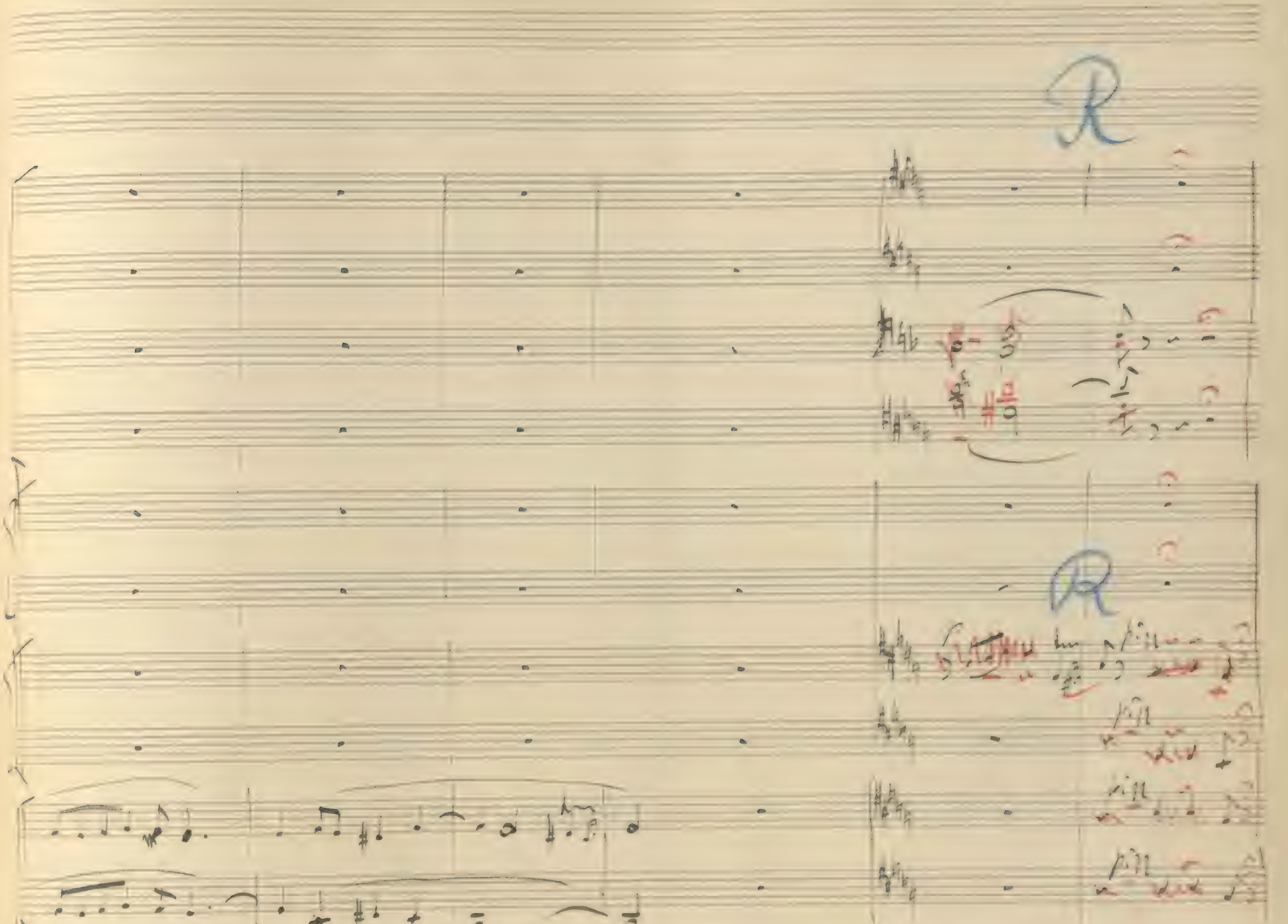

pp
espress:
Hubert
Geoffrey
(approaching Hubert unobserved)
art heard I a-right? "Love will not let him go!" a monk that sings of love! By all the saints, the

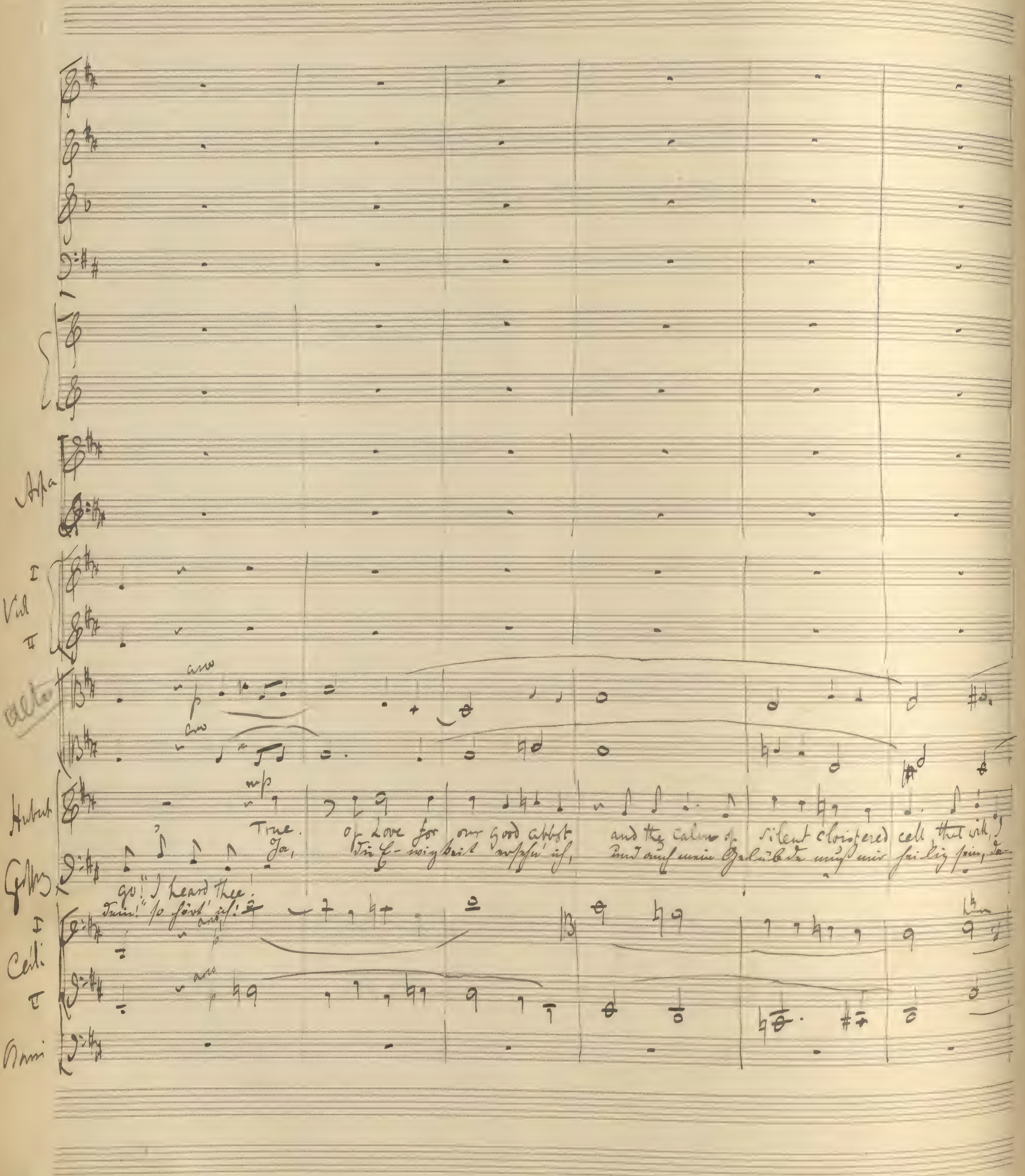

cresc
mf
in life
in death
pilgrimage is of dread portents full as any witches' meet!
again he pipes
cresc

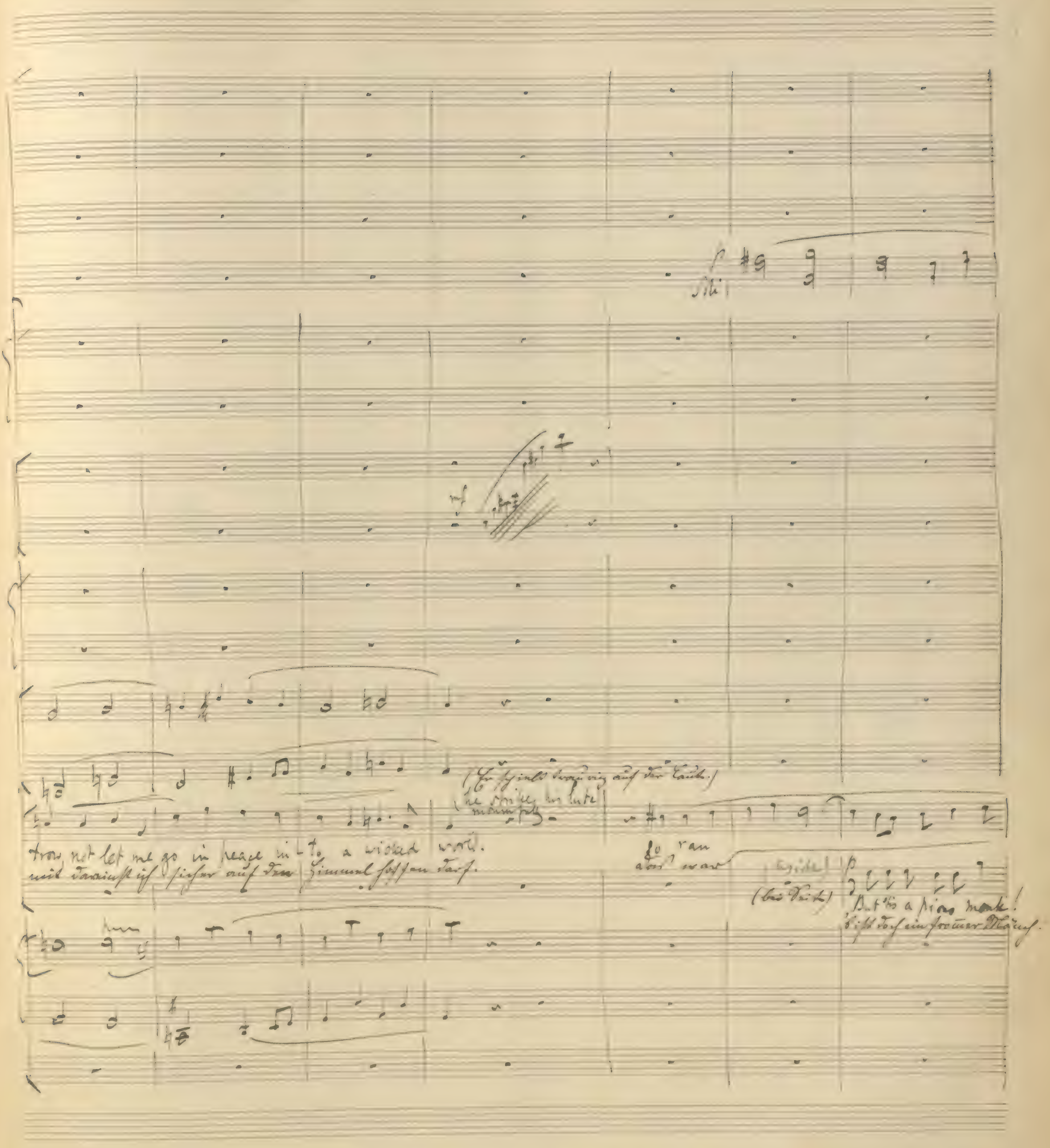

hier muß der Übergang gemacht werden
Allegro moderato
col tutti
Hubert
Lord will not let me go!
(he accosts Hubert)
'tis Geoffrey!
'tis Geoffrey!
Well he said "the de-
Geoffrey
I'll pipe him!
What!
How now Sir Monk?
I
Celli
II
Bassi

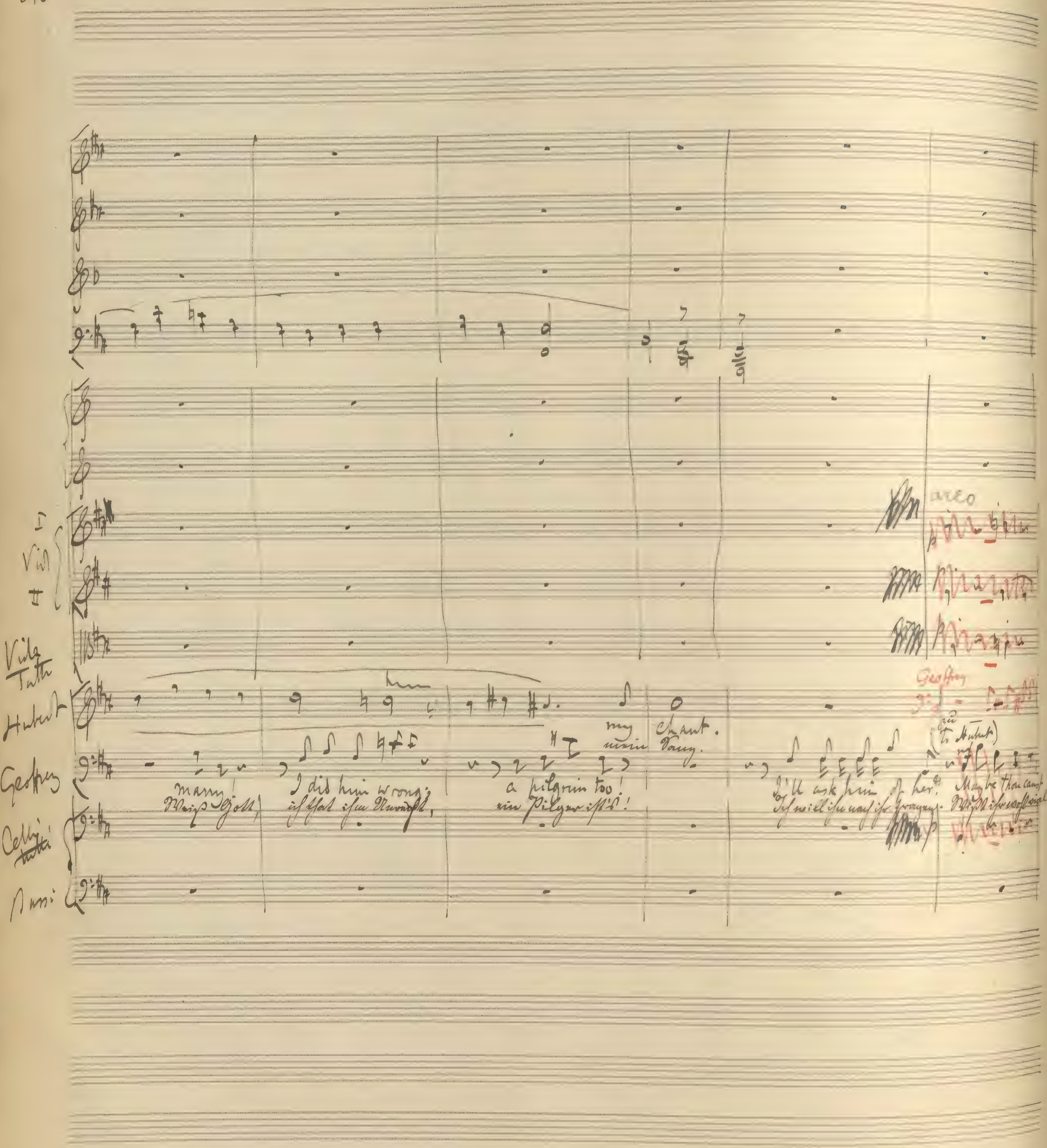

- vils road and paces to himself! Good sir, thou saidst a lie? not true, a worldly

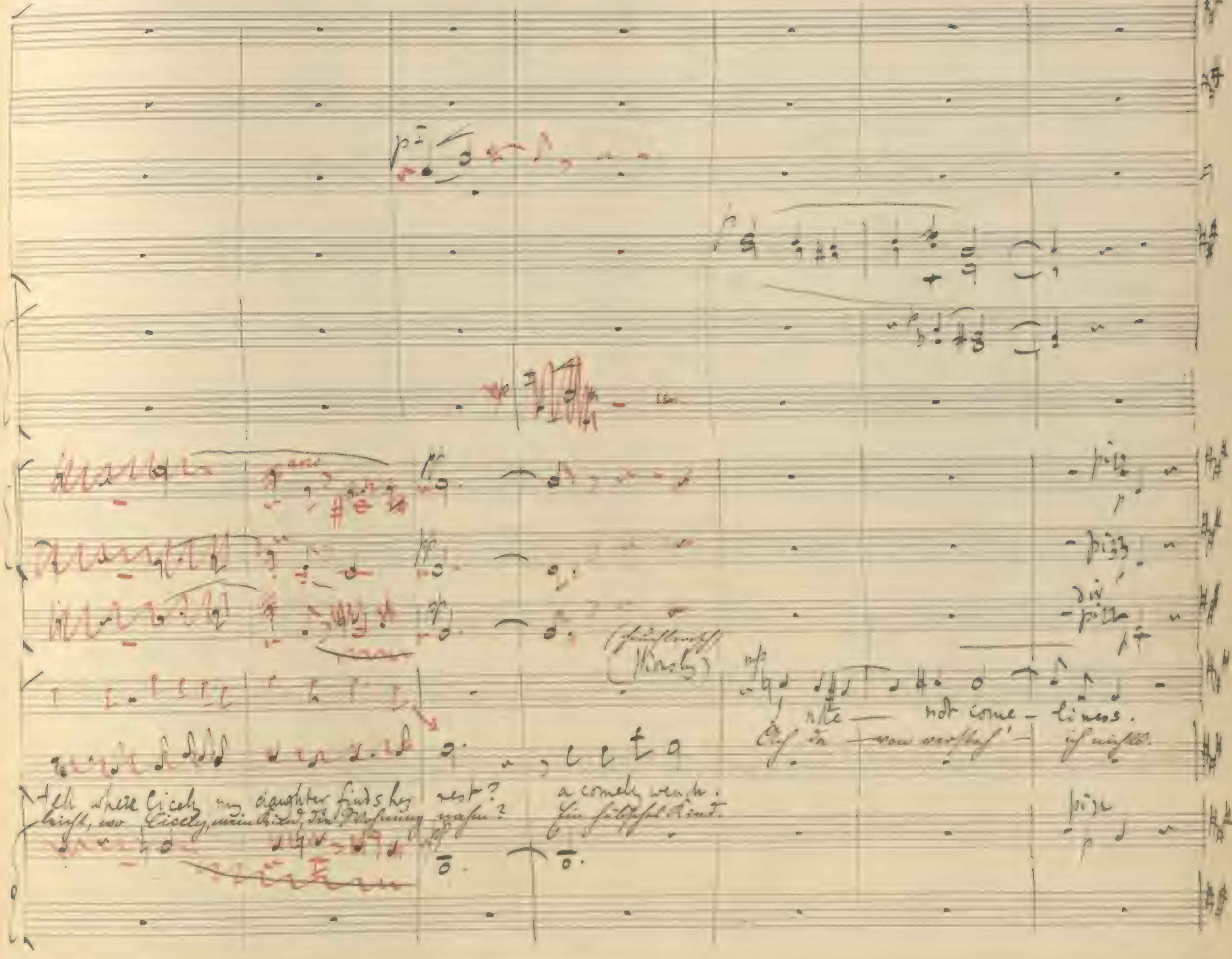

Corni (E) (C)
Vni I II
Viola I II
Hubert
aids me far removed from holy choir at vesper to chant in this lone spot my eve
Geoffrey
Celli I II
Bassi

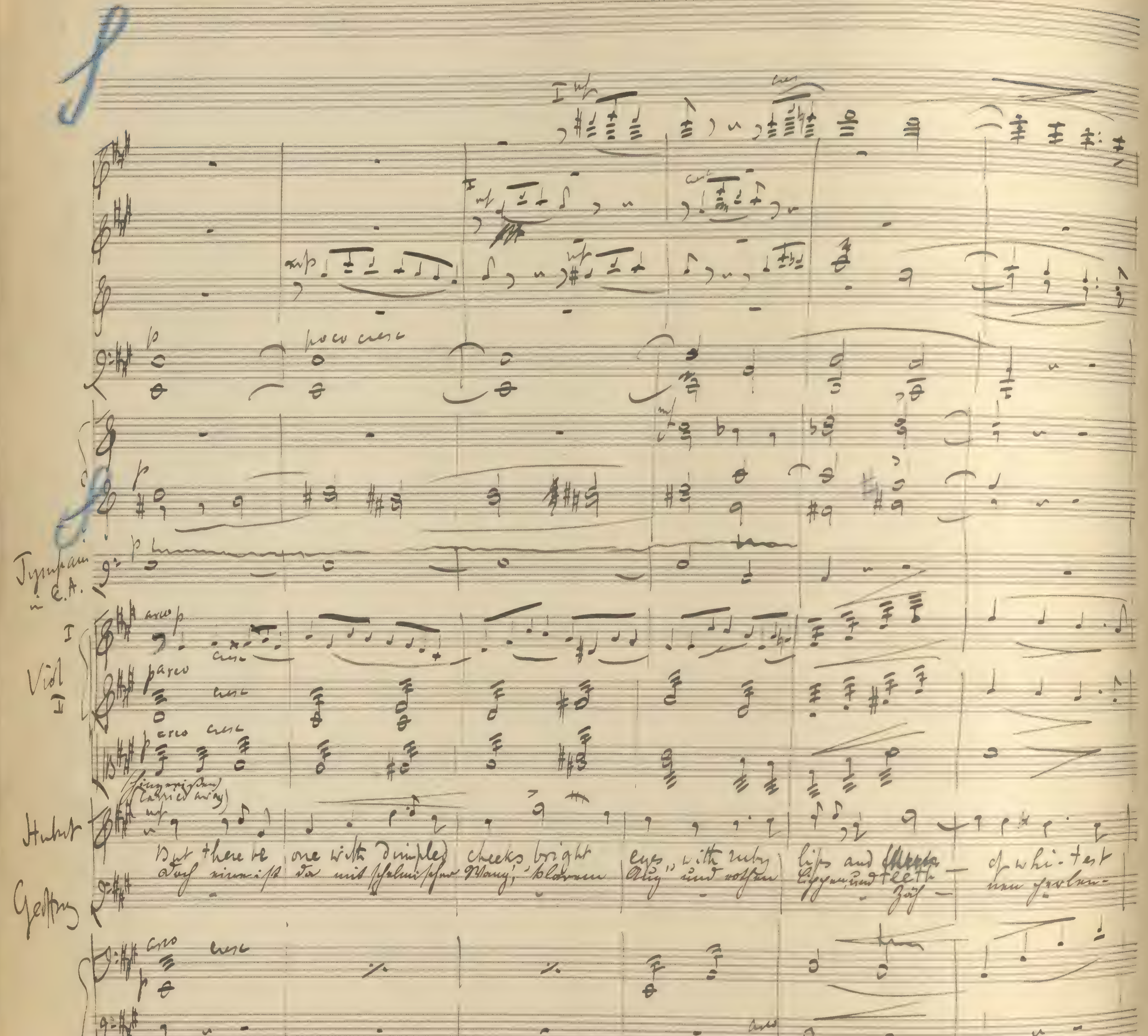

R
R
love that
will not let thee
R

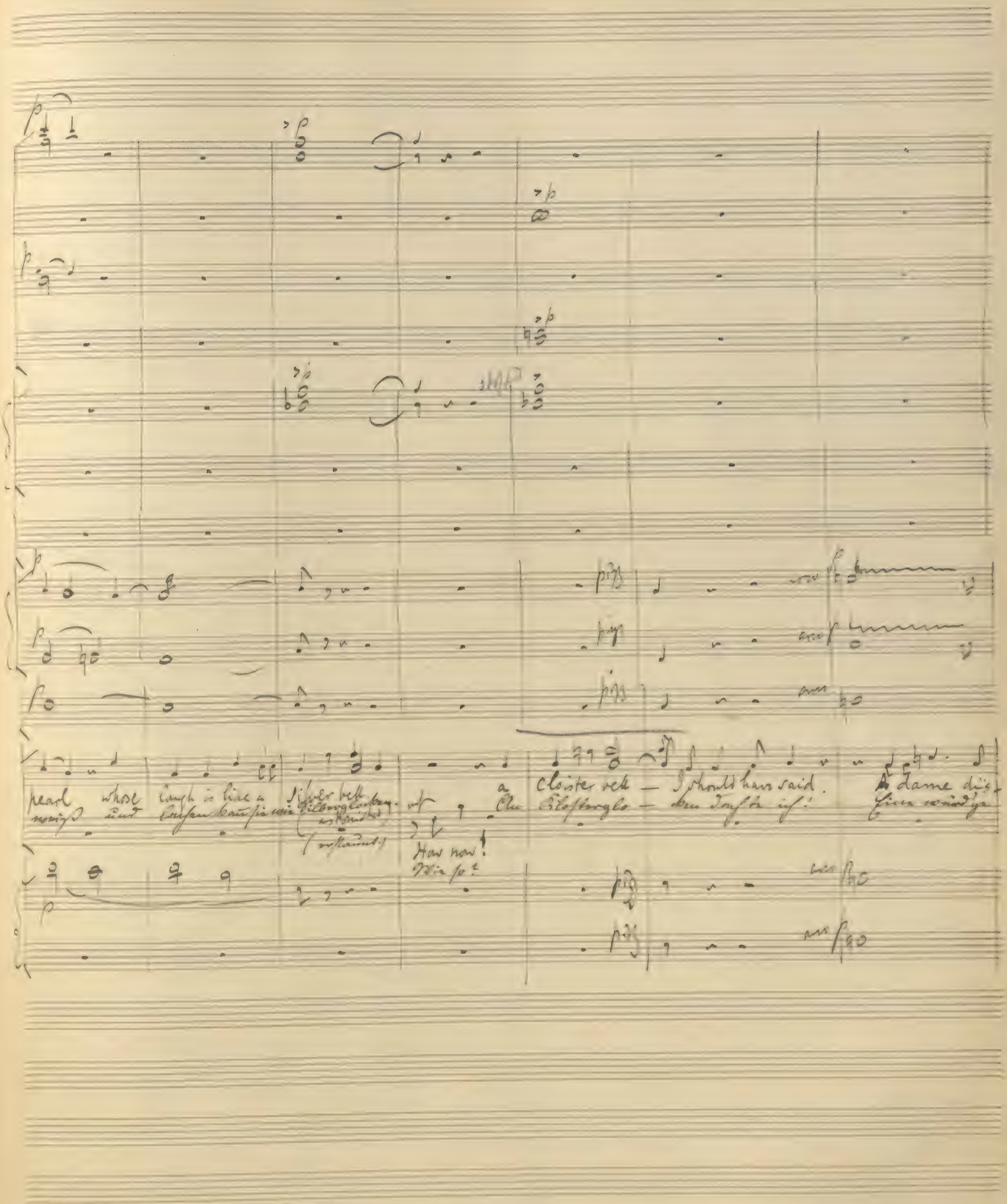

Arpa
Viol I
Viol II
Alto
Hubert
True. Of love for our good abbot and the calm of silent cloistered cell that will
Ja, die Ewigkeit ersehn' ich, und auf mein Gelübde muß mir heilig sein, da-
Gilles
go! I heard thee!
Celli I
Celli II
Bassi

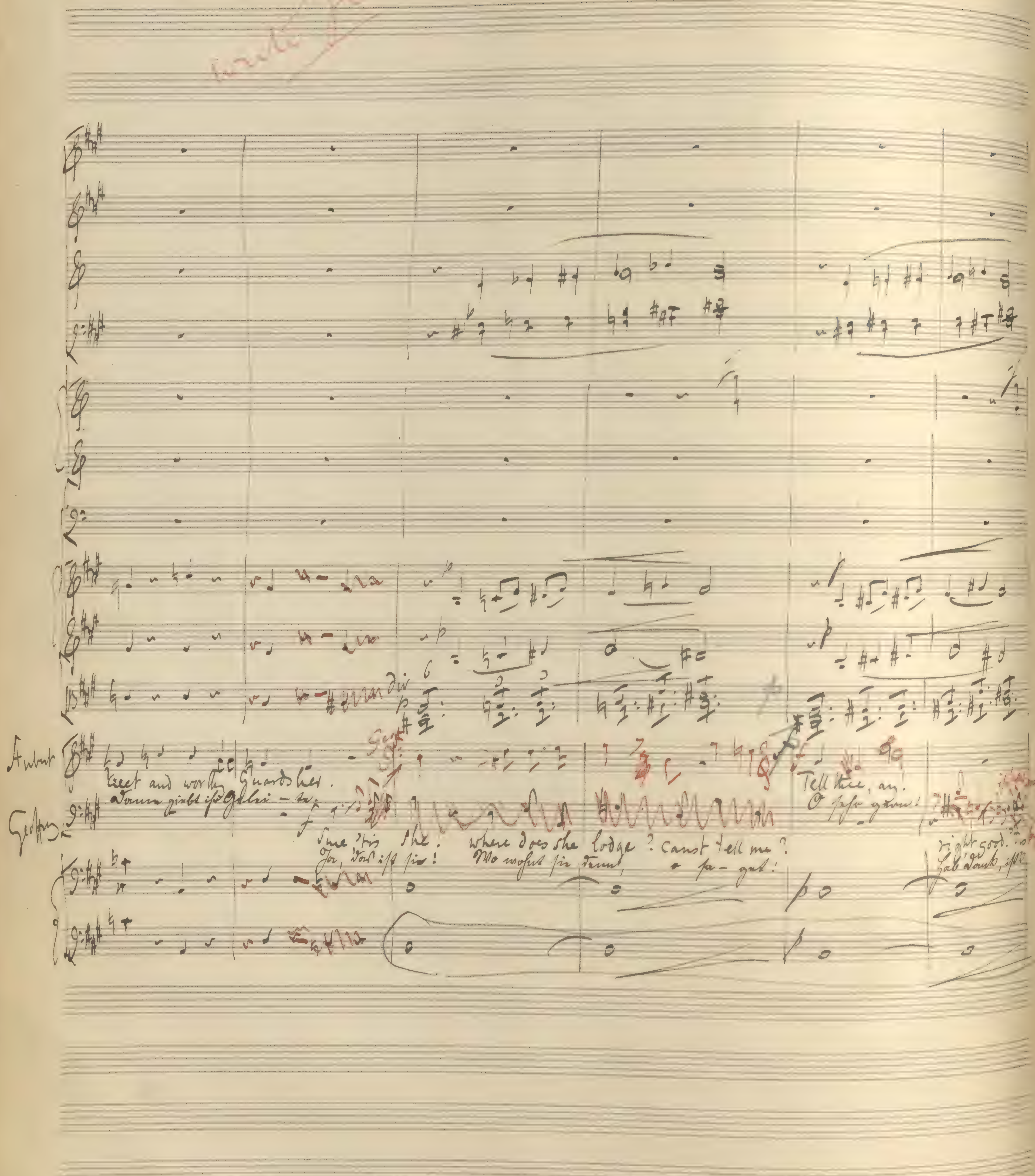

trou not let me go in peace in - to a wicked world.
But 'tis a pious monk!

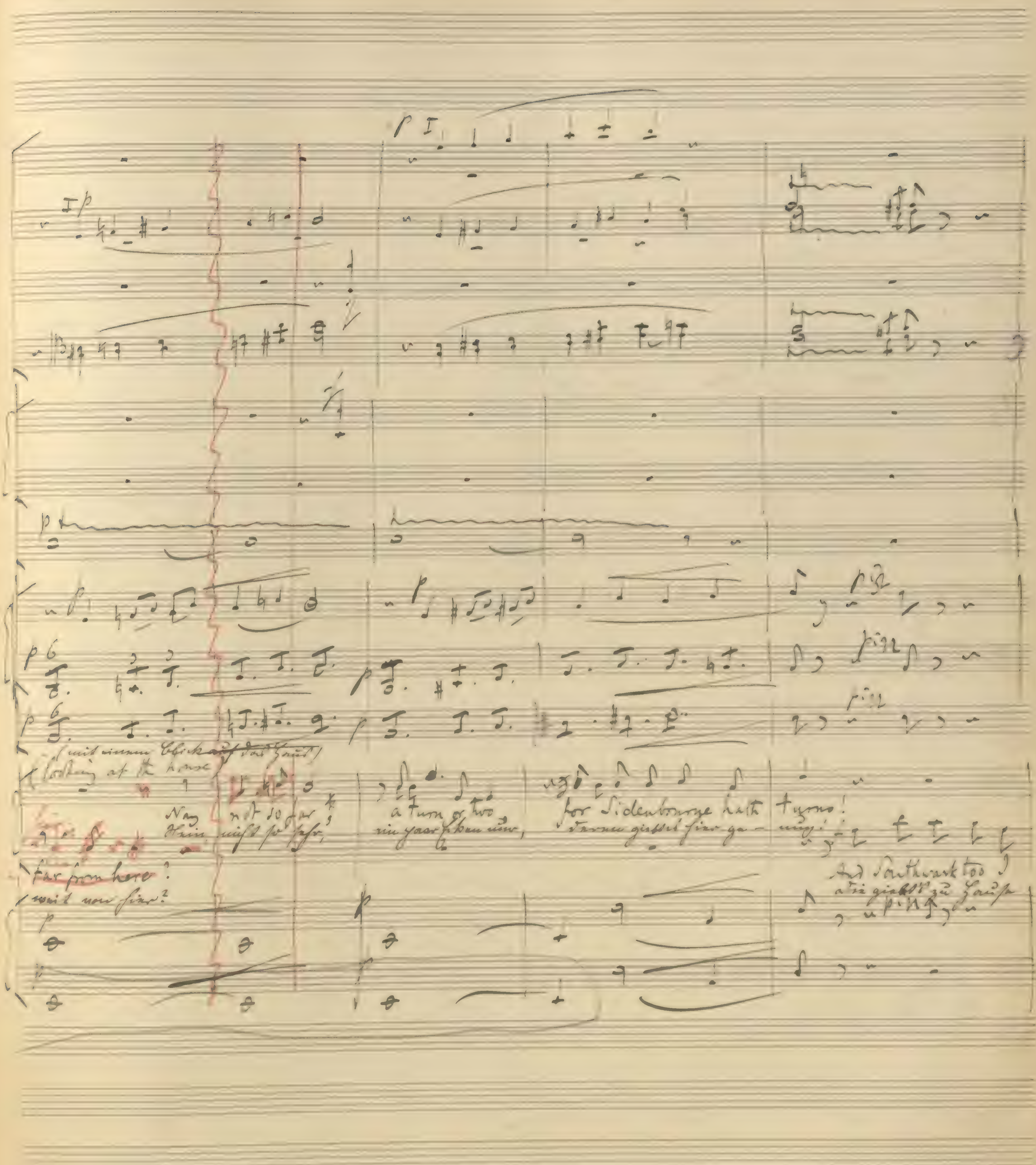

arco
Viol I
II
Viola Tutti
Hubert
Geoffrey
Celli tutti
Bassi
my chant.
I did him wrong;
a pilgrim too!
I'll ask him of her.
Maybe thou canst

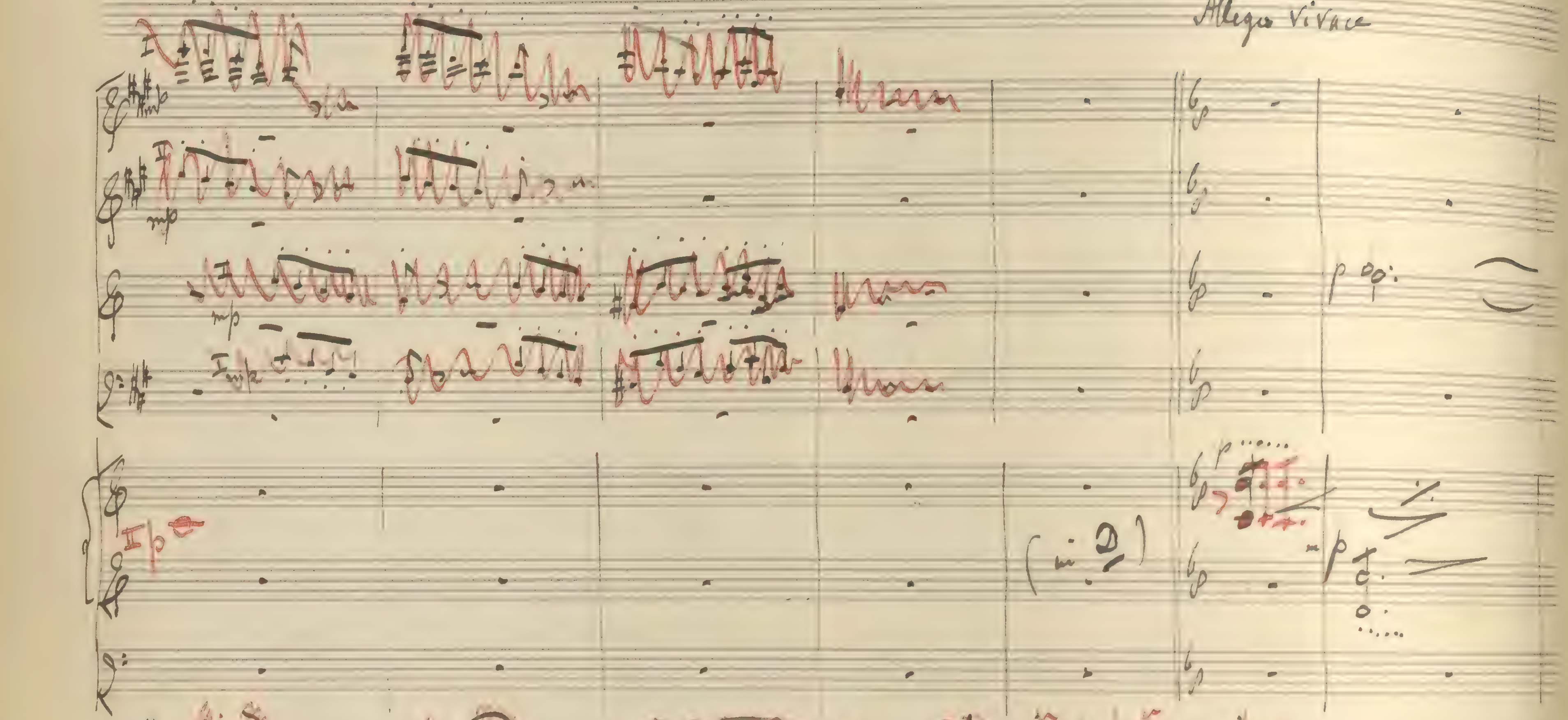

Ach where Cicely my daughter finds her rest?
a comely wench.
not come - liness.
pizz
div.

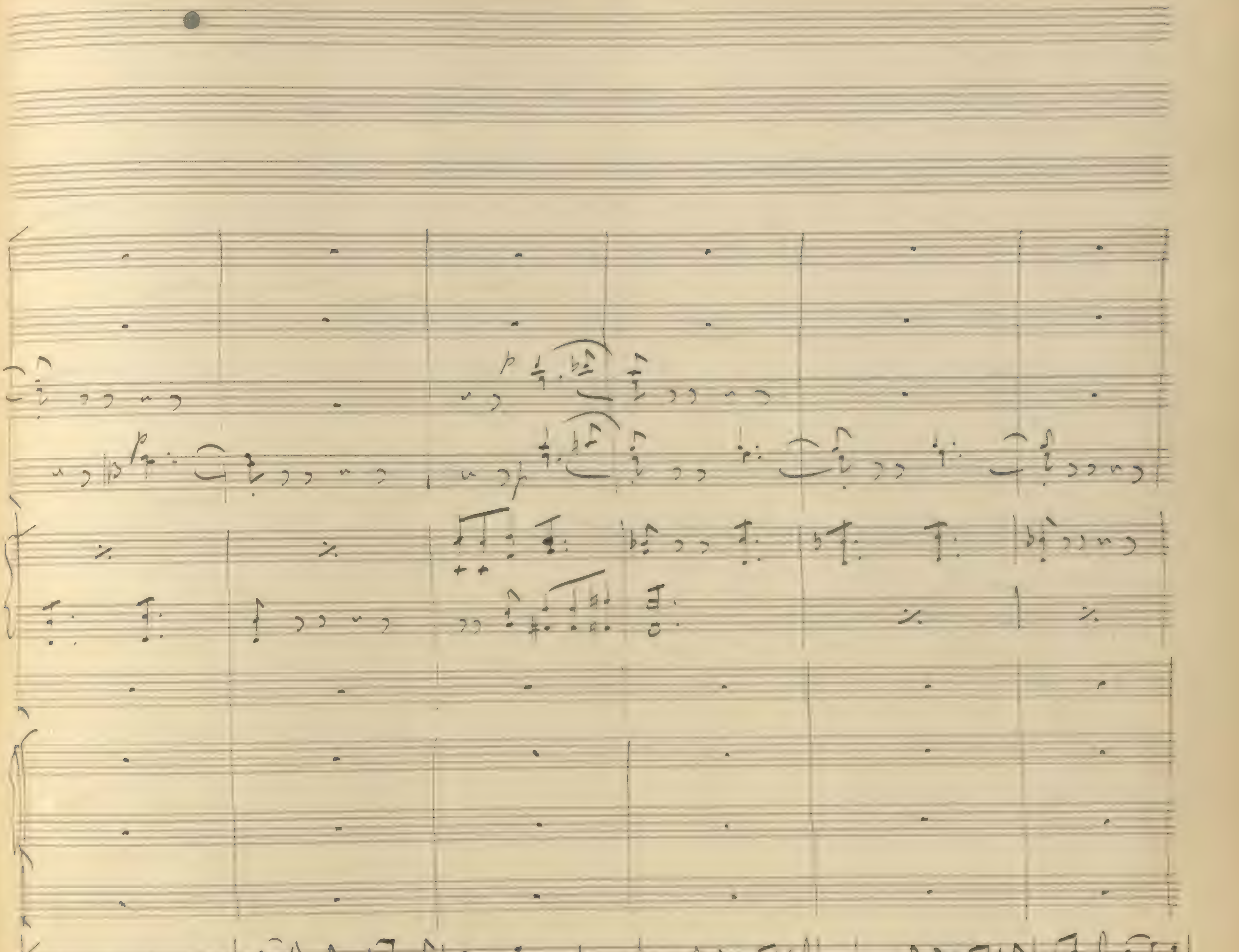

Tympani
Viol
Hubert
But there be one with dimpled cheeks bright eyes, with ruby lips and teeth of whi-test
poco cresc
cresc
pizz

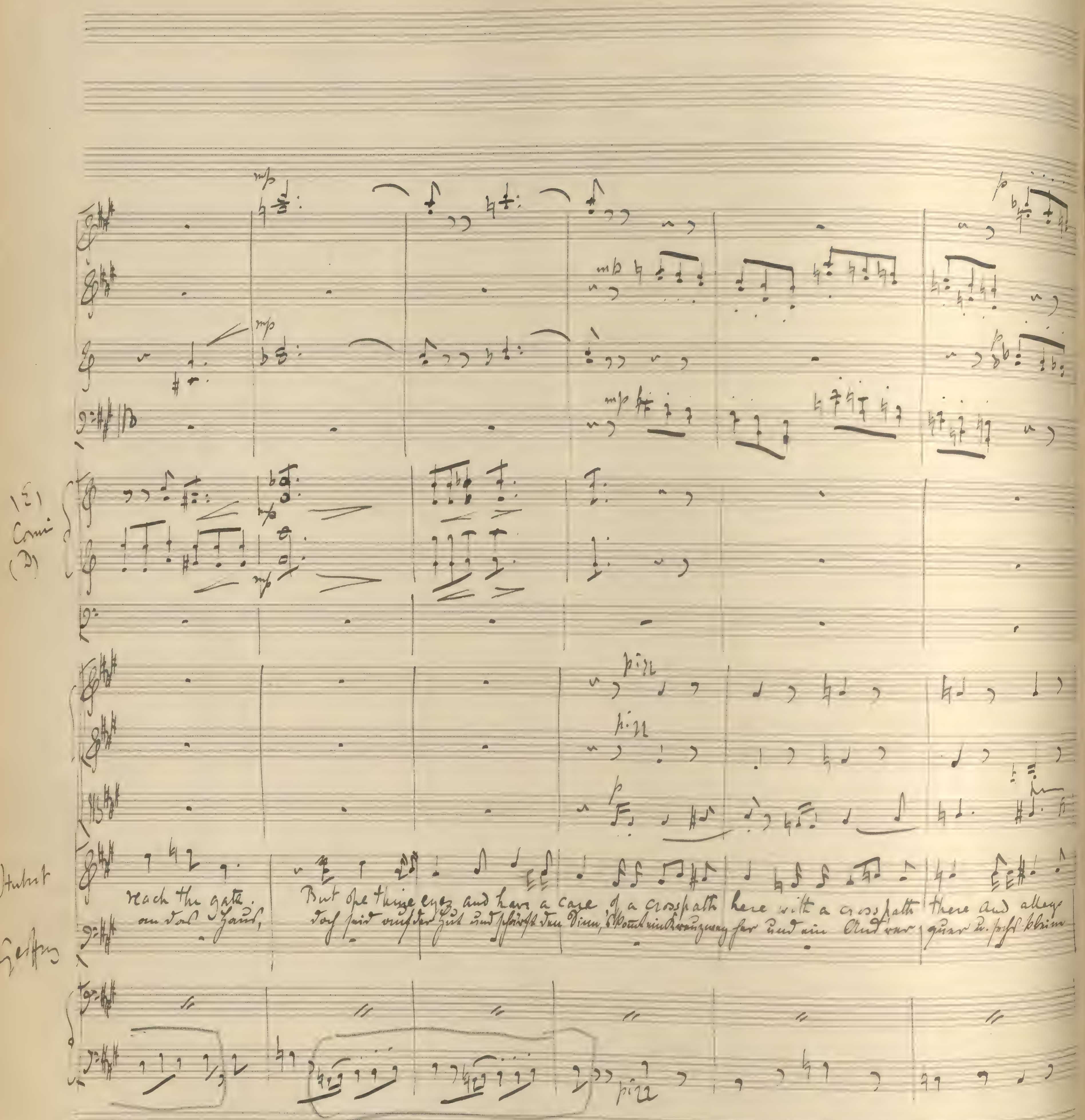

pearl whose laugh is like a silver bell.
(astonished)
How now!
Wie so?
a Cloister bell — I should have said.
A dame dis-

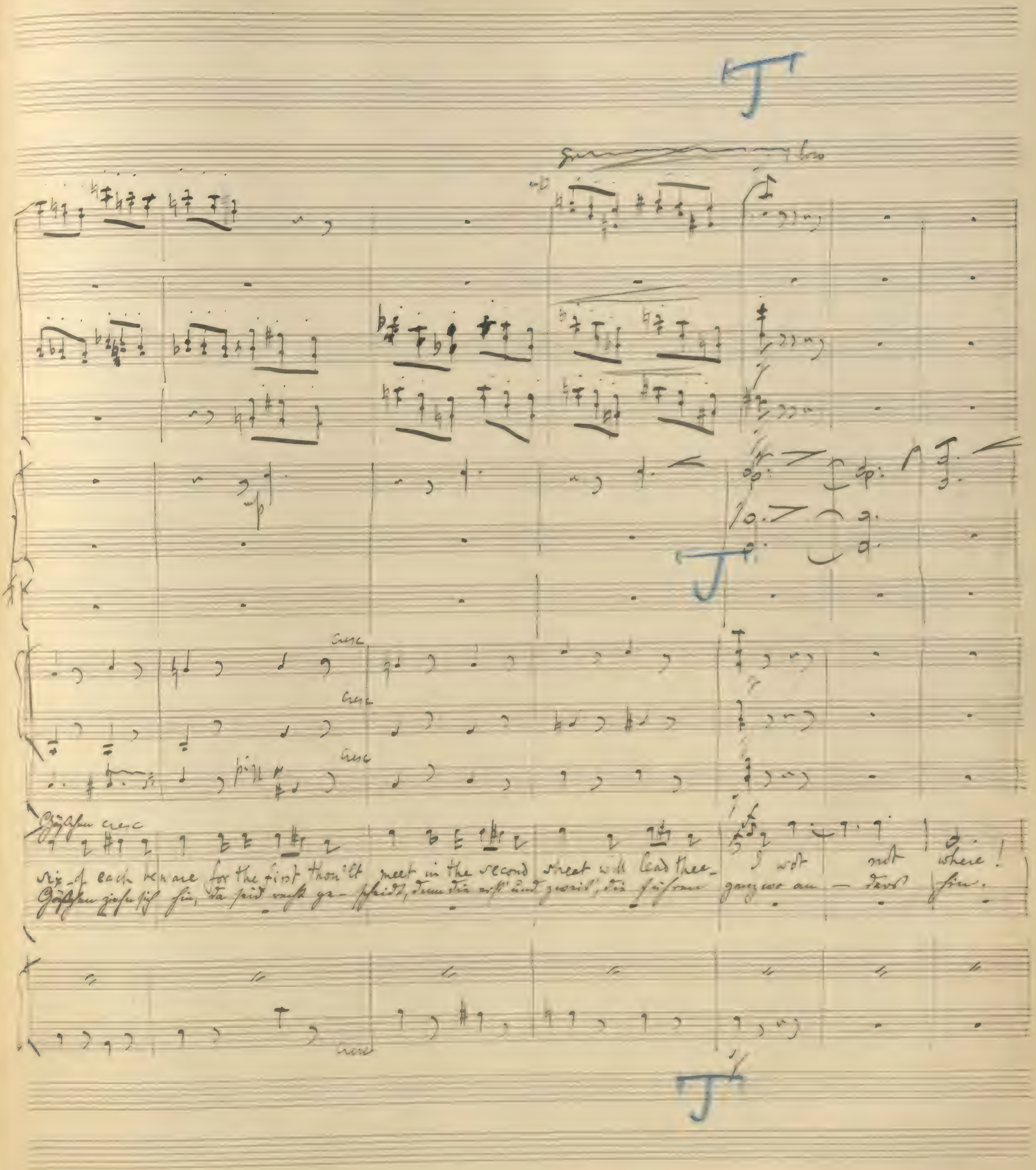

Geoffrey
Sweet and worthy Guardsher.
Sure 'tis she! Where does she lodge? Canst tell me?
Tell thee, ay!
right good.

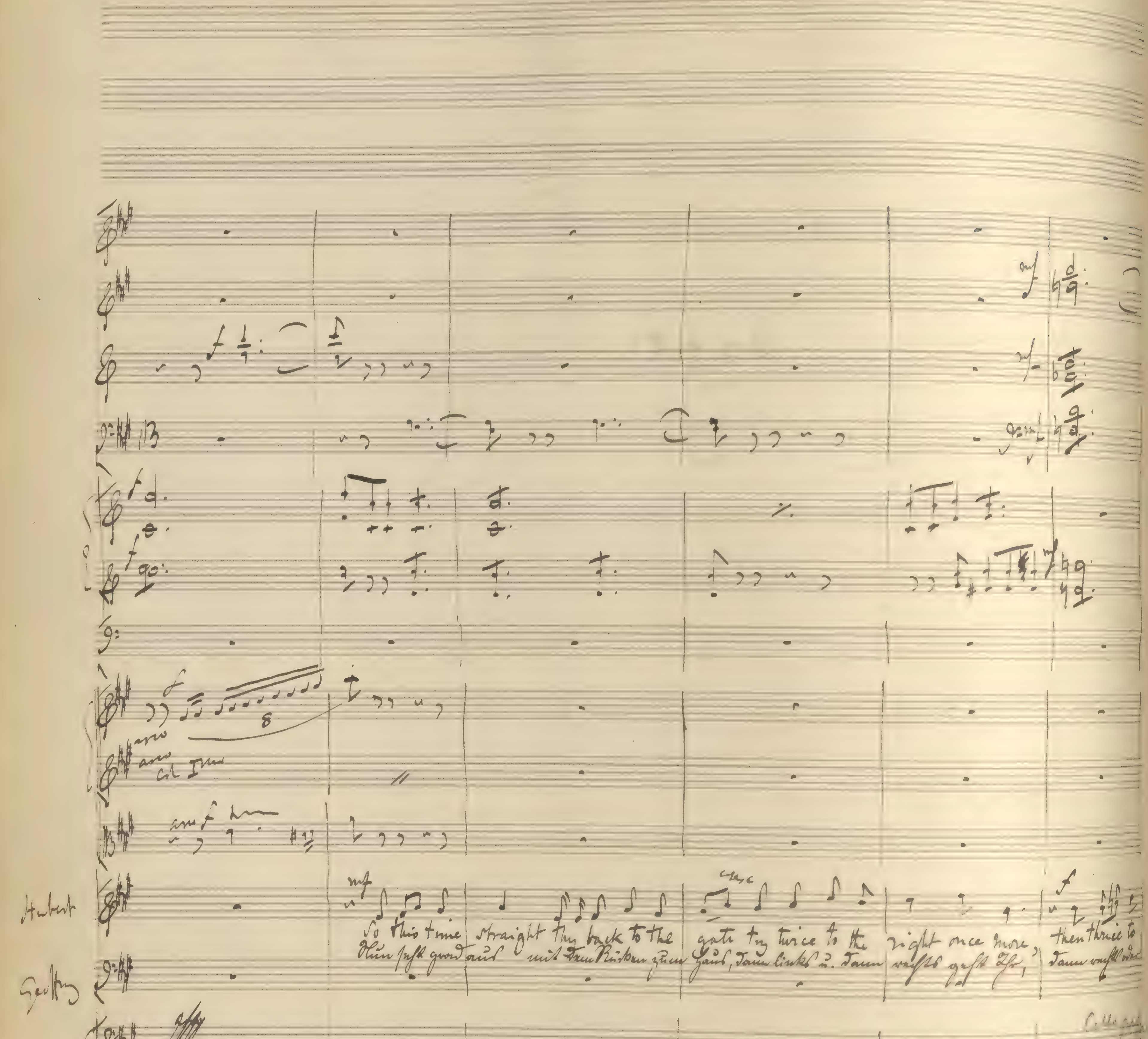

(looking at the house)
Far from here?
weit von hier?
Nay, not so far;
Nein, nicht so sehr,
a turn or two
ein paar Ecken nur,
And Southwark too

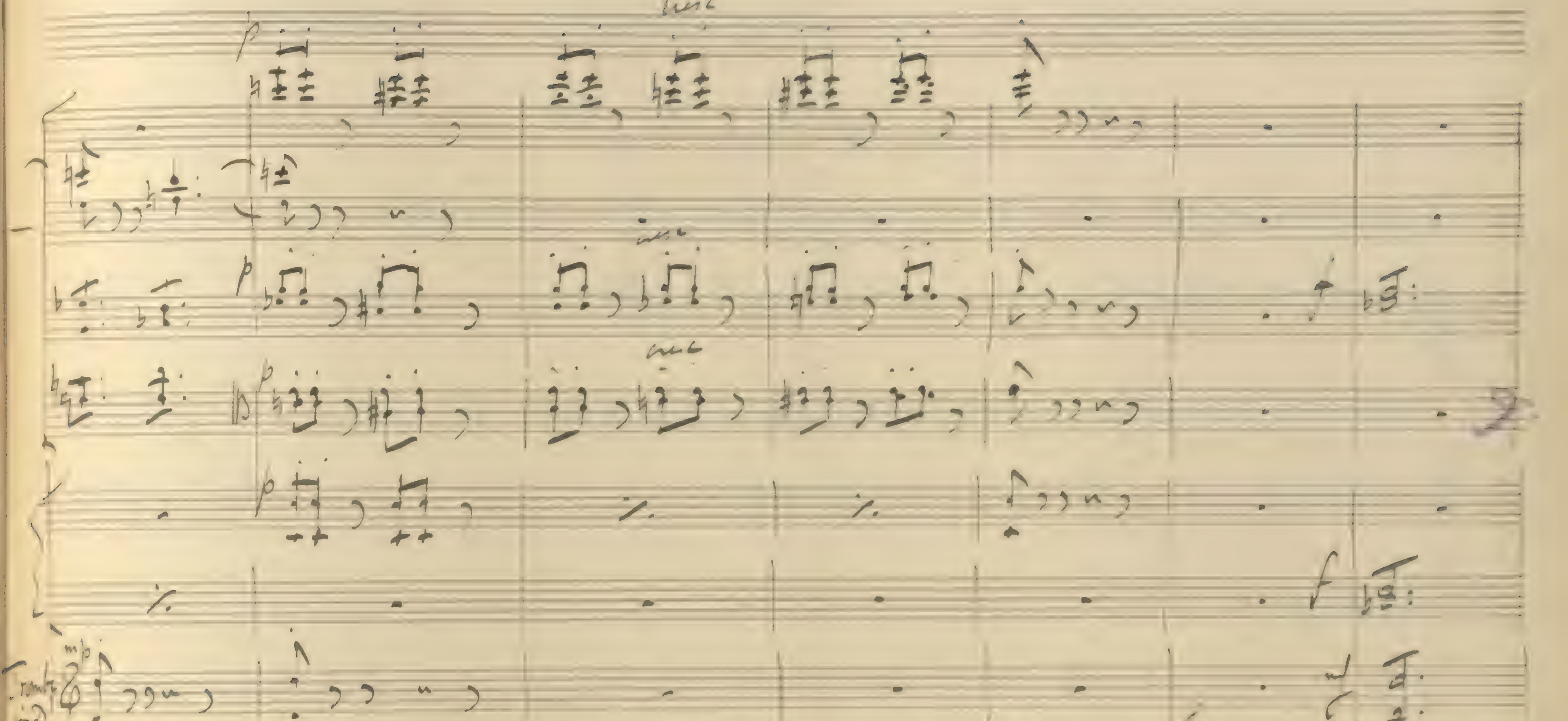

Allegro vivace
Hubert
Geoffrey
Monk
ravel them
Set hither thy

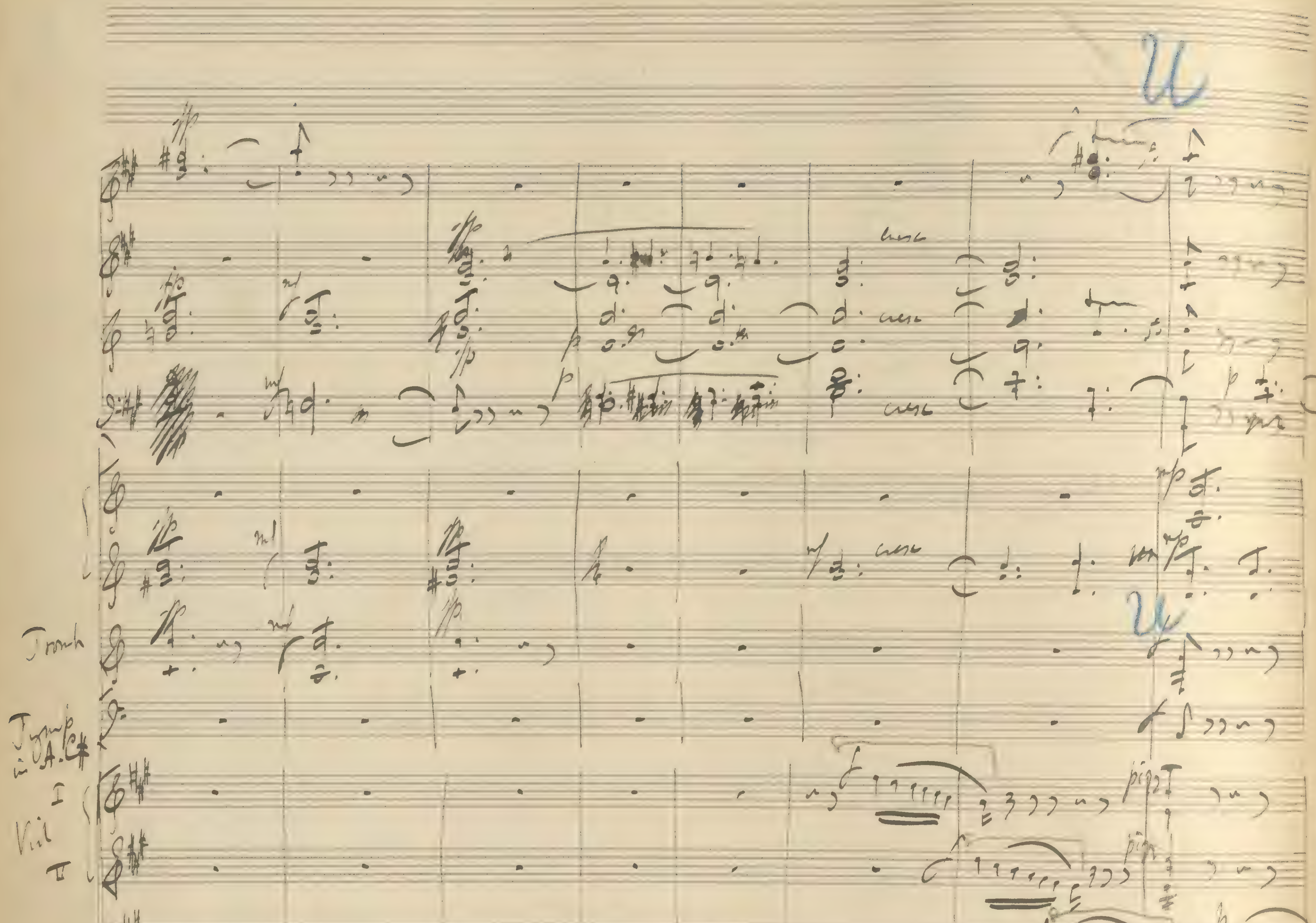

face, and with goodly pace till thou canst no more - go straight; to the left then twice, to the right an thrice all this till thou

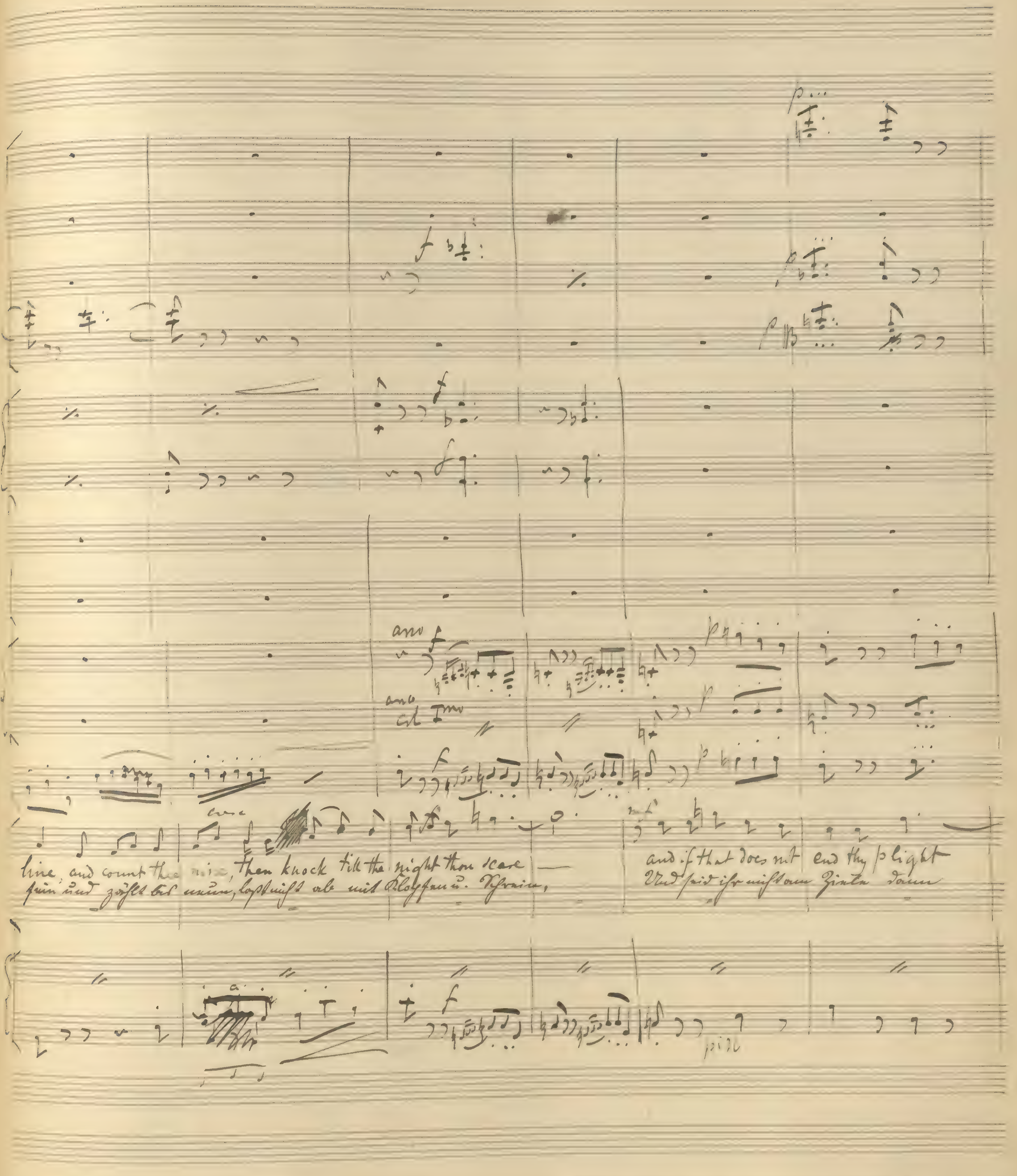

Corni (D)
mp
pizz
Hubert
reach the gate,
an das Haus,
But ope thine eyes and have a care of a crosspath here with a crosspath there and allege

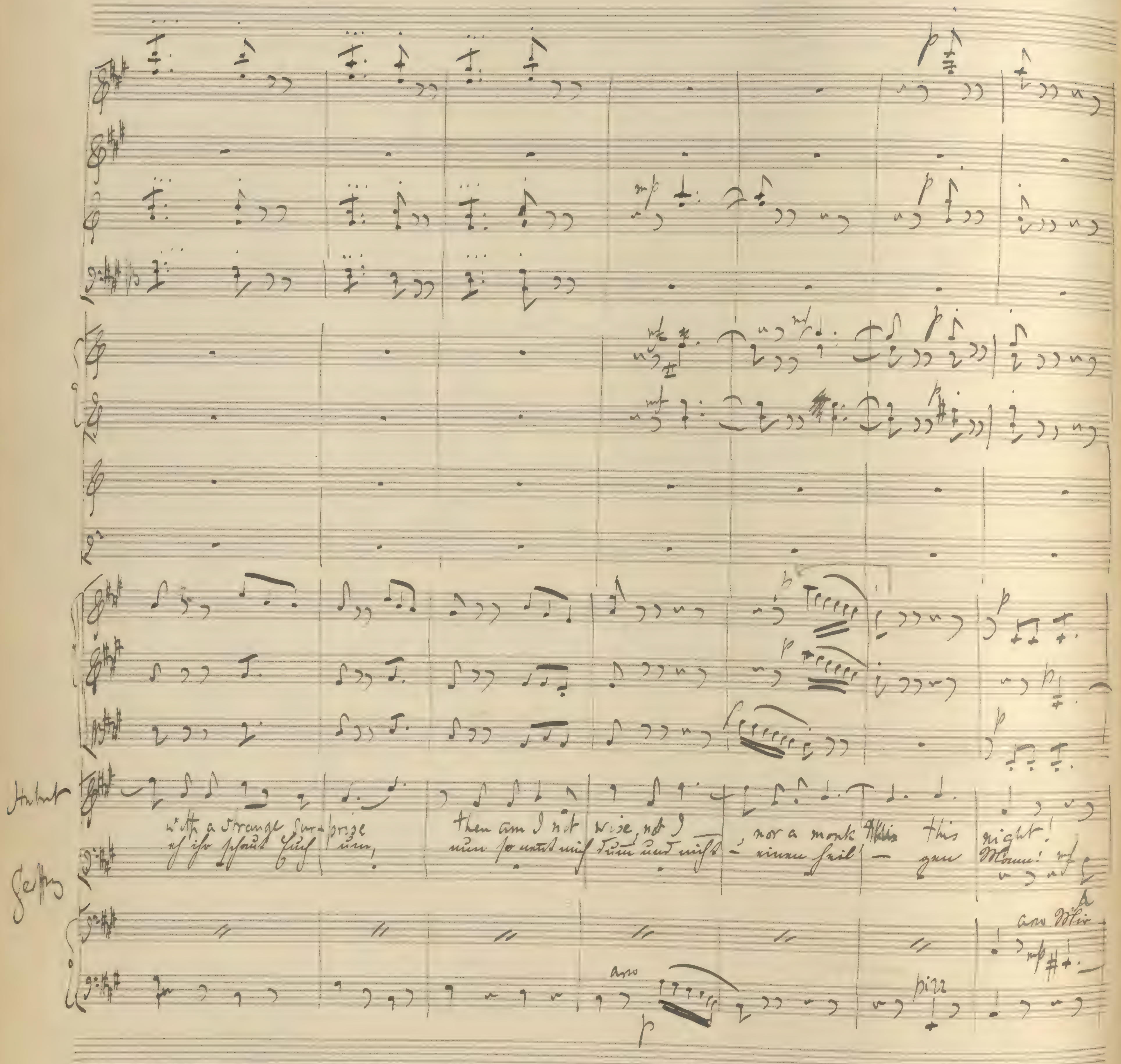

cresc
Six of each ken are for the first thou'lt meet in the second street will lead thee. I wot not where!

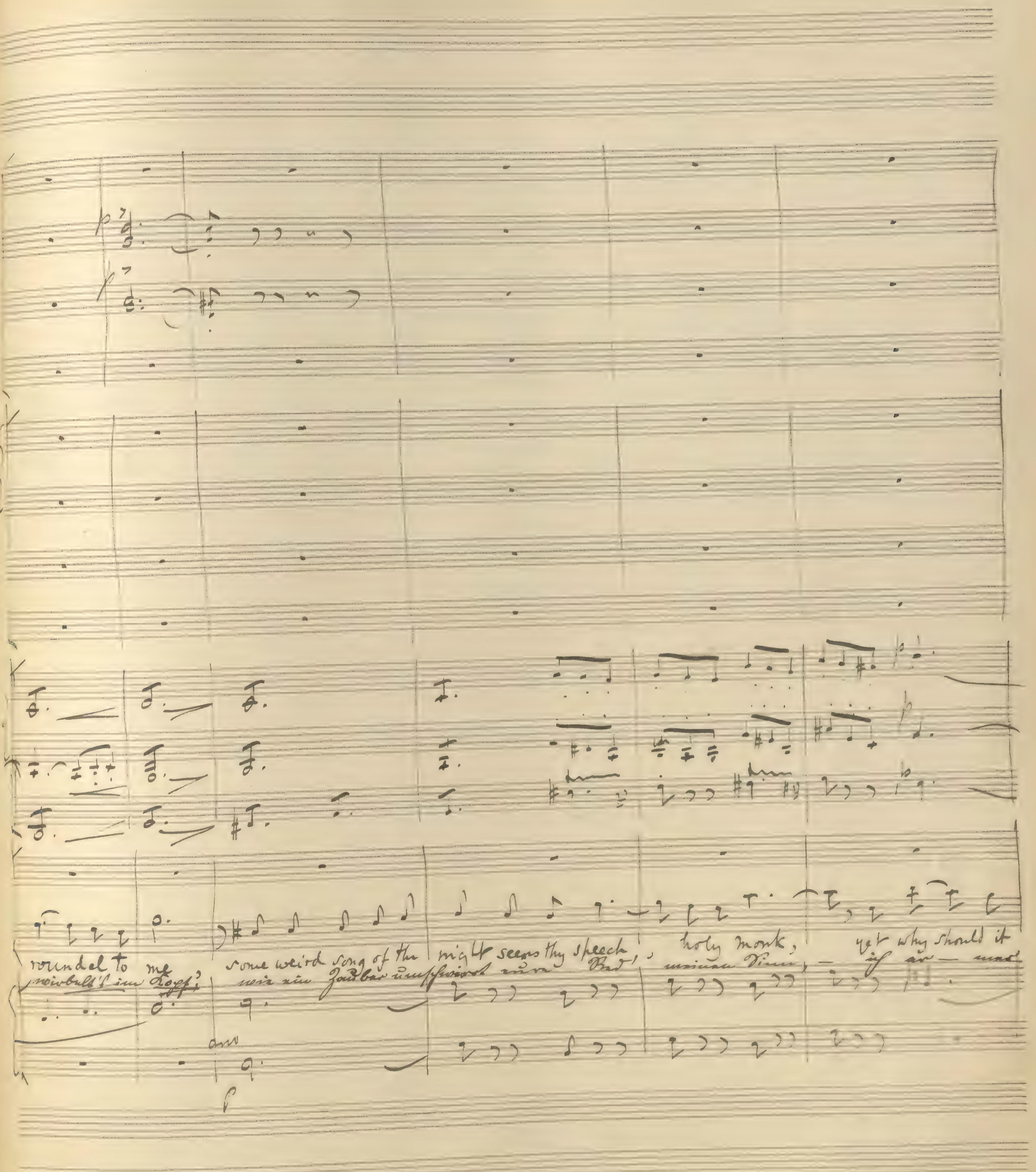

Hubert
So this time straight thy back to the gate try twice to the right once more, then thrice to
Nun jetzt grad aus mit dem Rücken zum Haus, dann links u. dann rechts geht Ihr,

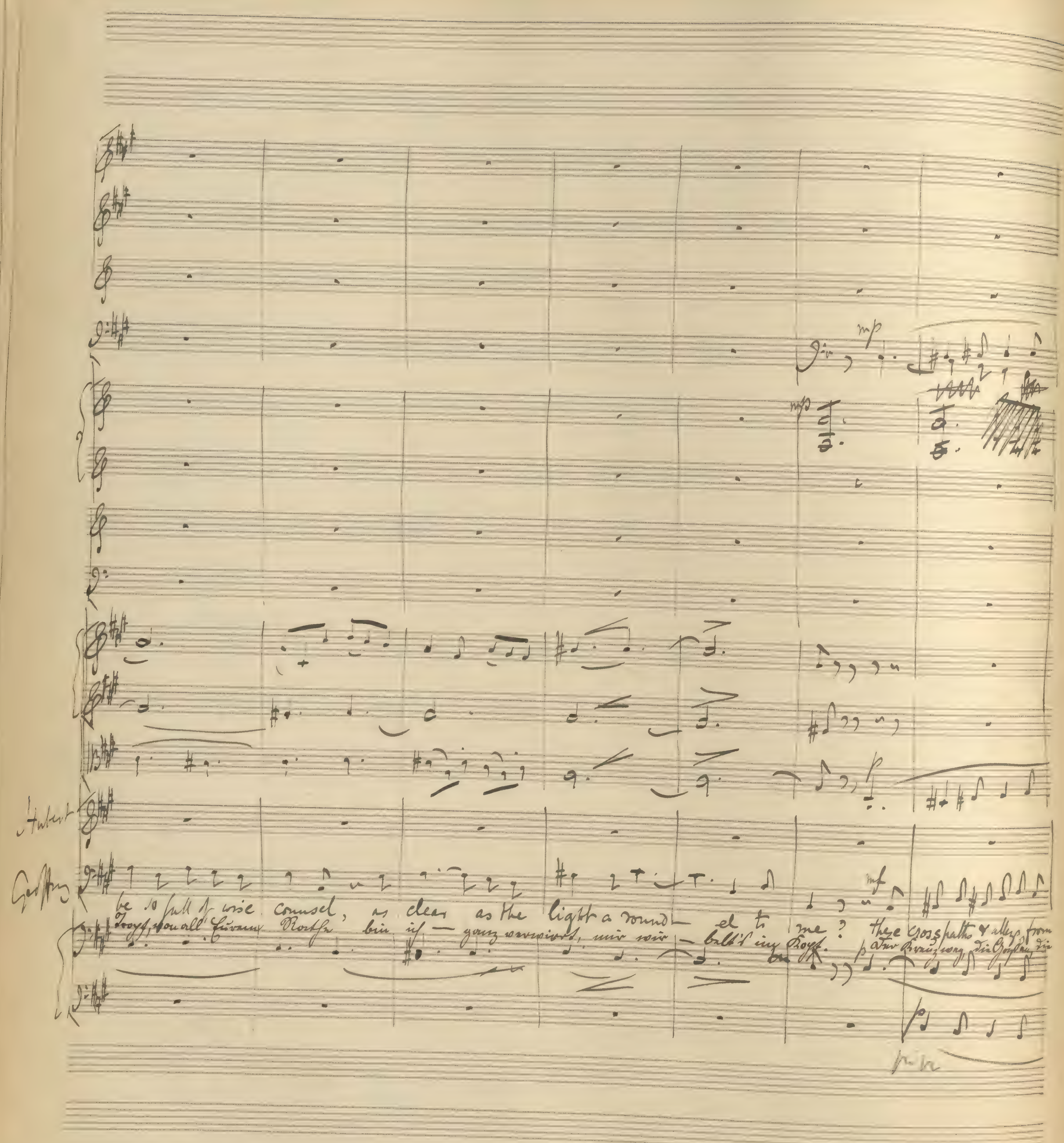

left and thrice to right, then back, then round until thou sight a ho - tel that has a door.

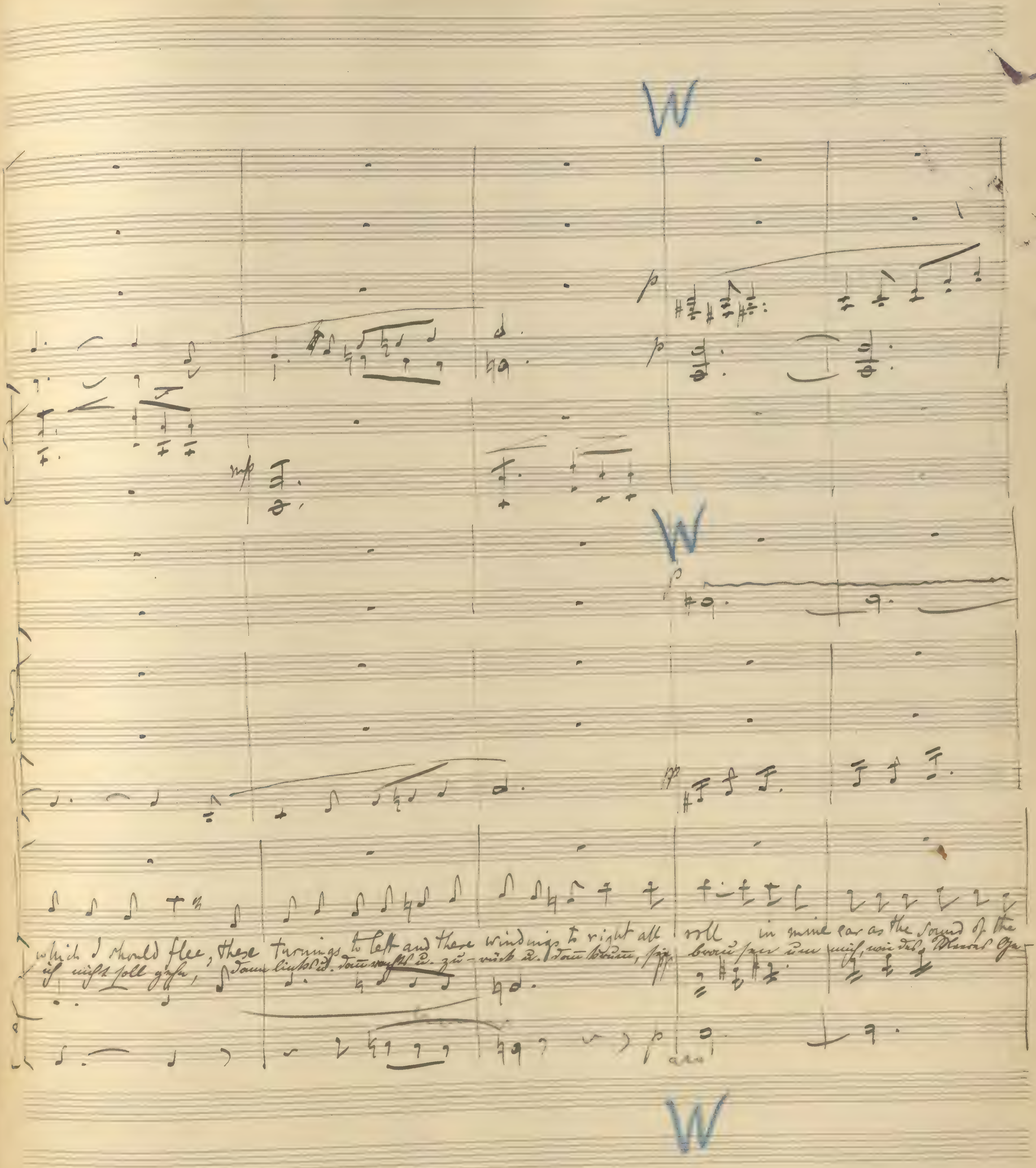

Tromb
But she rests not there
Does thy daugh — ter fair.
So keep thy

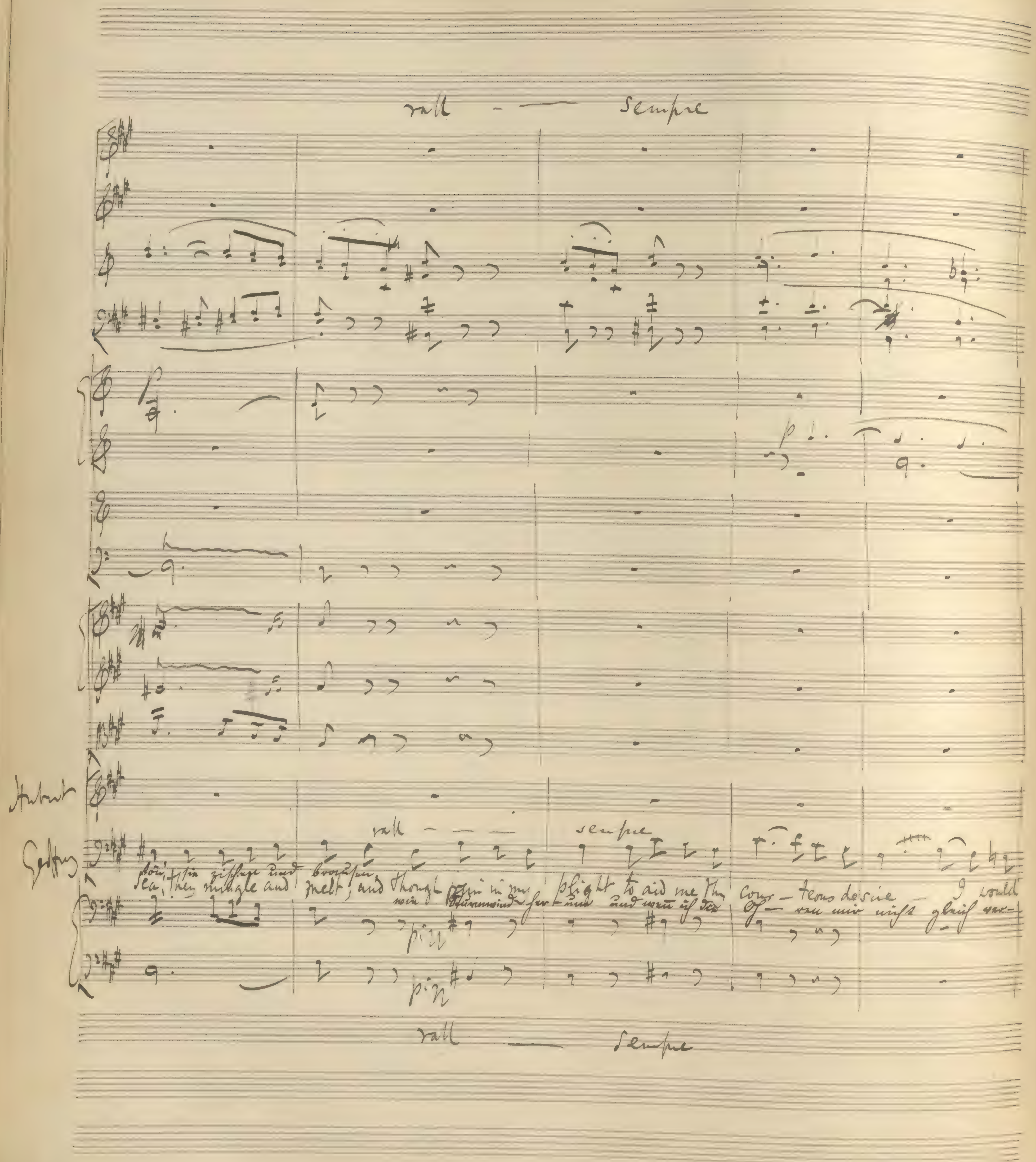

cresc
line, and count thee nine, then knock till the night thou scare —
mf
and if that does not end thy plight

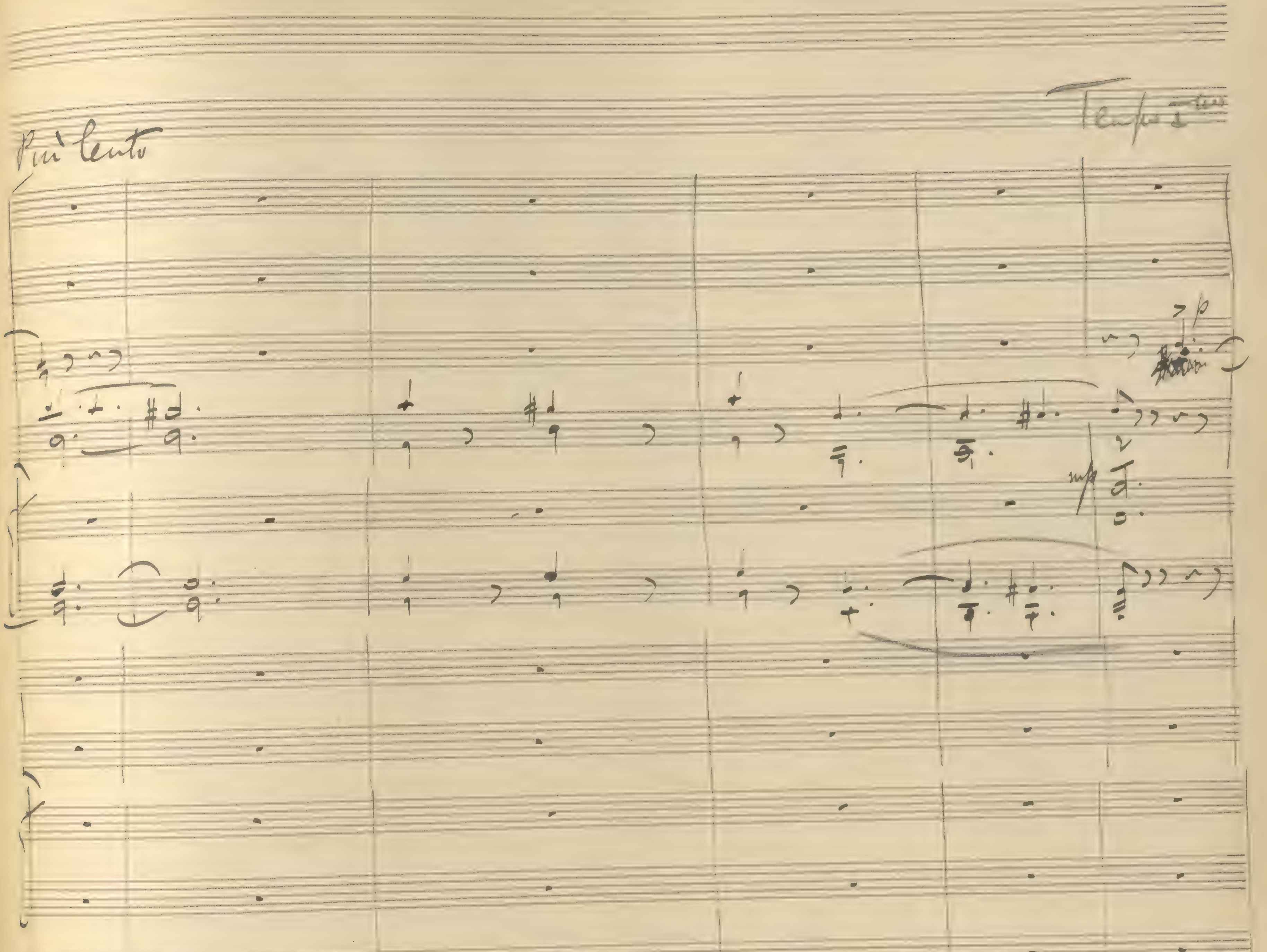

with a strange surprise
then am I not wise, not I
nor a monk
this
night!
arco
pizz

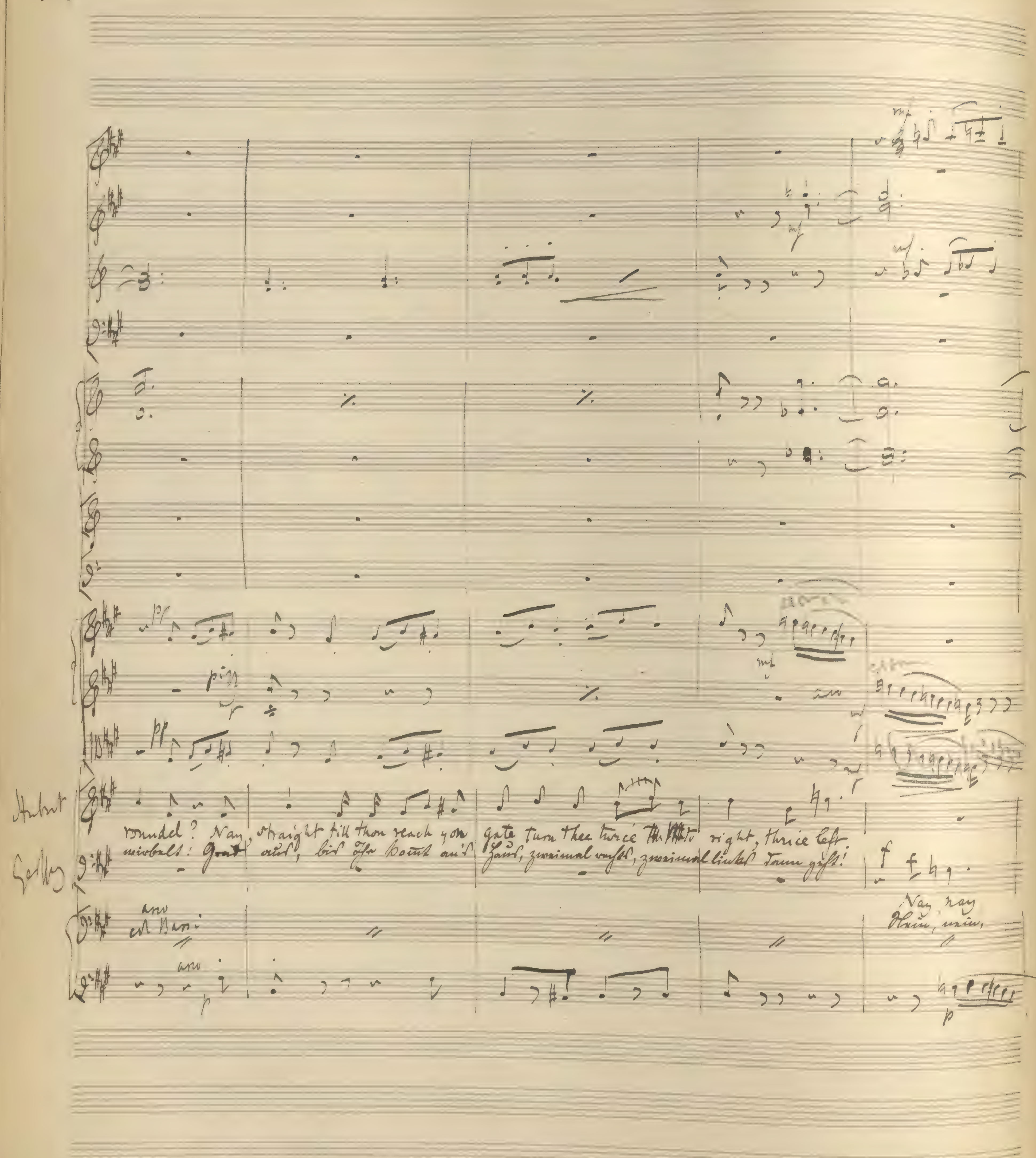

roundel to me
wirbelt's im Kopf?
some weird song of the night seems thy speech
holy monk,
meinen Sinn,
yet why should it

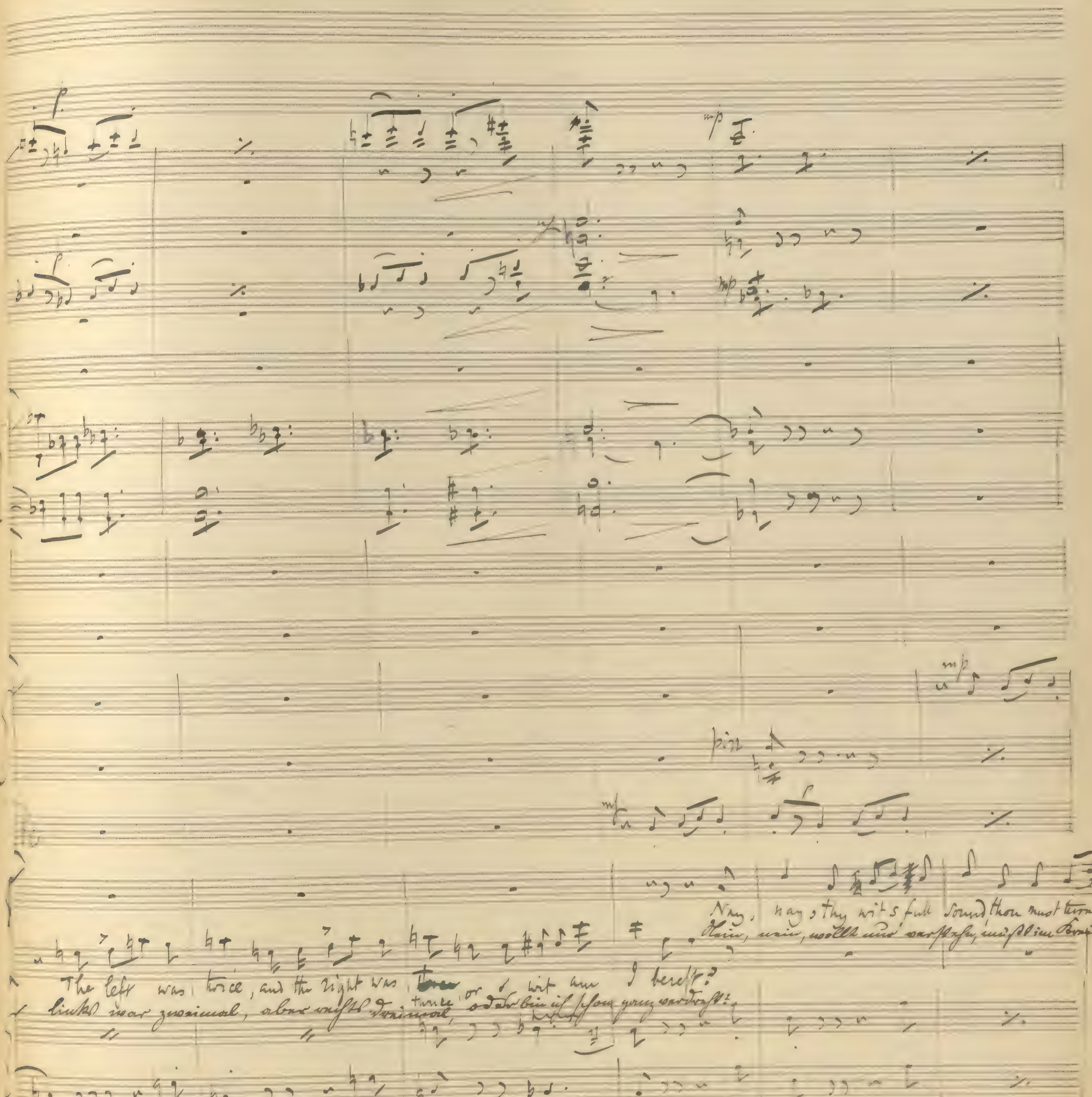

Hubert
Geoffrey
be so full of wise counsel, as clear as the light a round- ed to me?
mp
mf
p

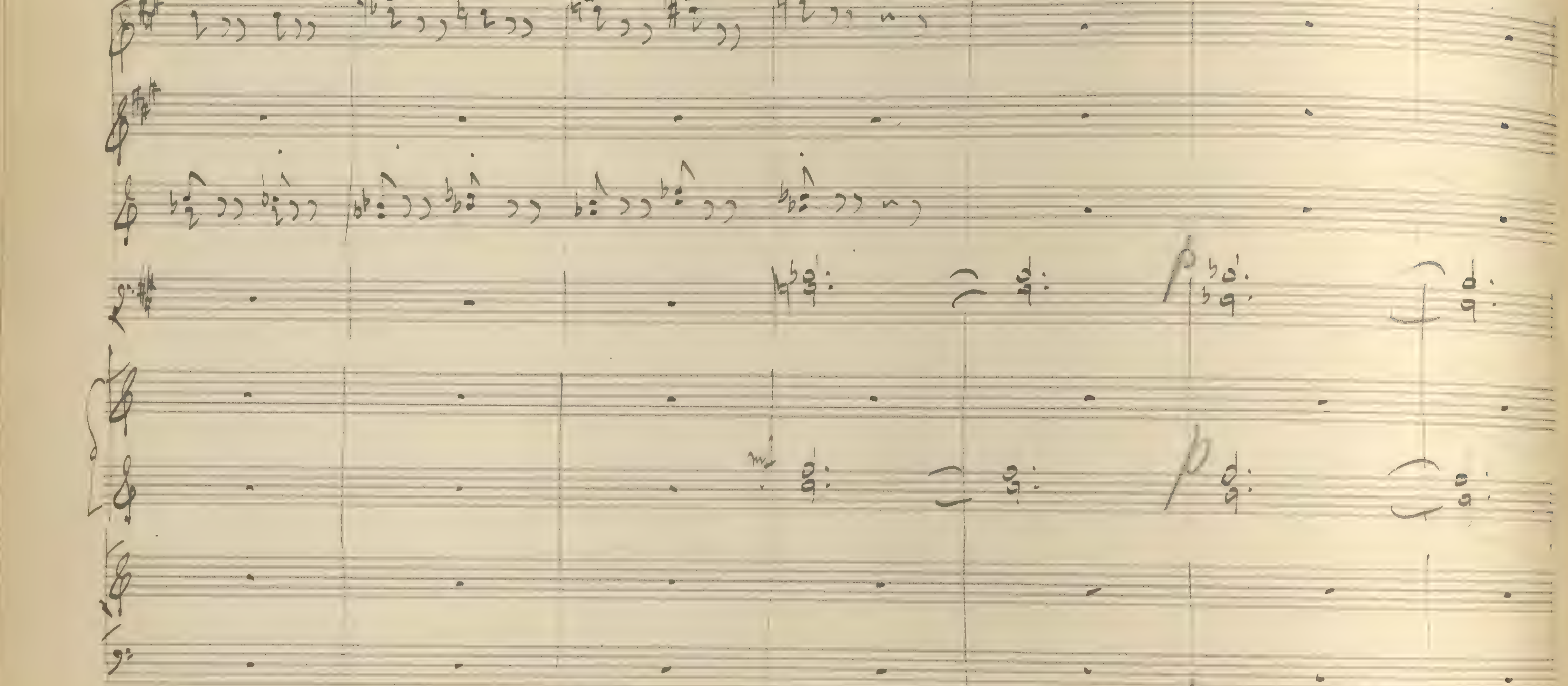

W
W
W
which I should flee, these turnings to left and these windings to right all roll in mine ear as the sound of the

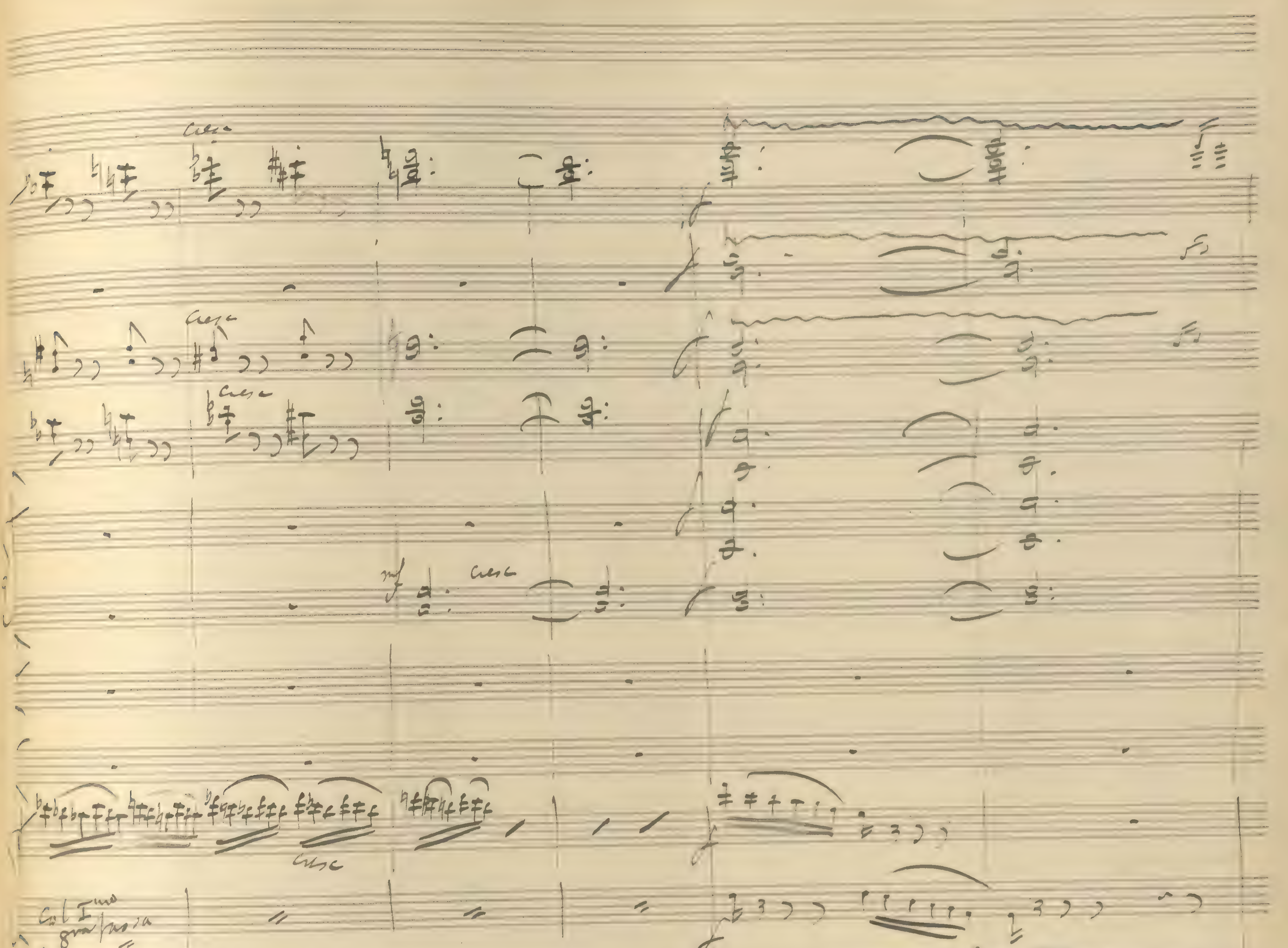

rall — sempre
Hubert
Geoffrey
rall — sempre
Sea, they mingle and melt, and though in my plight to aid me thy courteous desire — I would
pizz
pizz
rall — sempre


Più lento
Tempo Imo
yet is thy plain speech, though with guidance be - dight, a round — el to me!
Più lento
Tempo Imo

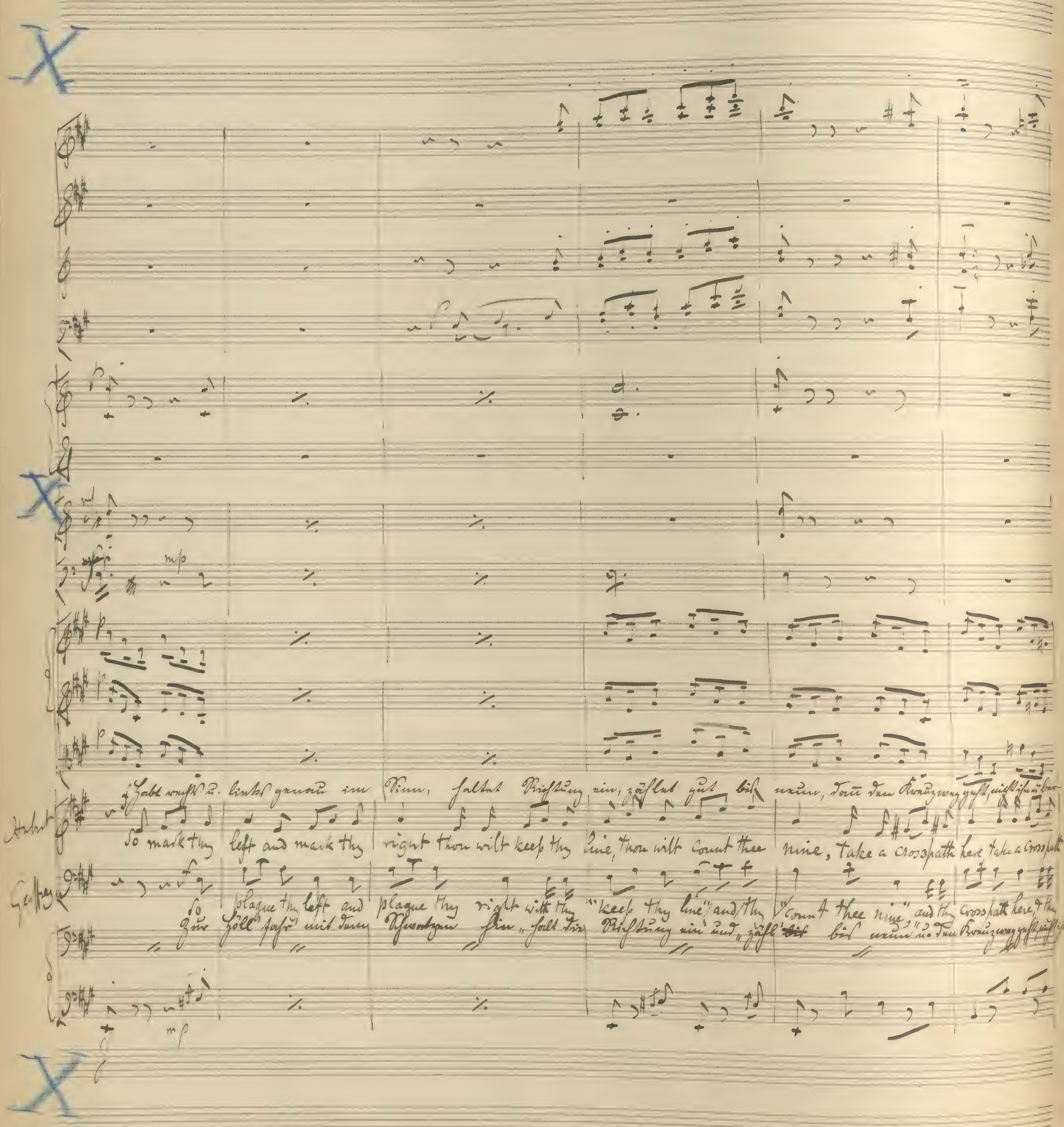

Hubert
Gerlay
wounded? Nay, straight till thou reach yon gate turn thee twice to right, thrice left
wiederbelt! Grad aus, bis Ihr kommt an's Haus, zweimal rechts, zweimal links dann geht!
Nay, nay
Nein, nein,
col Bassi

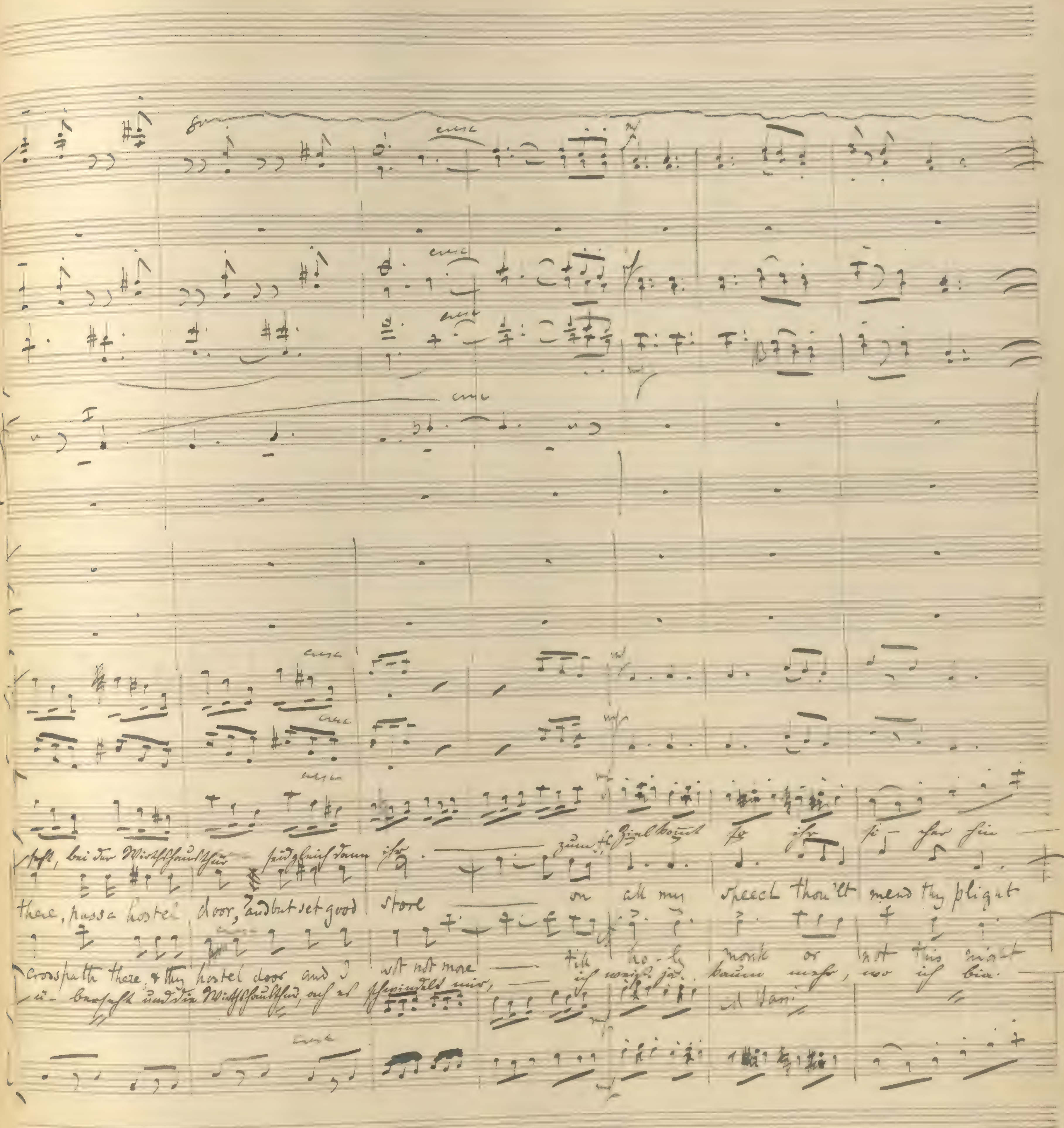

The left was twice, and the right was twice or I wit am I bereft?
Nay, nay, thy wit's full sound thou must turn thee

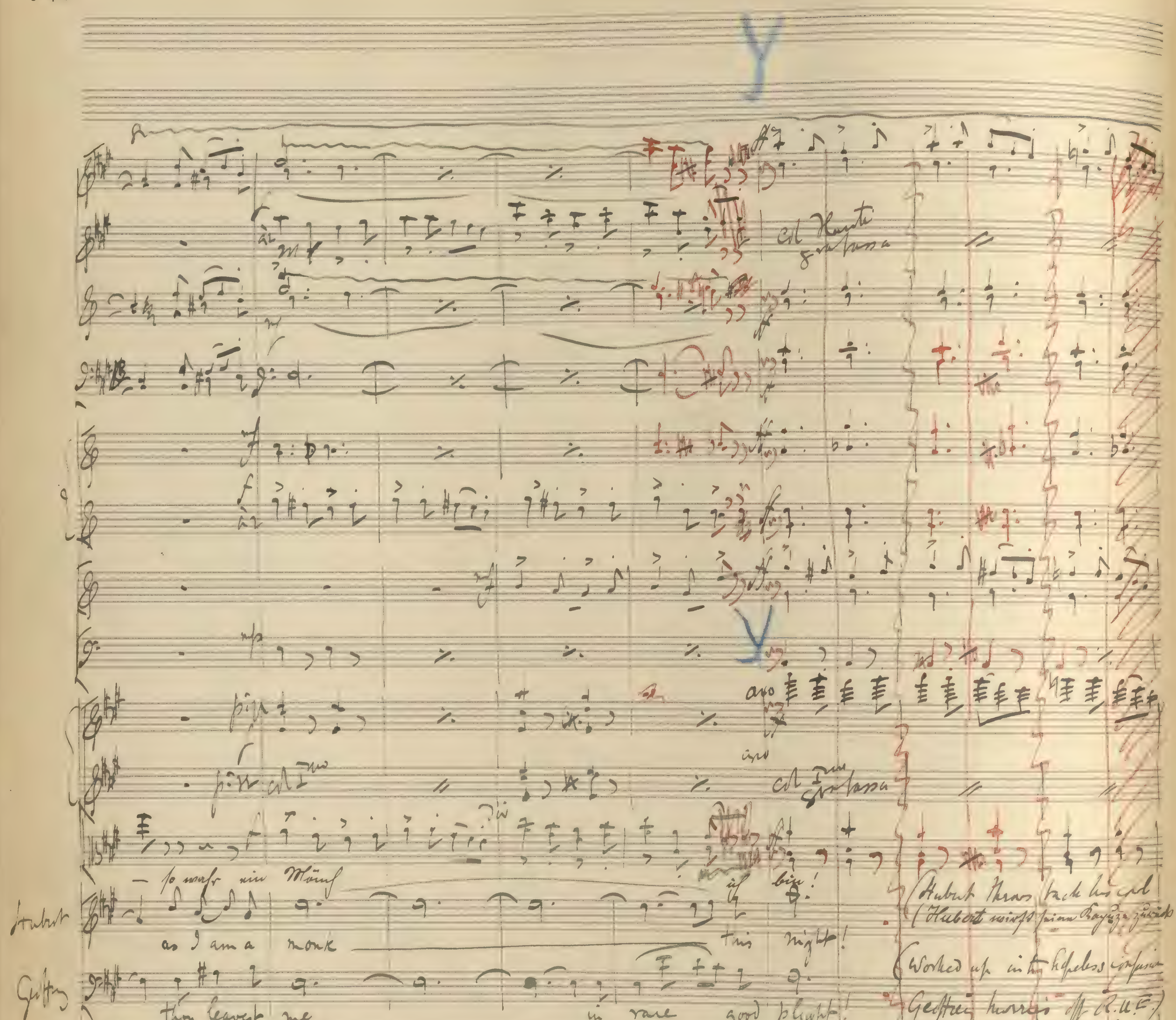

round.
round, round, round, round, faith when straight begins?
Then always six!
Nay have a care 'twas five! said.

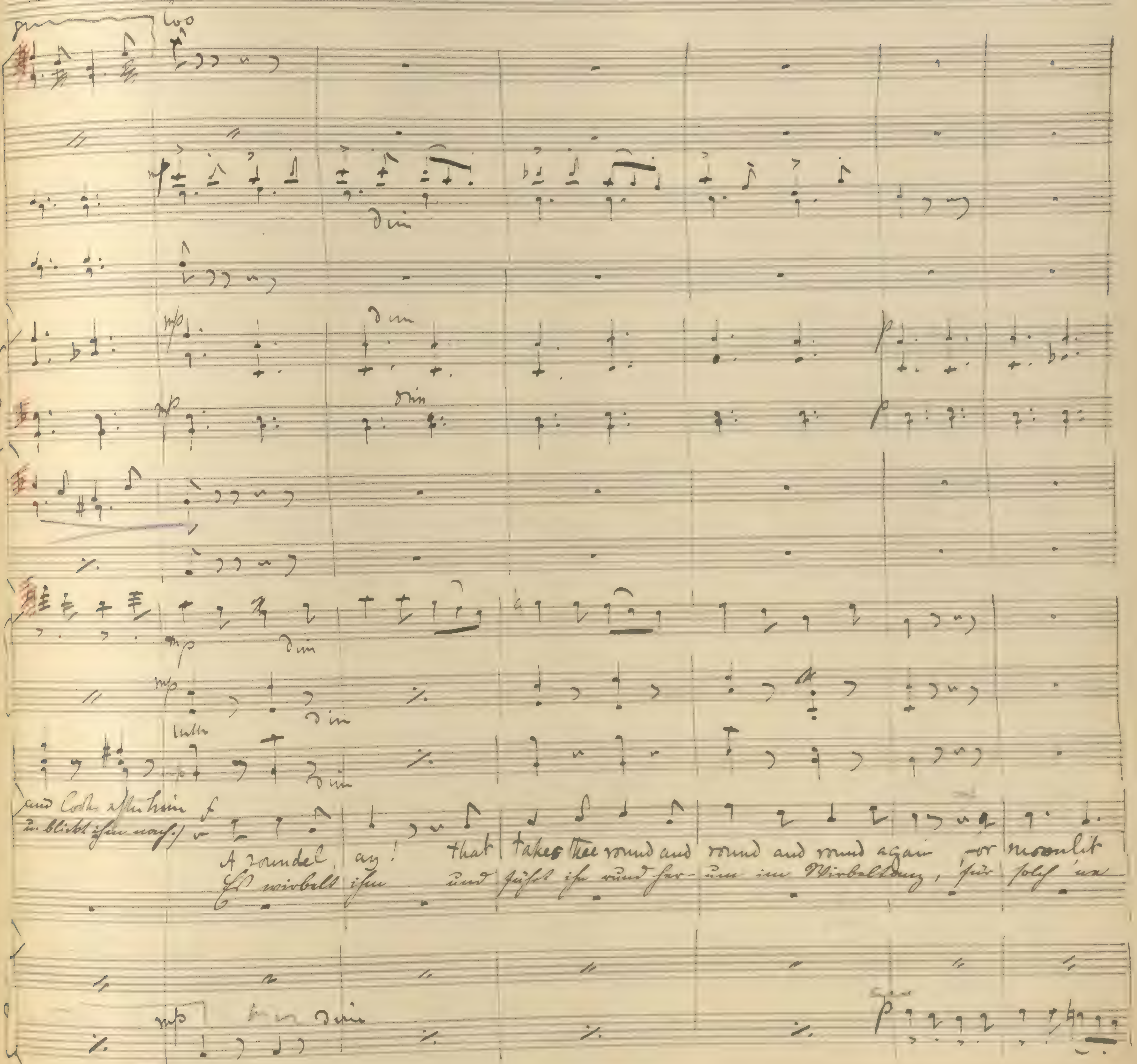


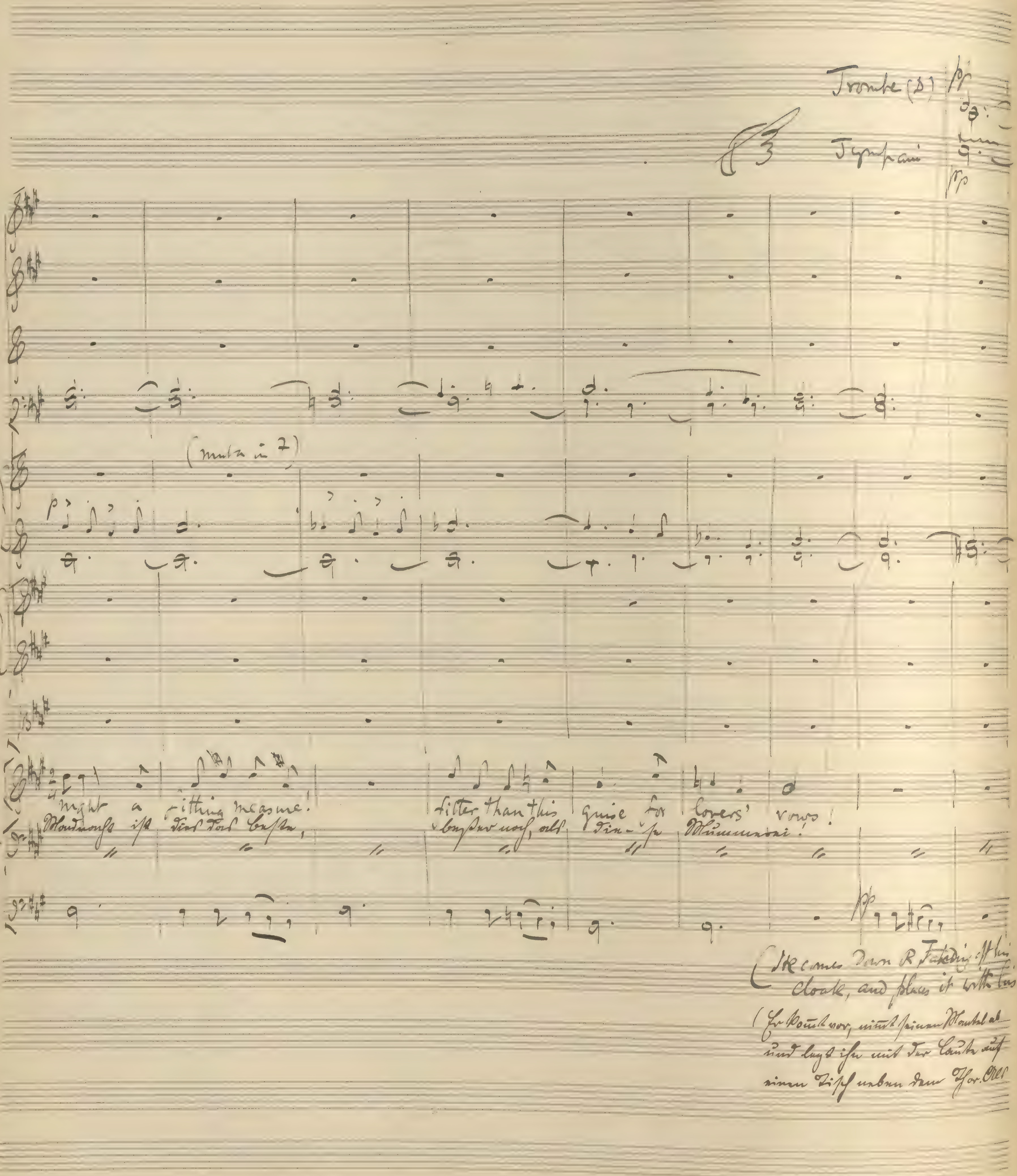
Nay sir! 'Swear, nay sir! Swear, round, round, round, round, —— 'tis my head that spins.

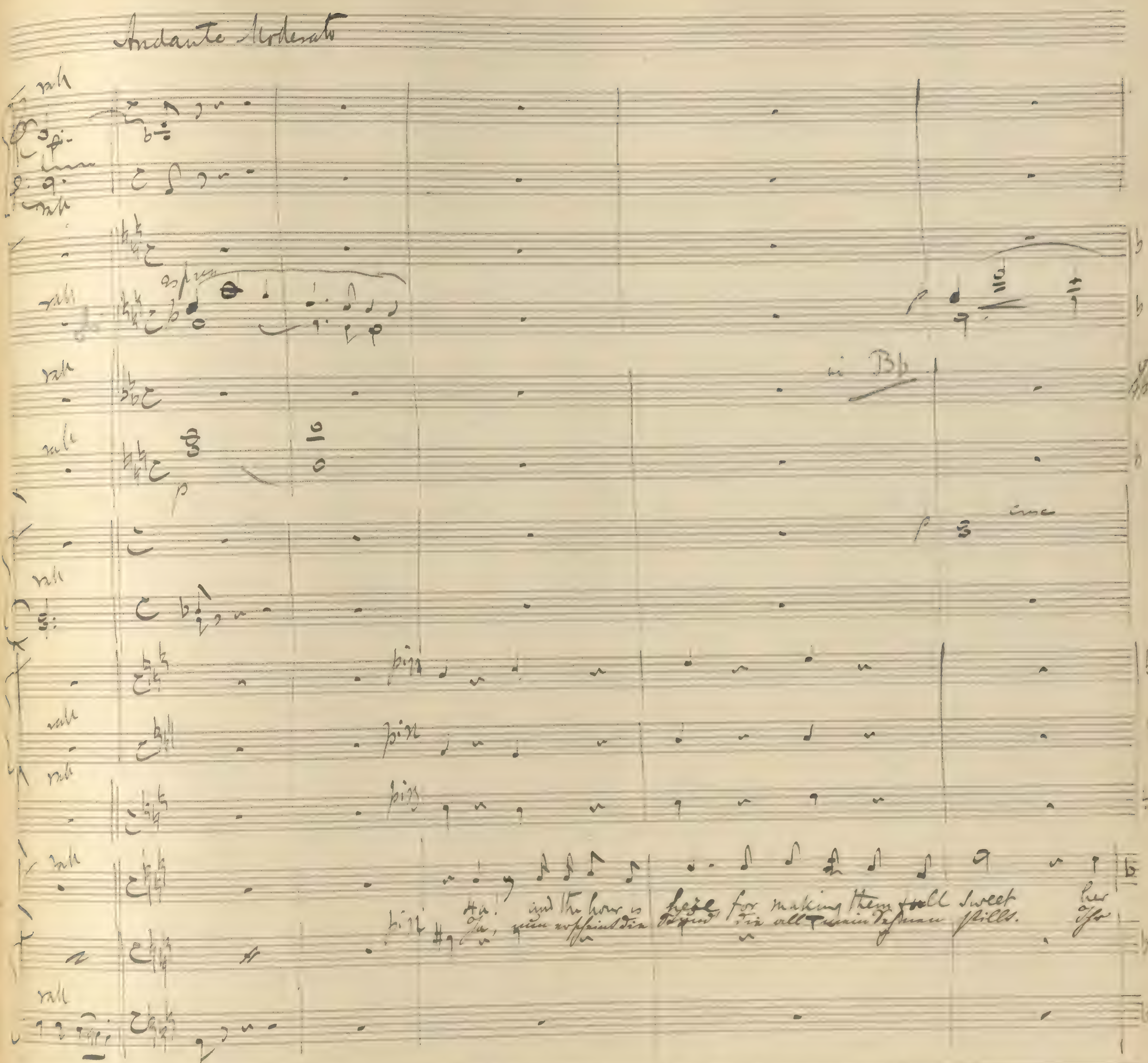

So mark thy left and mark thy right thou wilt keep thy line, thou wilt count thee nine, Take a crosspath here take a crosspath
So plague thy left and plague thy right with thy "keep thy line" and thy "count thee nine" and thy crosspath here, & thy


there, pass a hostel door, and but set good store on all my speech thou'lt mend thy plight
Crosspath there, & thy hostel door and I wot not more till holy work or not this night


arco
col 8va bassa
Hubert
Geoffrey
as I am a monk
this night!
Thou leavest me
in rare good plight!
Worked up into hopeless confusion
Geoffrey hurries off R.U.E.)


A roundel ay! that takes thee round and round and round again or moonlit

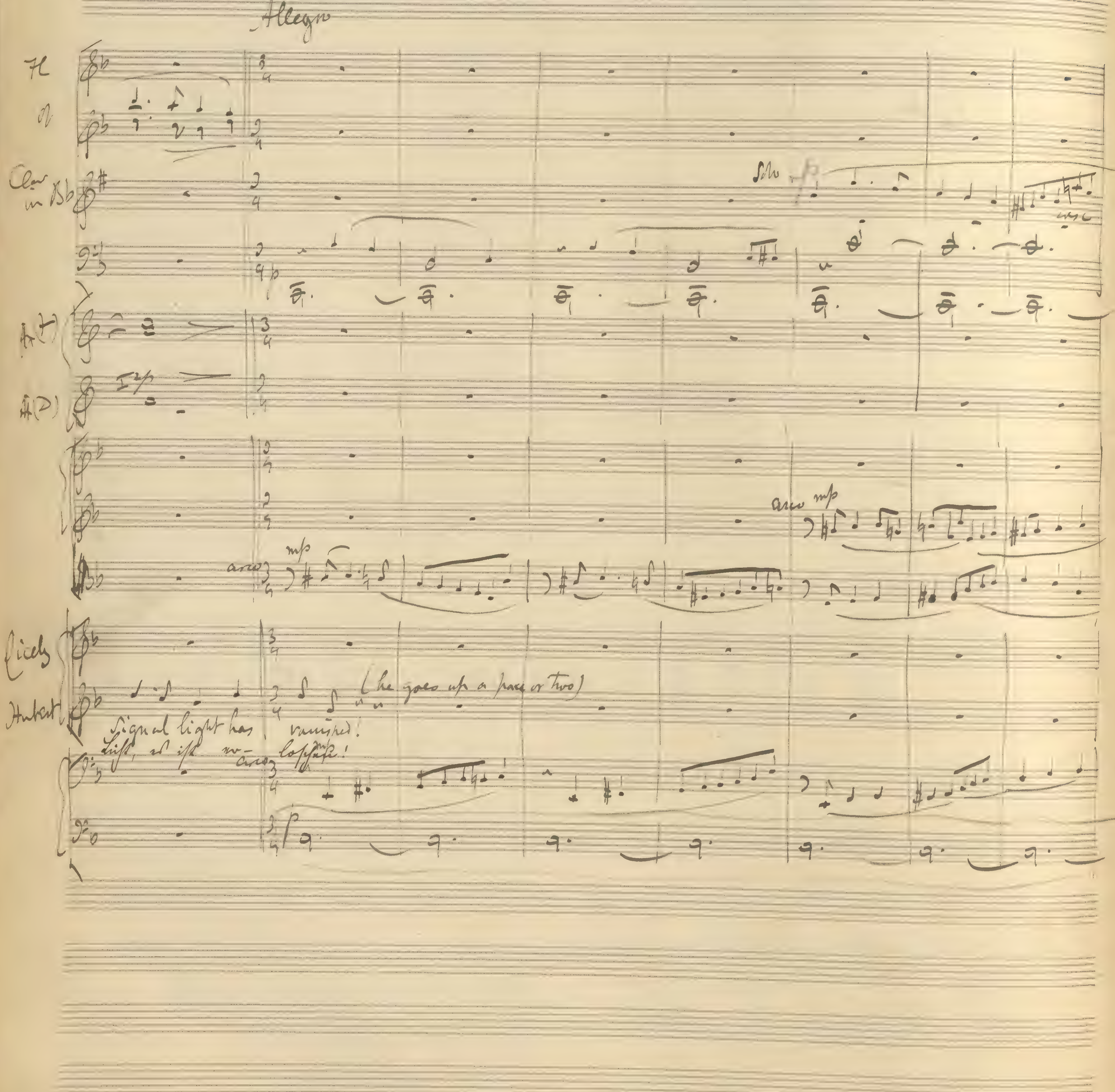

Trombe (D)
Tympani
pp
(muta in F)
Corni (D)
Viol I
II
might a fitting measure!
fitter than this guise for lovers' vows!
(He comes down R. taking off his cloak, and places it with his



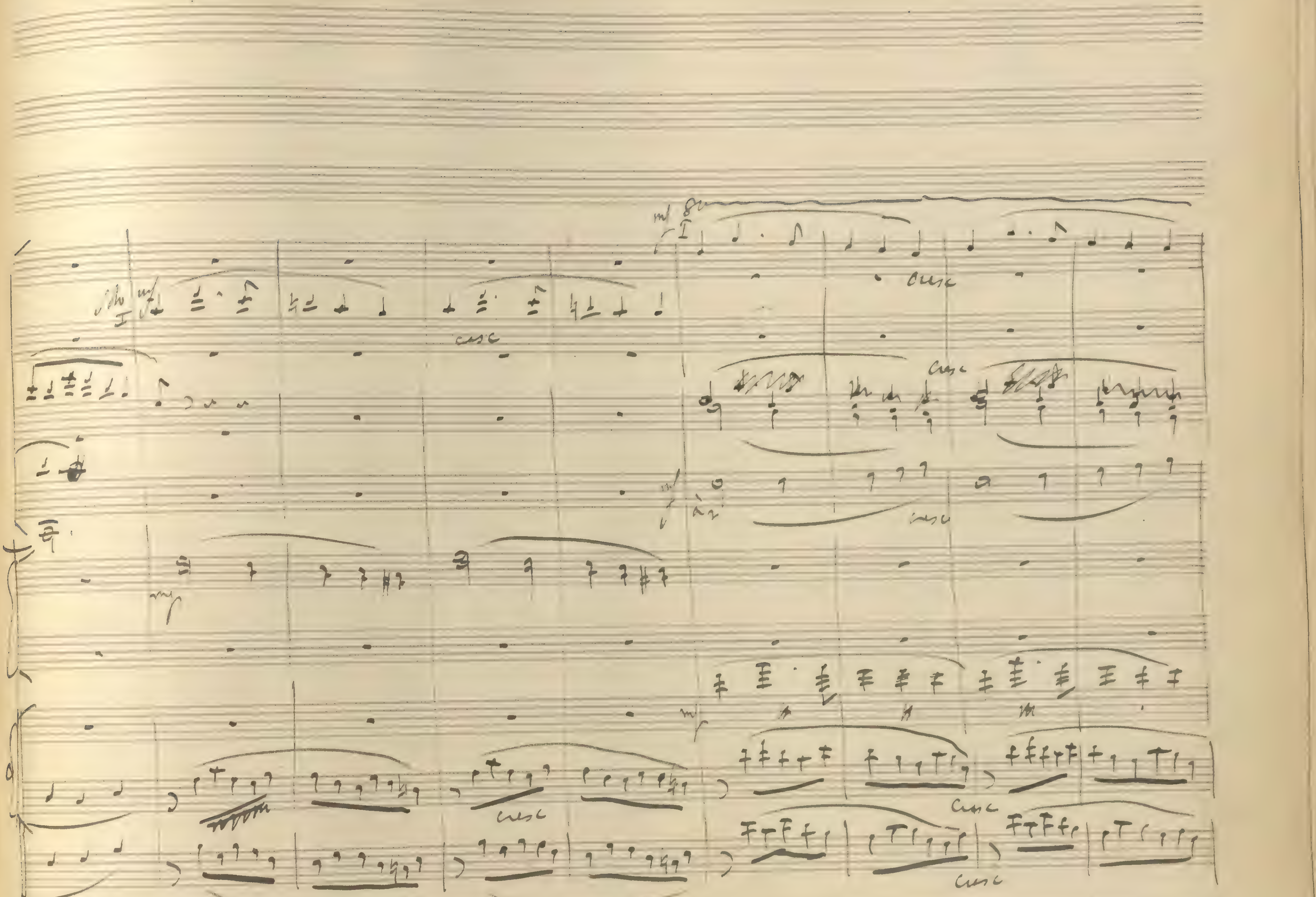
lute on a table near the porch. As he turns, the light disappears from the casement at back).

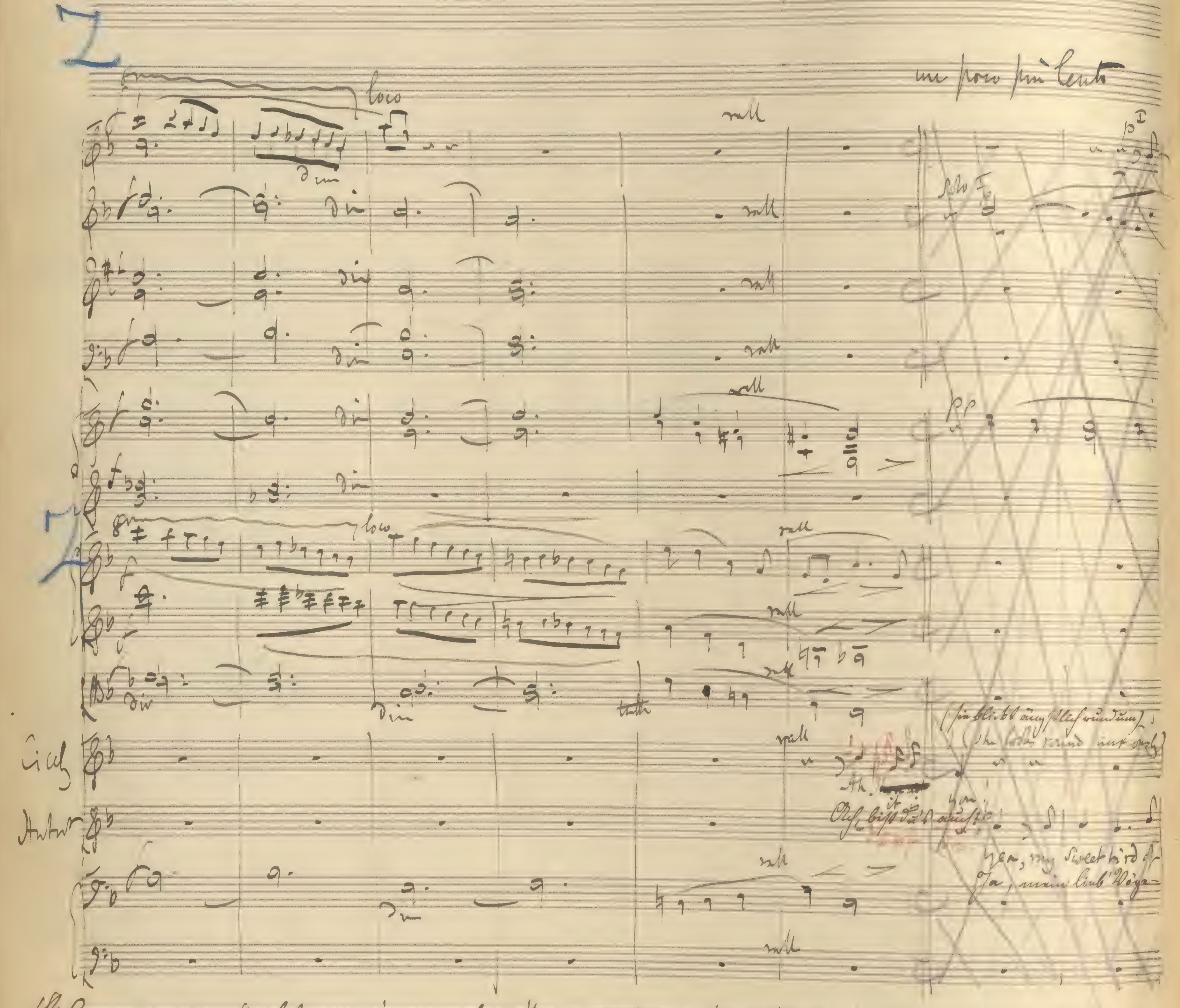
er sich umwendet, verschwindet das Licht im Haus im Hintergrund.)

Scene 5



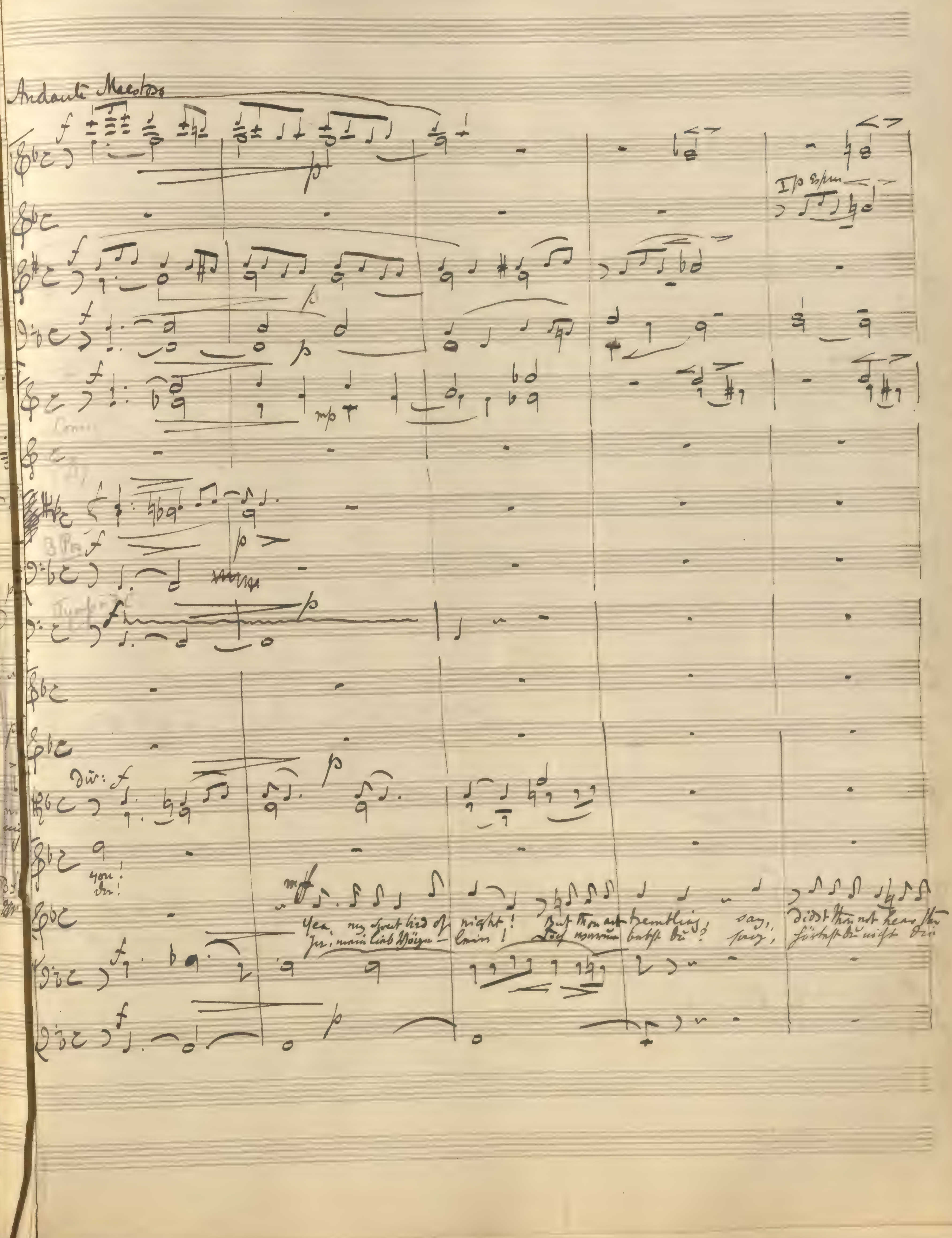
Allegro
Fl
Clar in Bb
Solo p
Hr (F)
Hr (D)
arco mp
arco
mp
Hubert
(he goes up a pace or two)
Signal light has vanished!
arco
p

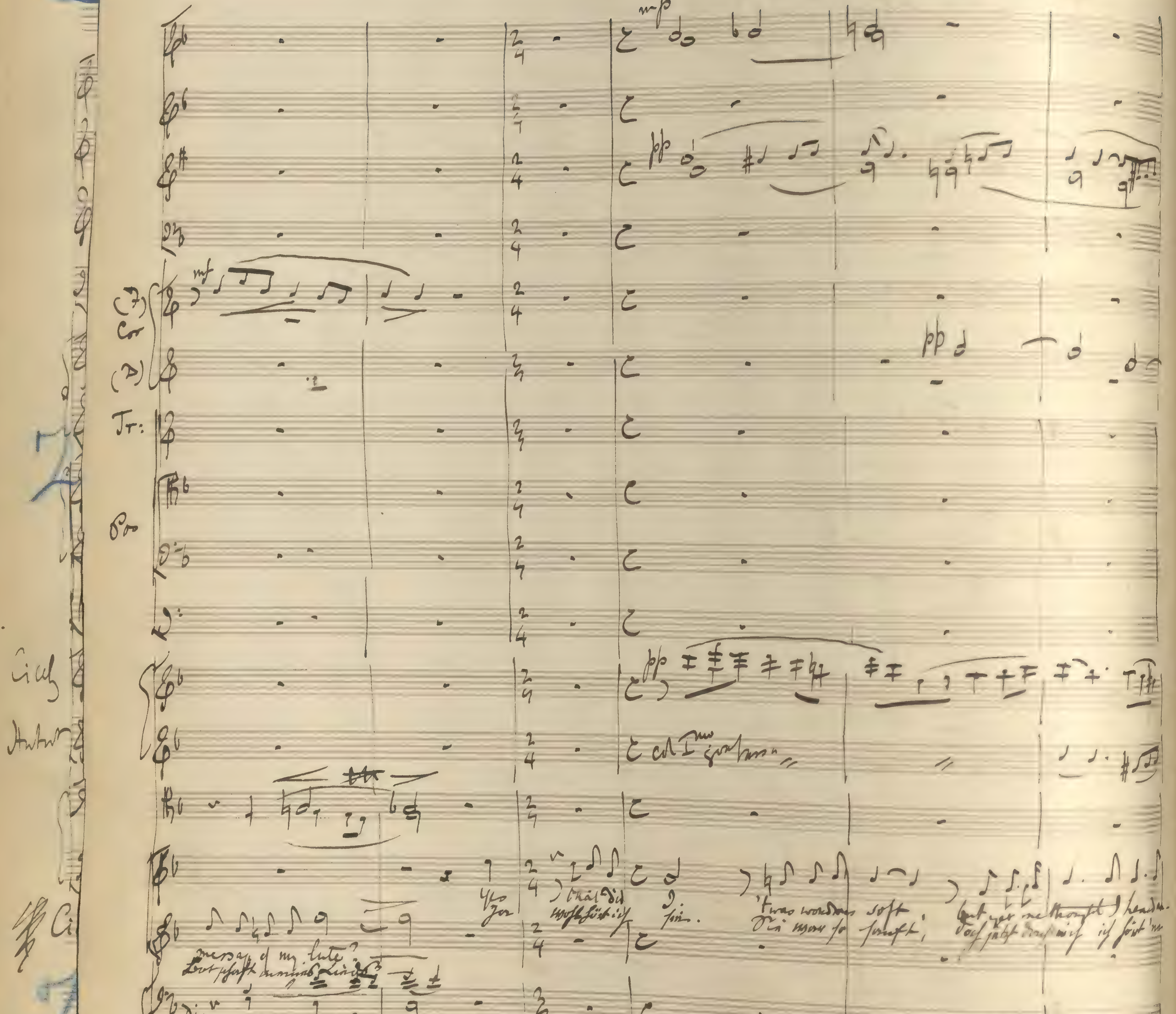

Horch, ihr Schritt, sie kommt.
Hark her step! she comes
cresc
(The door of the courtyard at back opens, and
(Die Thür des Hofes im Hintergrund öffnet sich. Cicely erscheint.

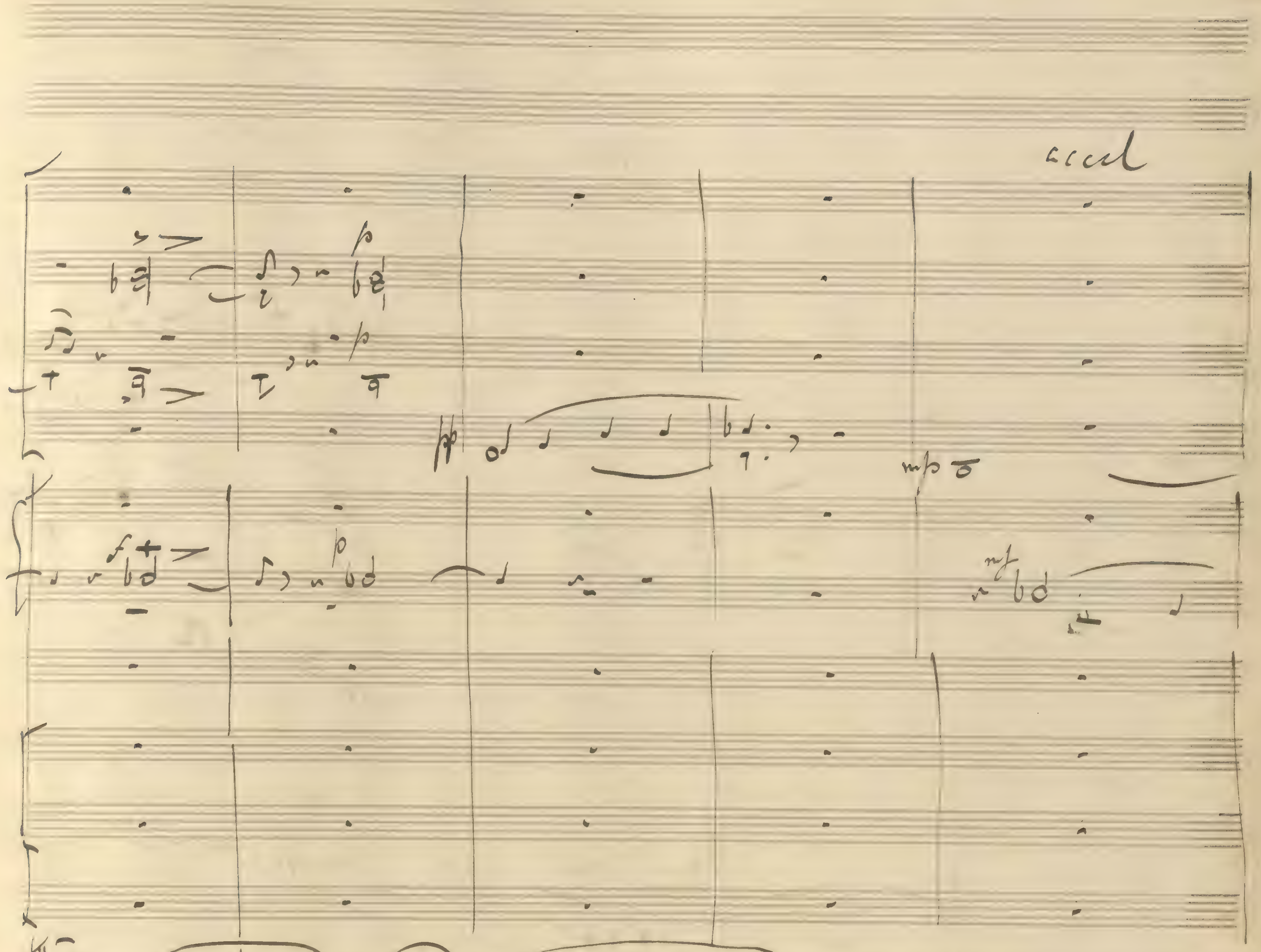


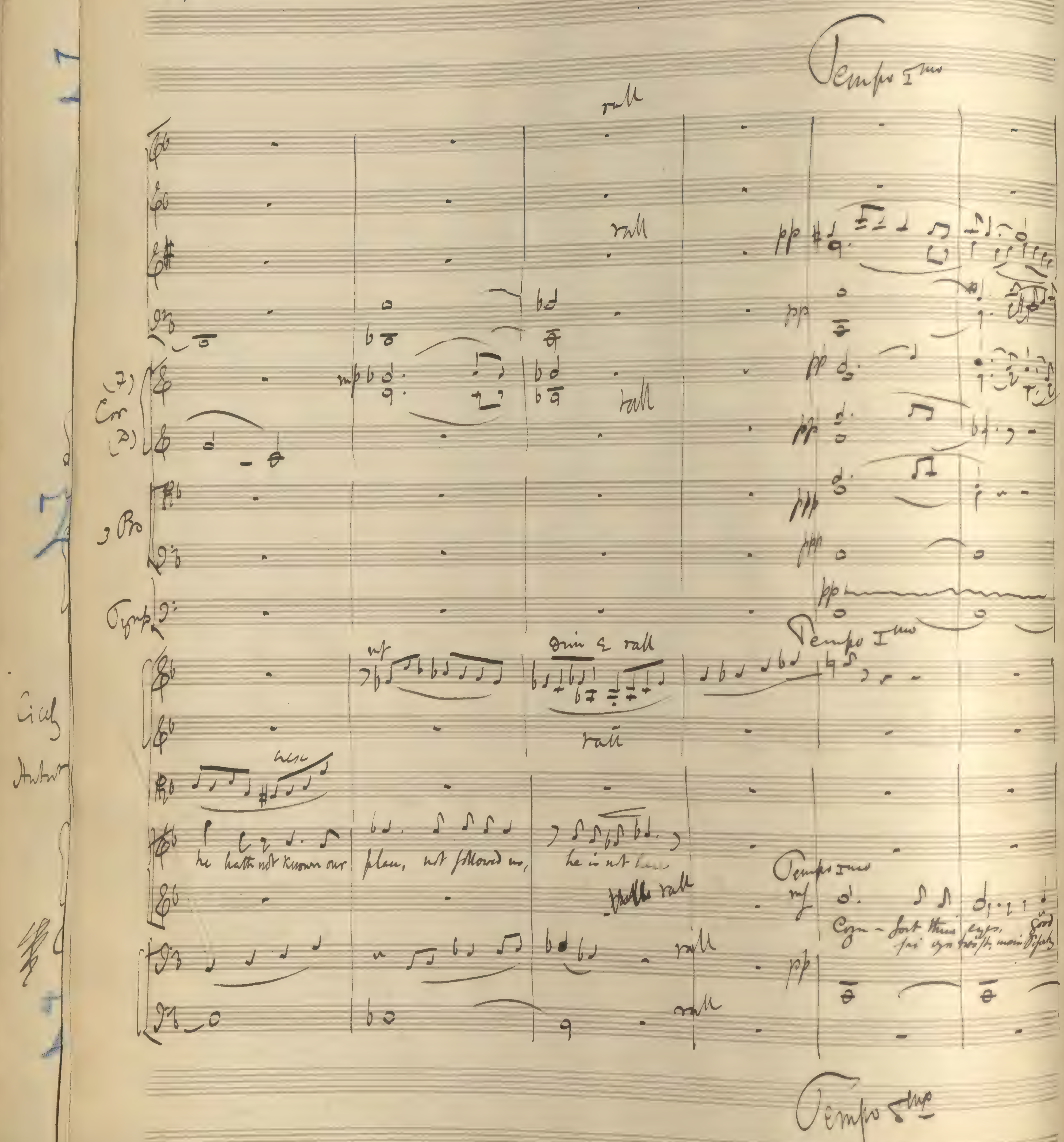
(Cicely emerges. She looks cautiously about her, then seeing Hubert hurries towards him as he advances to meet her.)

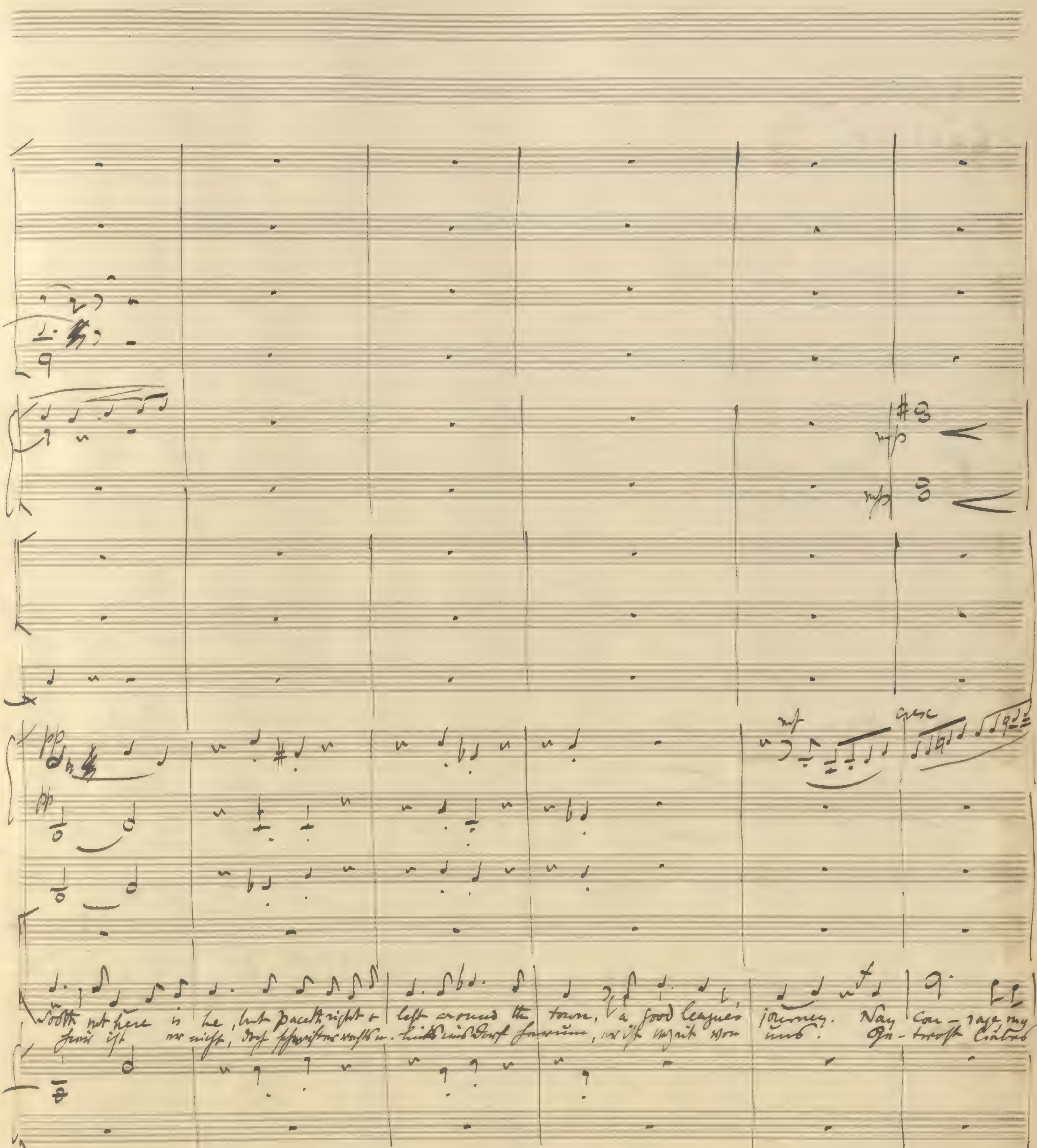
(Sie blickt vorsichtig um; da sie Hubert sieht, stürzt sie dem ihr Entgegenkommenden in die Arme.)

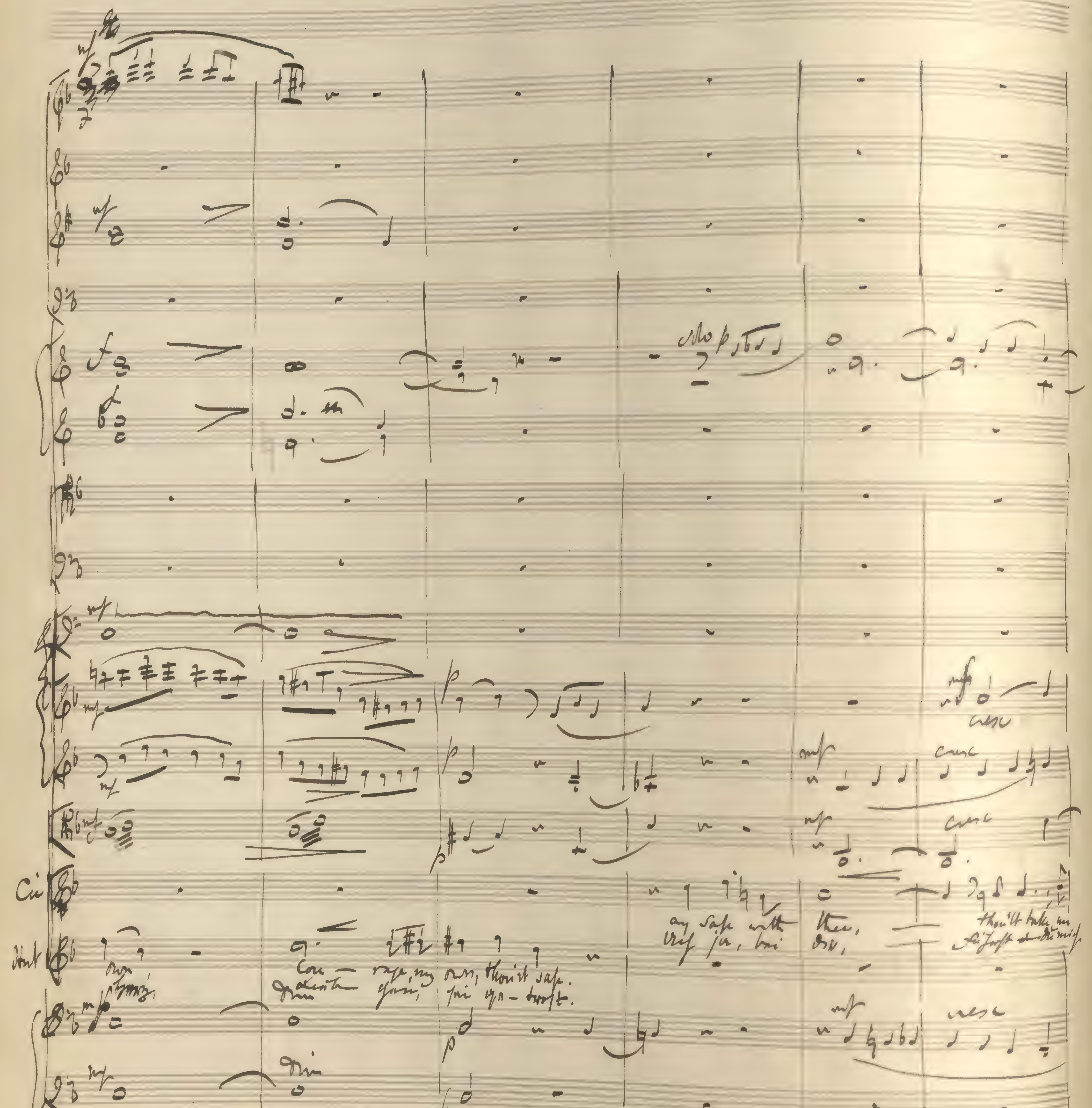

Andante Maestoso
you!
du!
Yea, my sweet bird of night! But thou art trembling; say, didst thou not hear the
Ja, mein lieb Vöglein! Doch warum bebst du? sprich, hörtest du nicht die

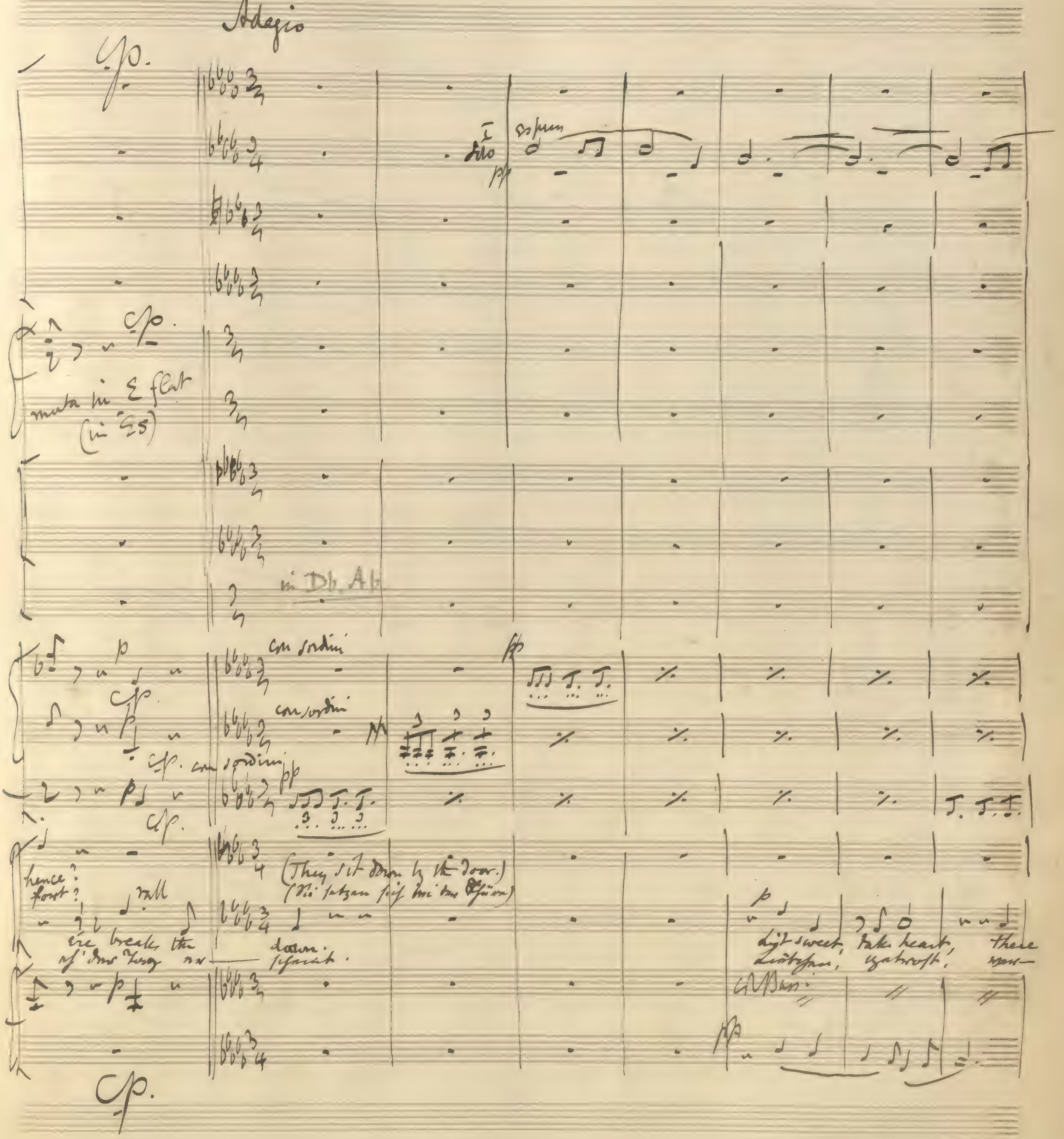

Tr.
message of my lute?
'Twas wondrous soft;

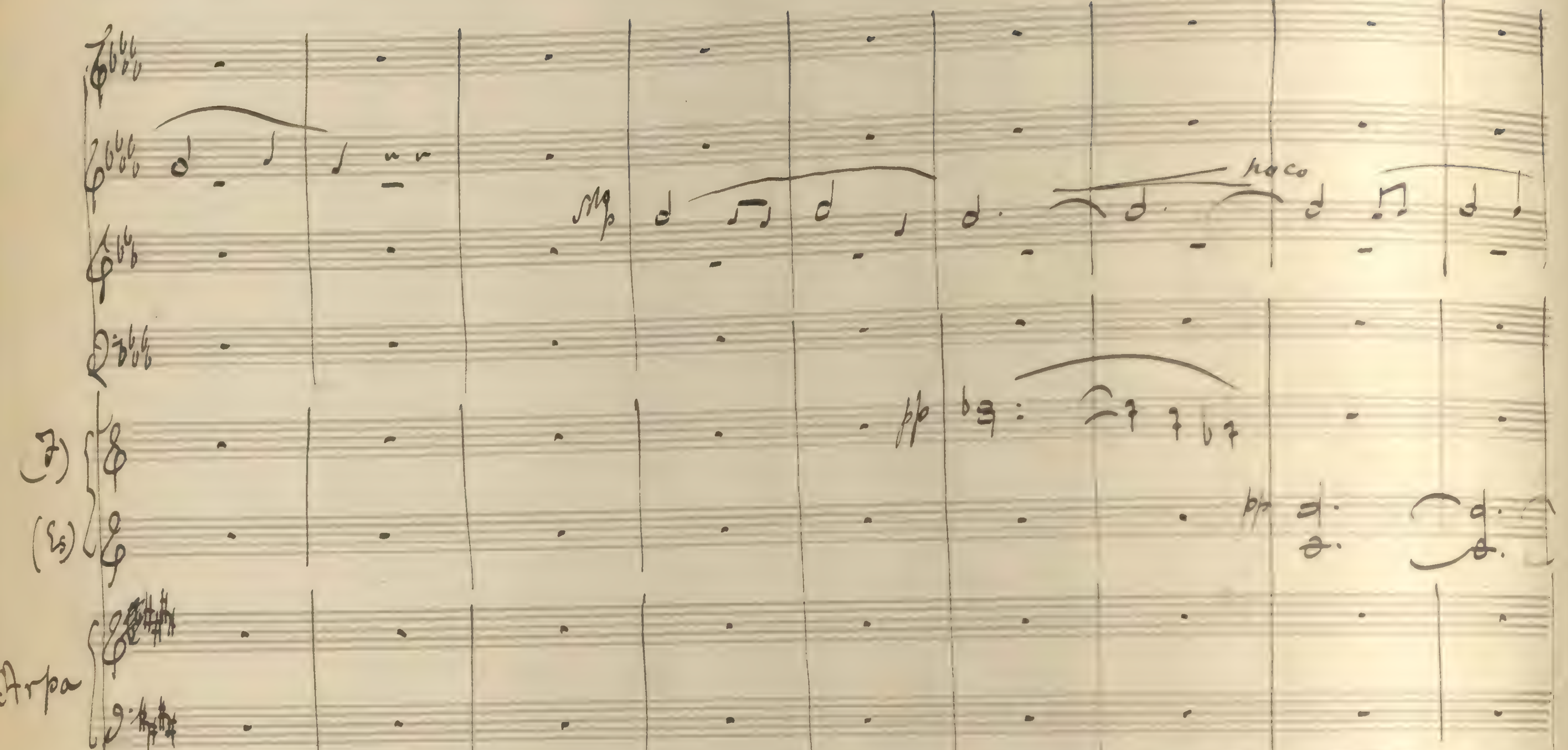

accel
pp
mf
mp
tutti
ten — derly.
Thou'rt right,
ah no!
accel

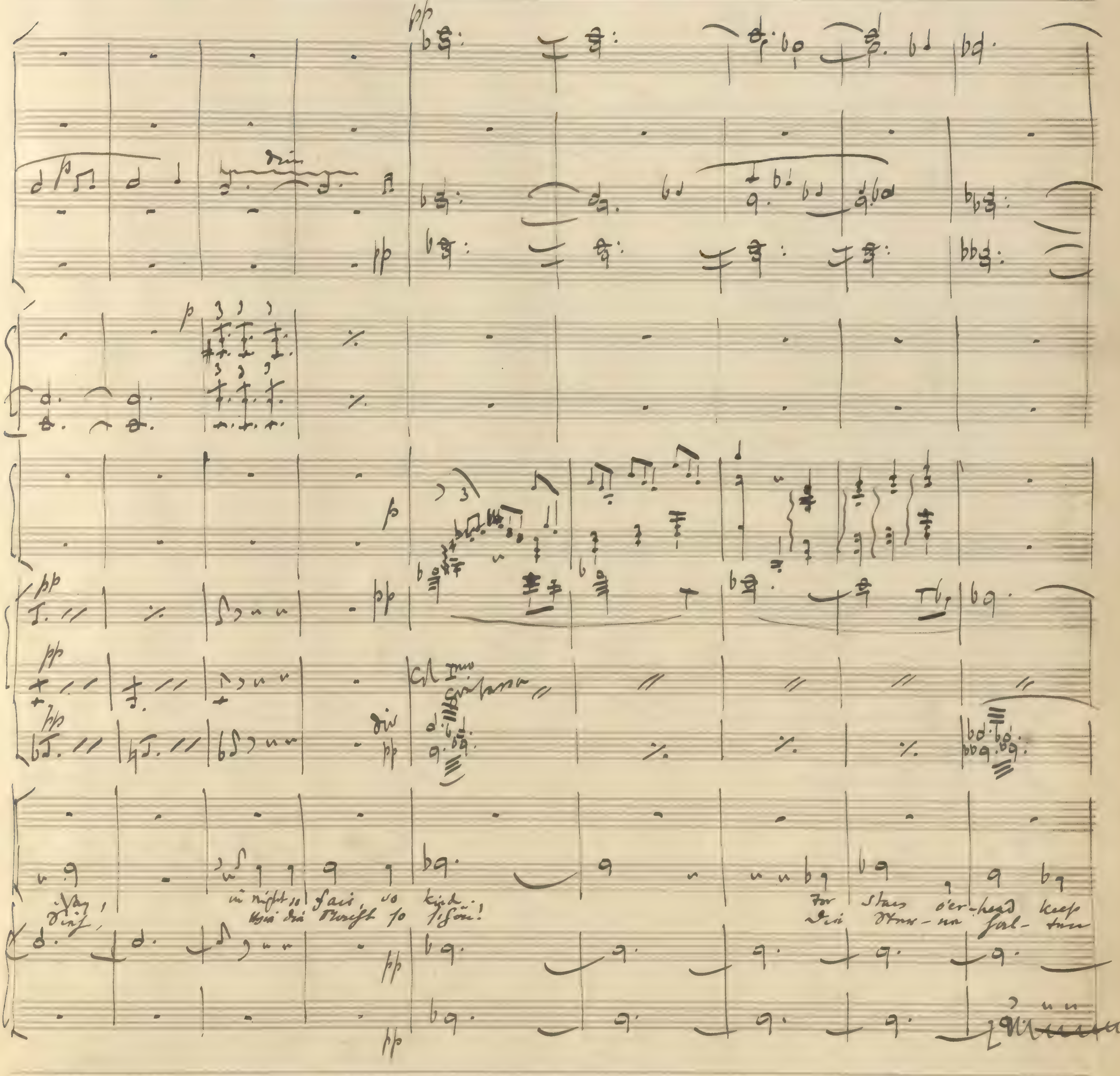

Tempo Imo
rall
rall
rall
Cor
3 Tro
Tymp
dim e rall
rall
cresc
Cicely
Antonio
he hath not known our plan, not followed us, he is not here
rall
Tempo Imo
Comfort thine eyes, God
rall
rall
Tempo Imo

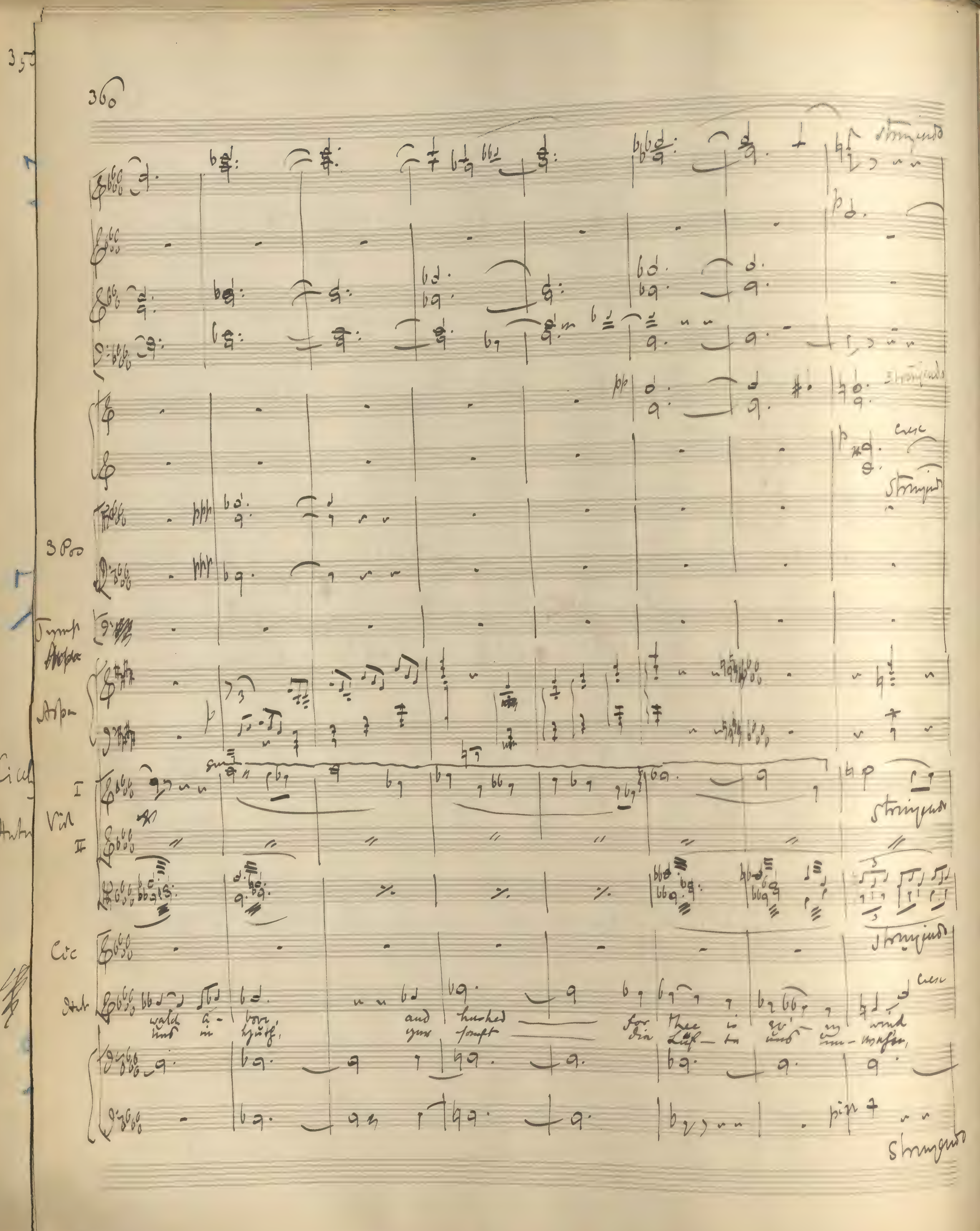

pp
mf
mf
mf
cresc
Sooth not here is he, but paceth right & left around the town, a good league's journey. Nay cou-rage my

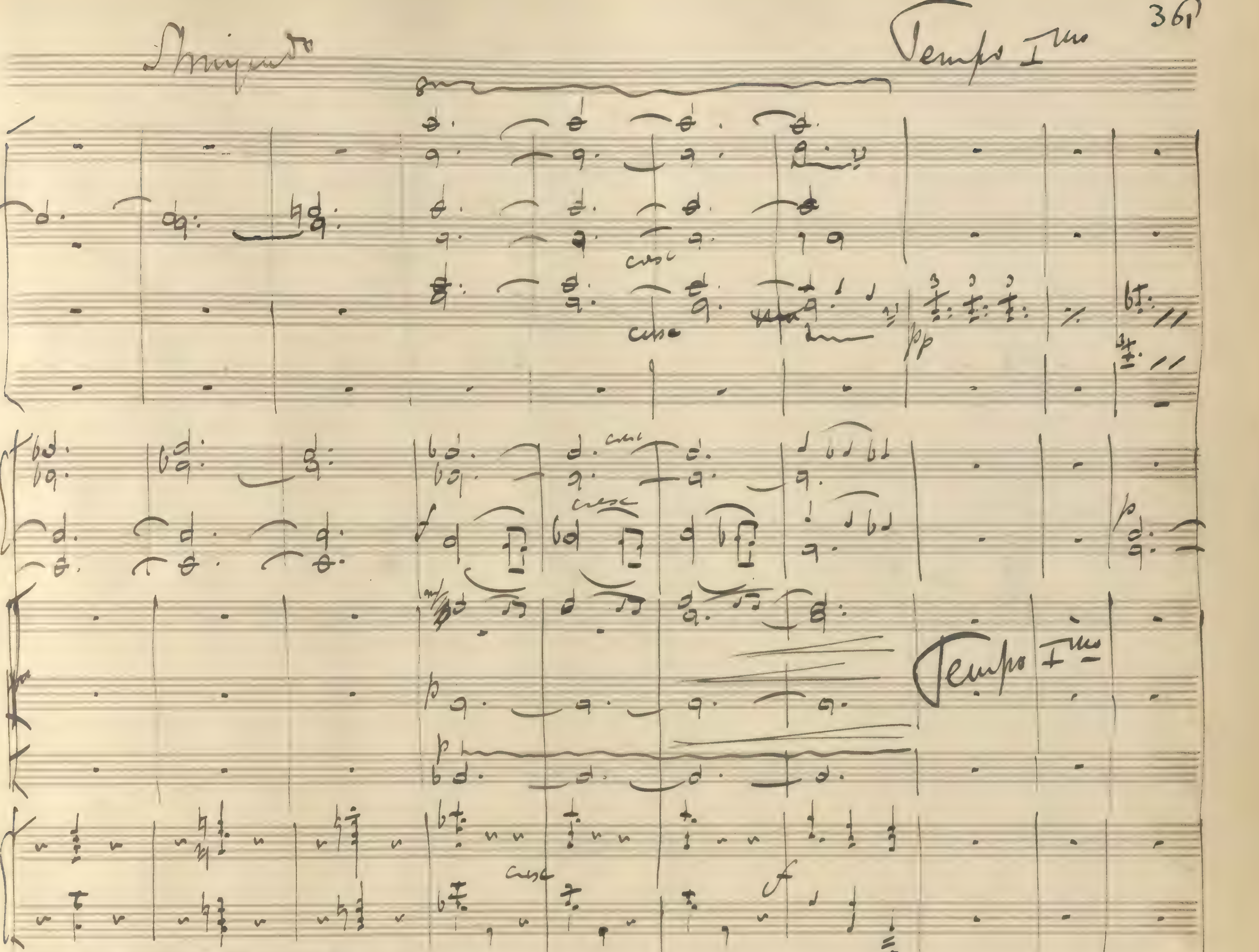

Cou — rage, my own, thou'rt safe.
thee,
thou'll take me
cresc
dim

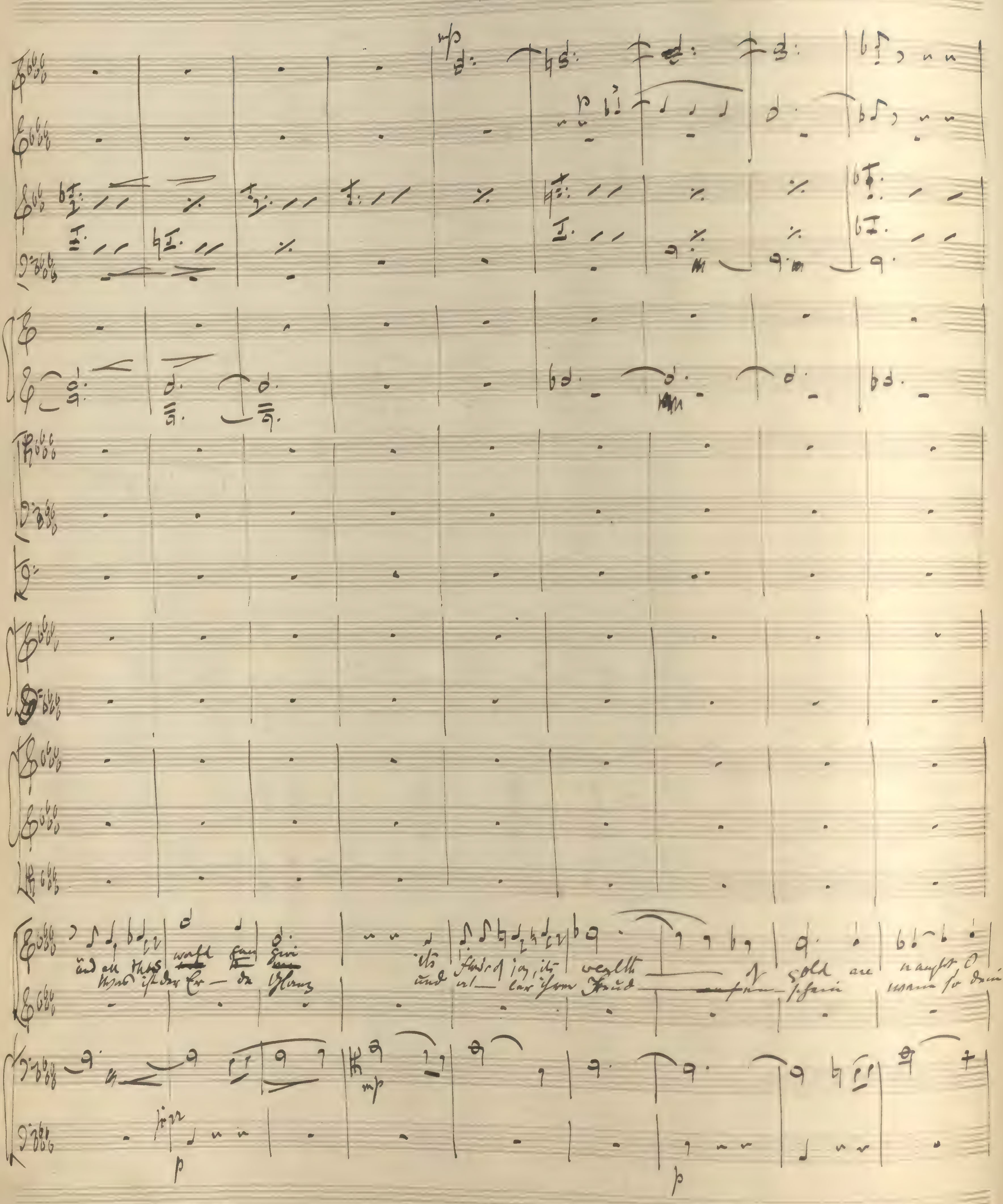

Adagio
muta in E flat
(in Es)
in Db. Ab
con sordini
espress.
pp
p
rall
(They sit down by the door.)
hence?
fort?
take heart,

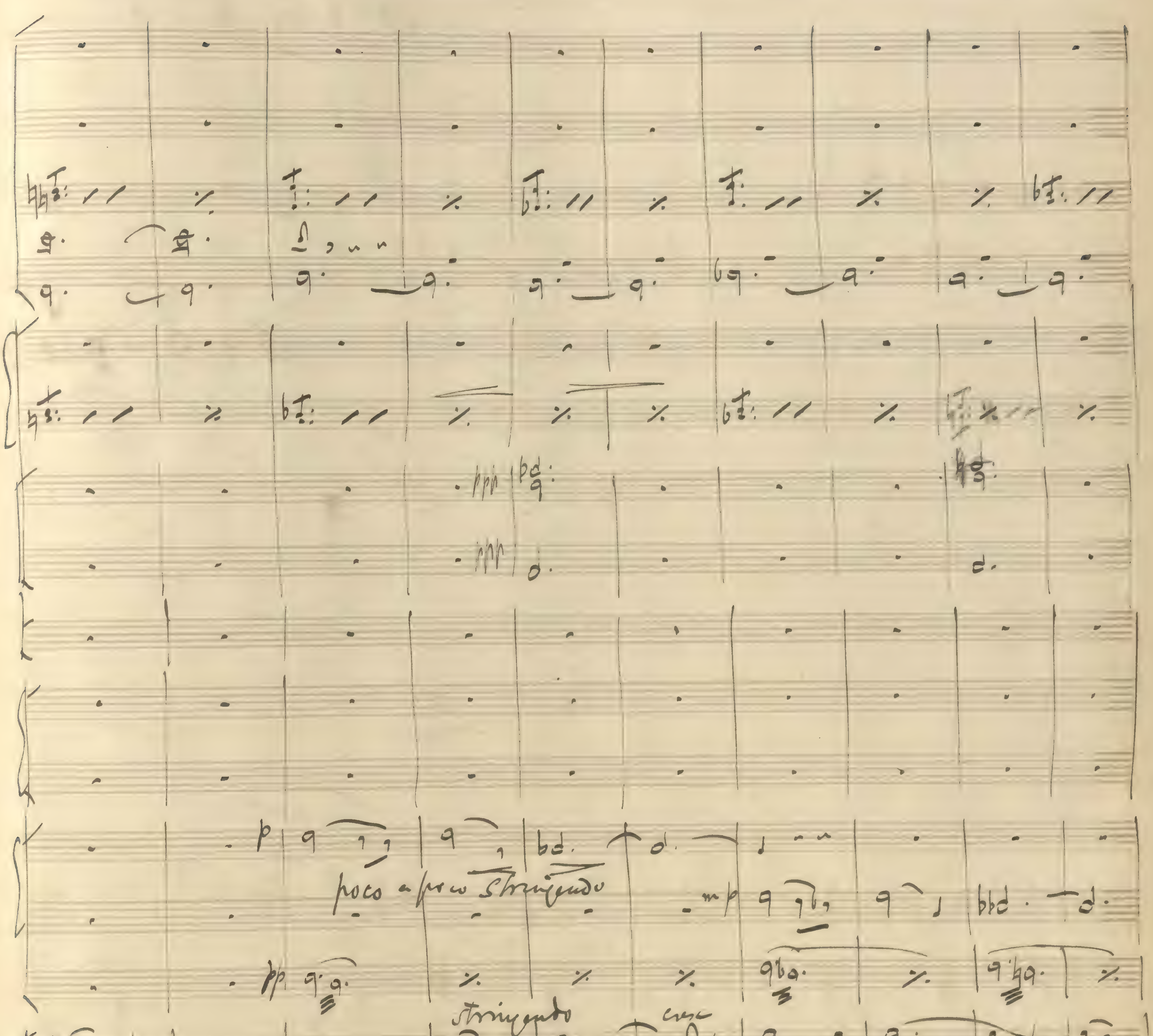

poco
Arpa
Viol

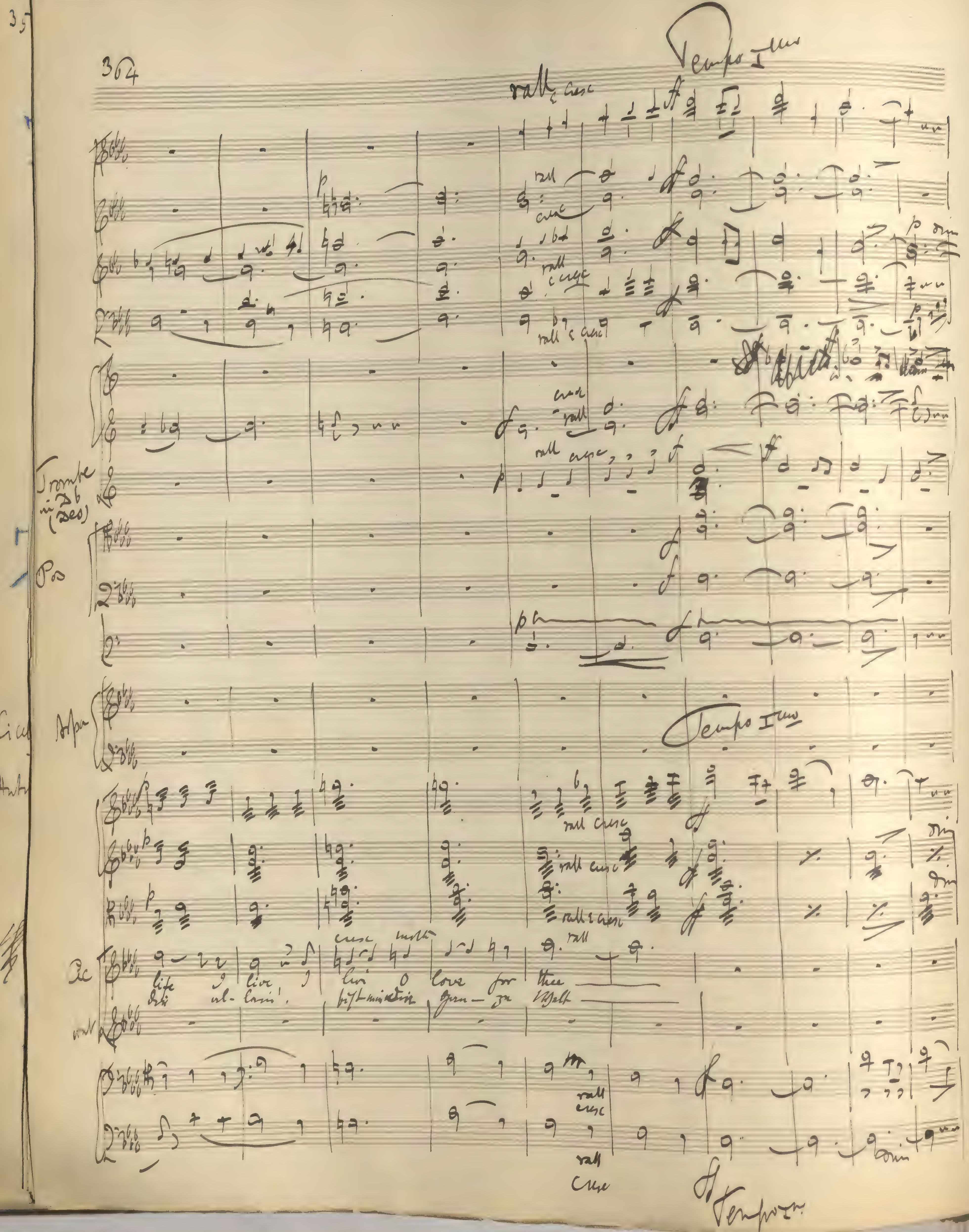

Col Imo
For stars o'er-head keep
Die Ster-ne hal-ten

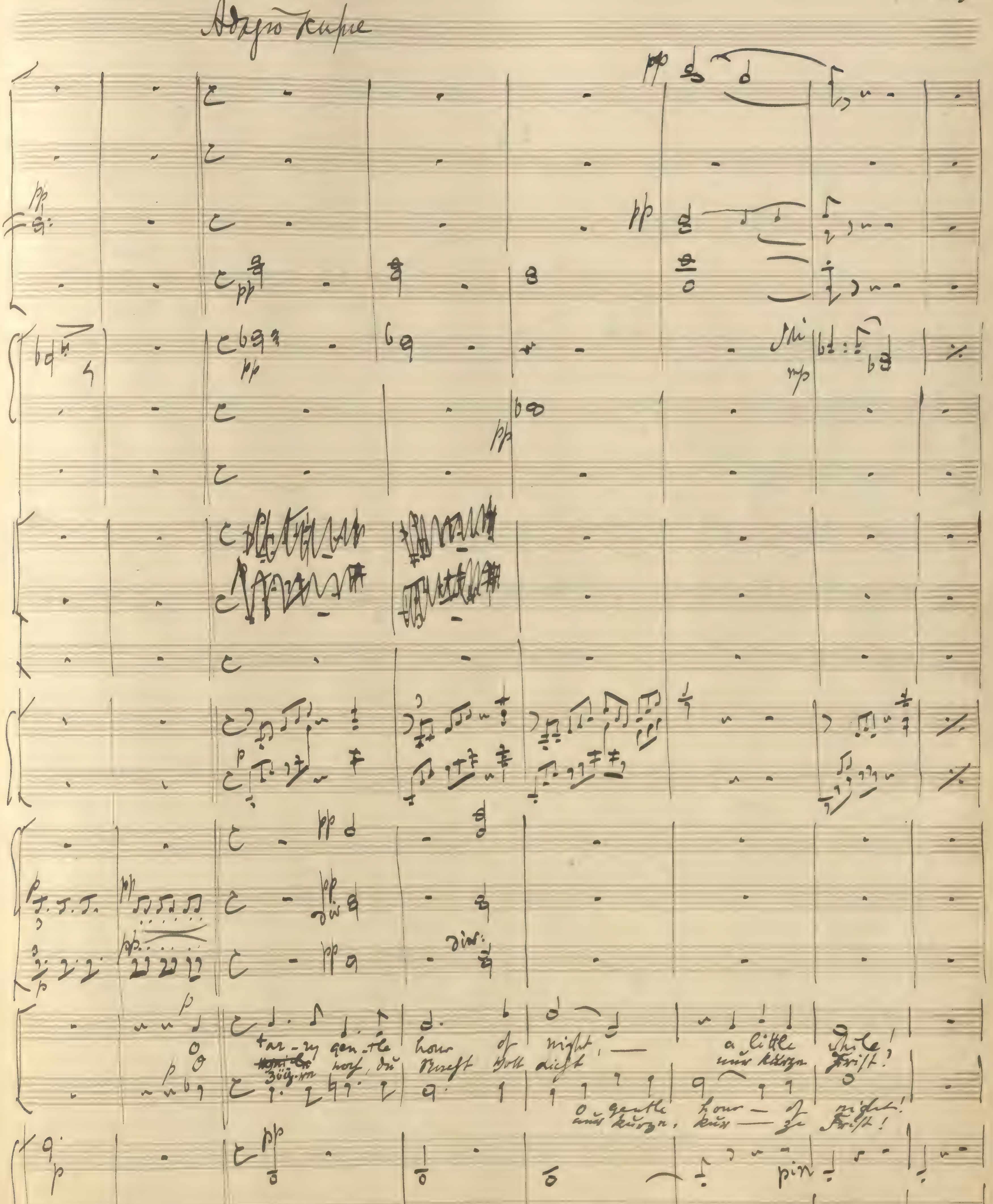

360
Stringendo
3 Pos
Arpa
Viol
I
II
Stringendo
love,
and
hushed
for
thee
Stringendo

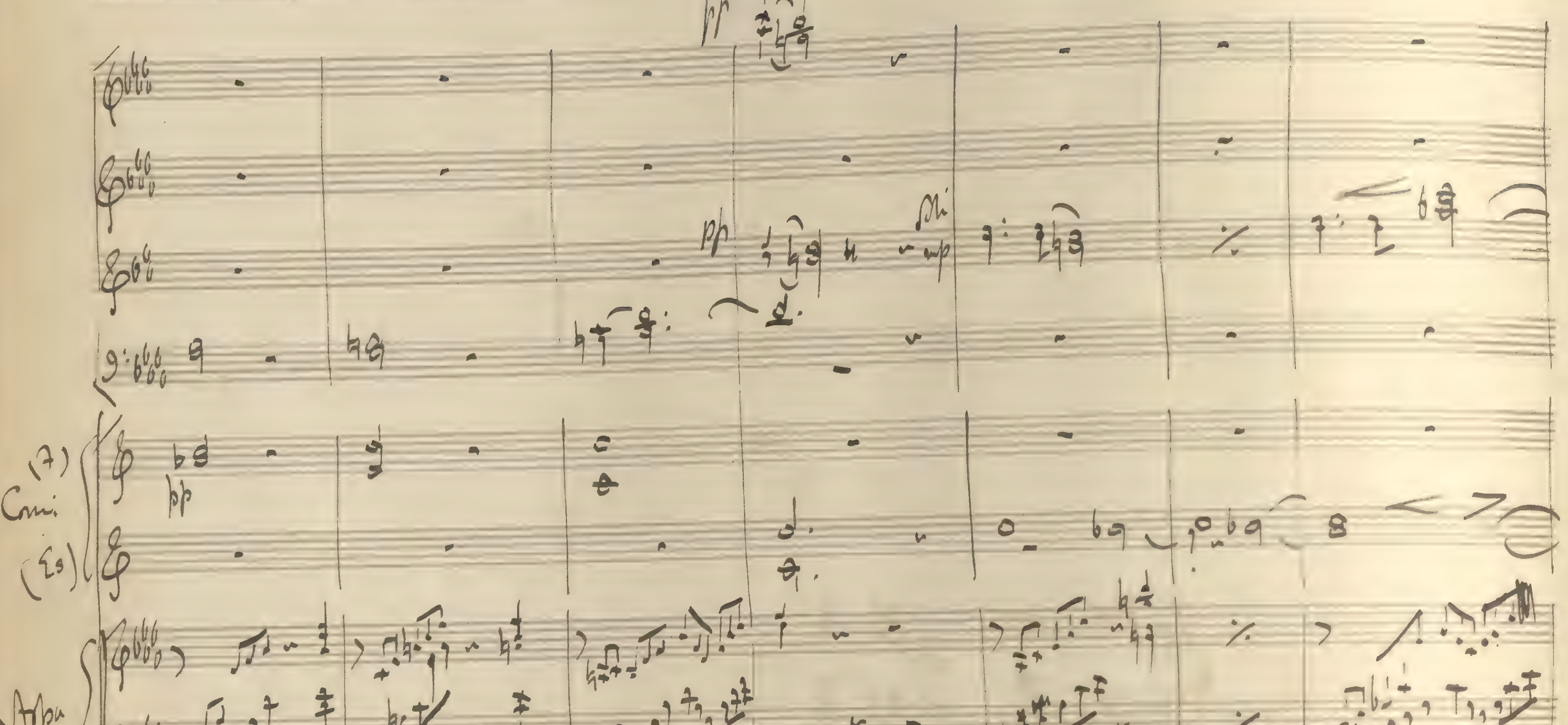

Stringendo
Tempo Imo
cresc
pp
Tempo Imo
cresc poco
tutti
und ich fühl' dich im Arm!
and I feel thy love, am here!
poco cresc
arco
cresc

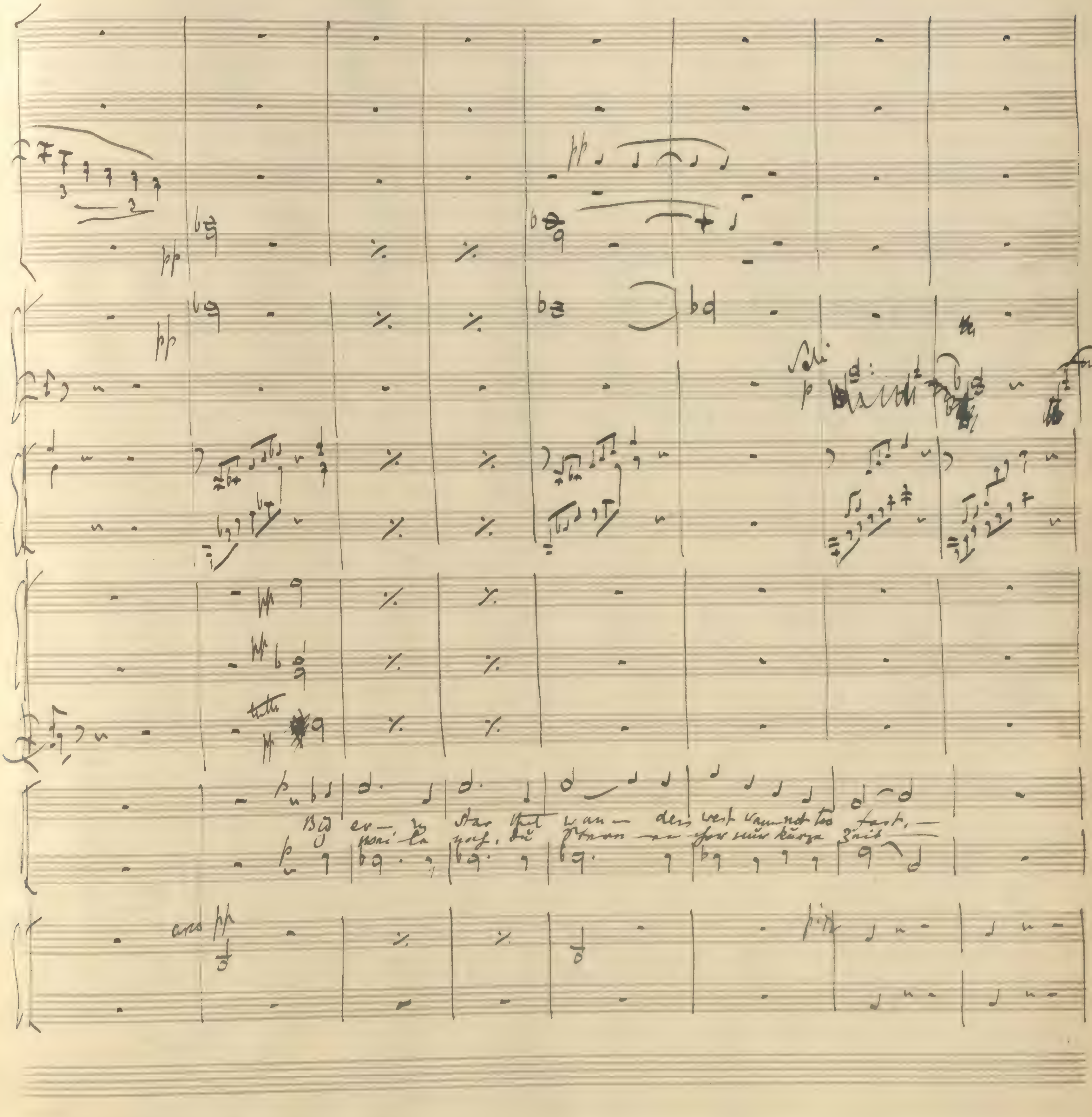


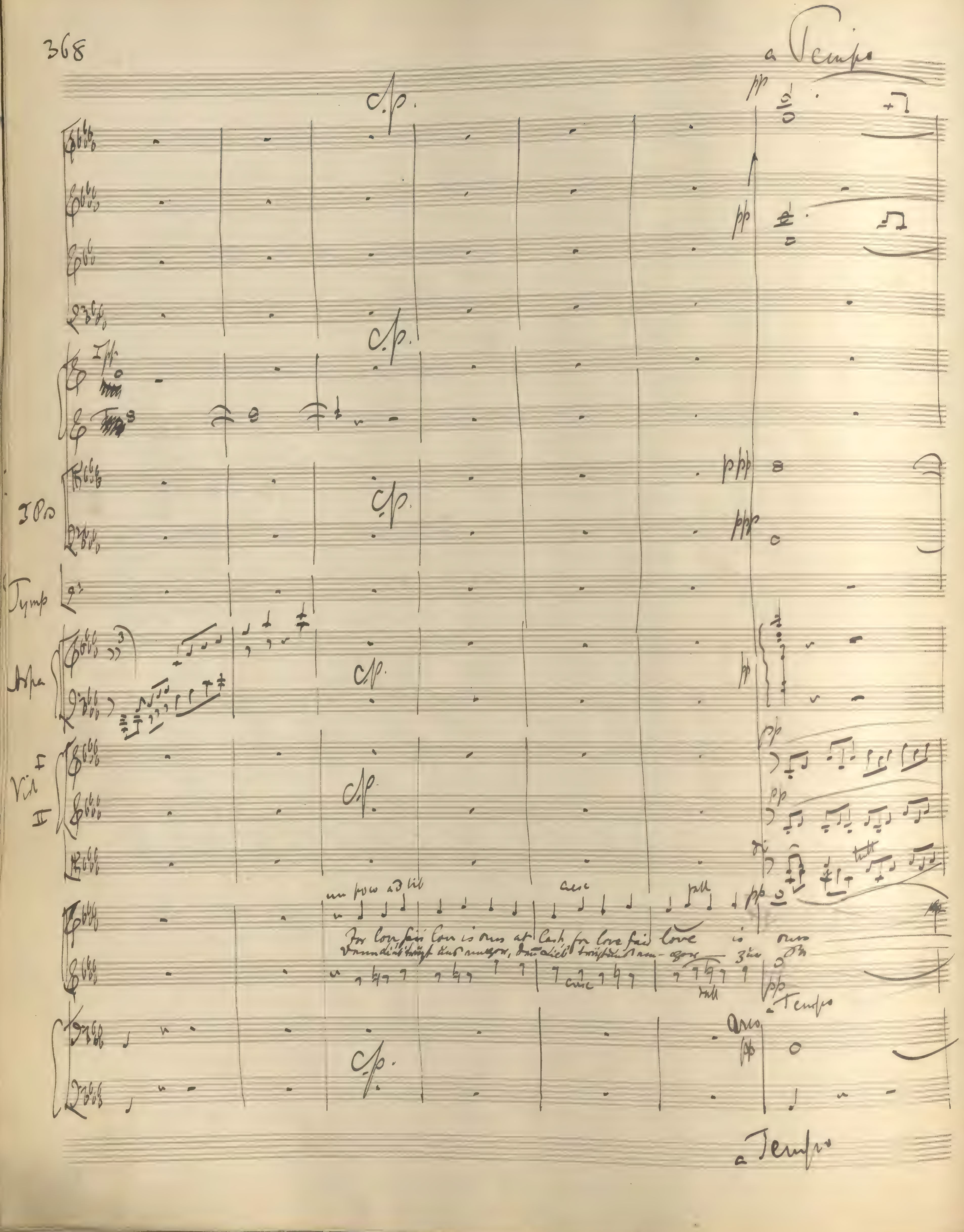

poco a poco stringendo
stringendo
cresc
love, to me!
for thou art all
In deiner Lieb'
my world

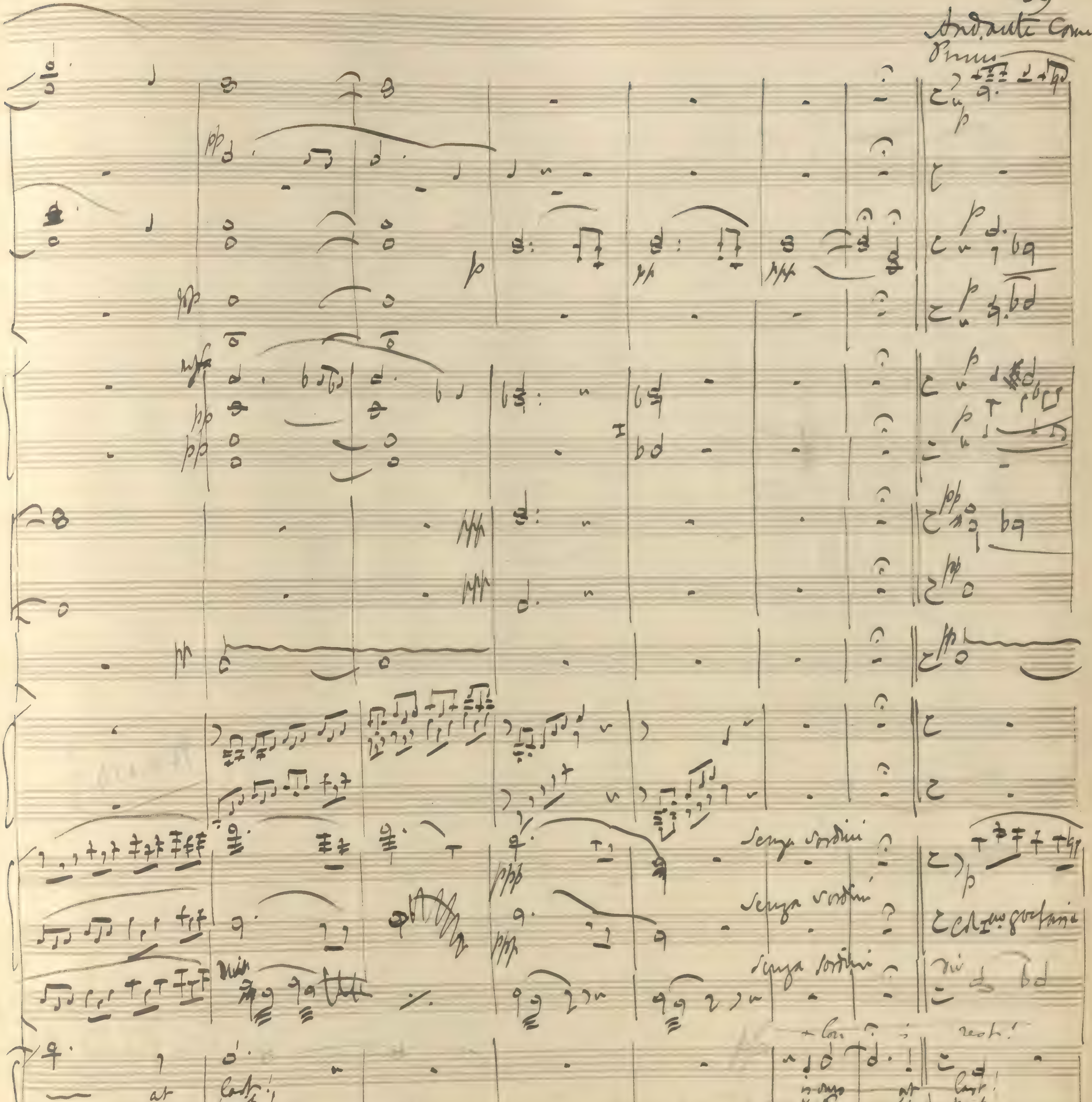

Tempo Imo
rall e cresc
Trombe
Pos
Arpa
Tempo Imo
cresc molto
life live live O love for thee
Tempo Imo

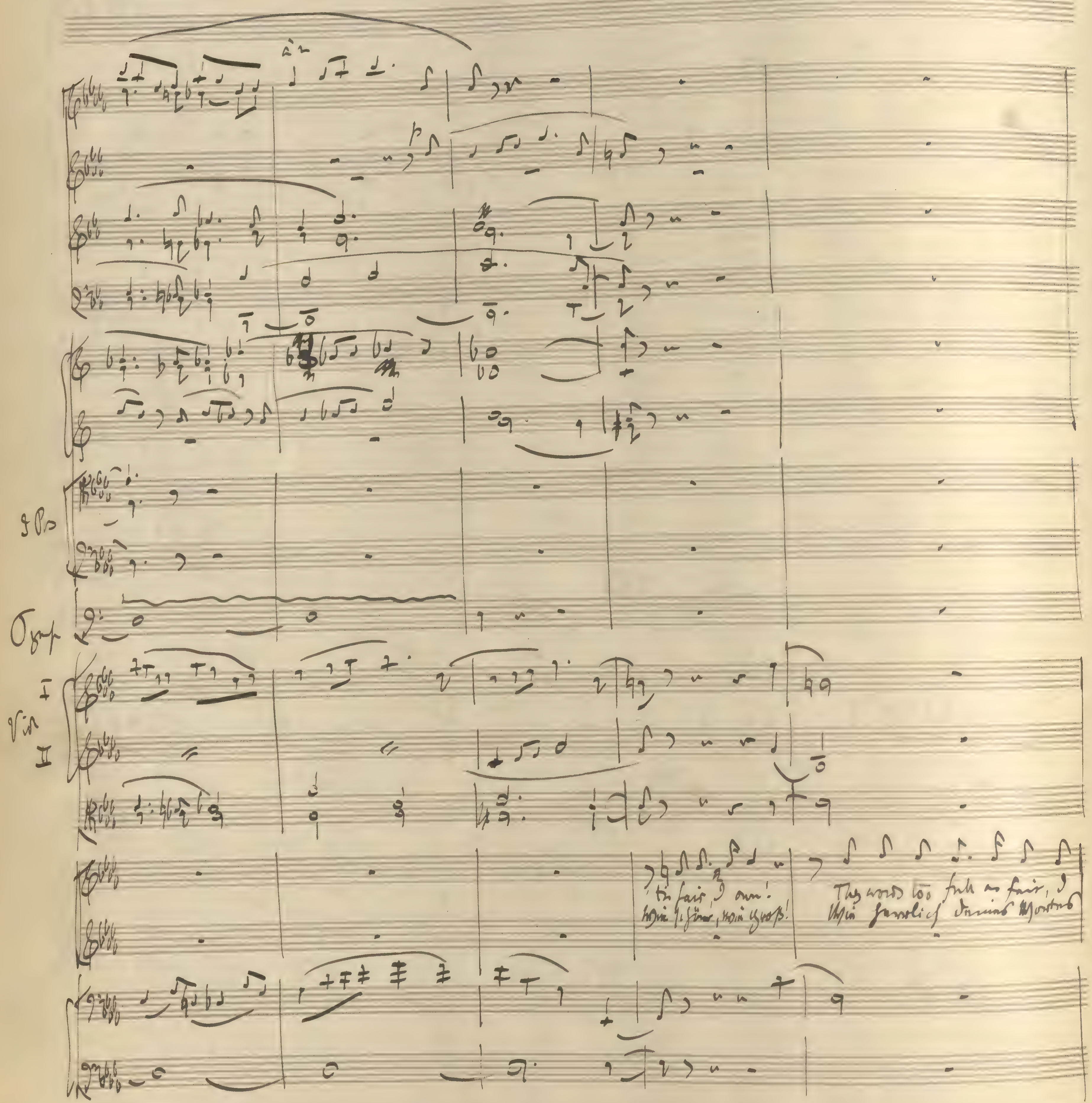

tar-ry gen-tle hour of night, —
a little while!
nur kurze Frist!
O gentle hour — of night!

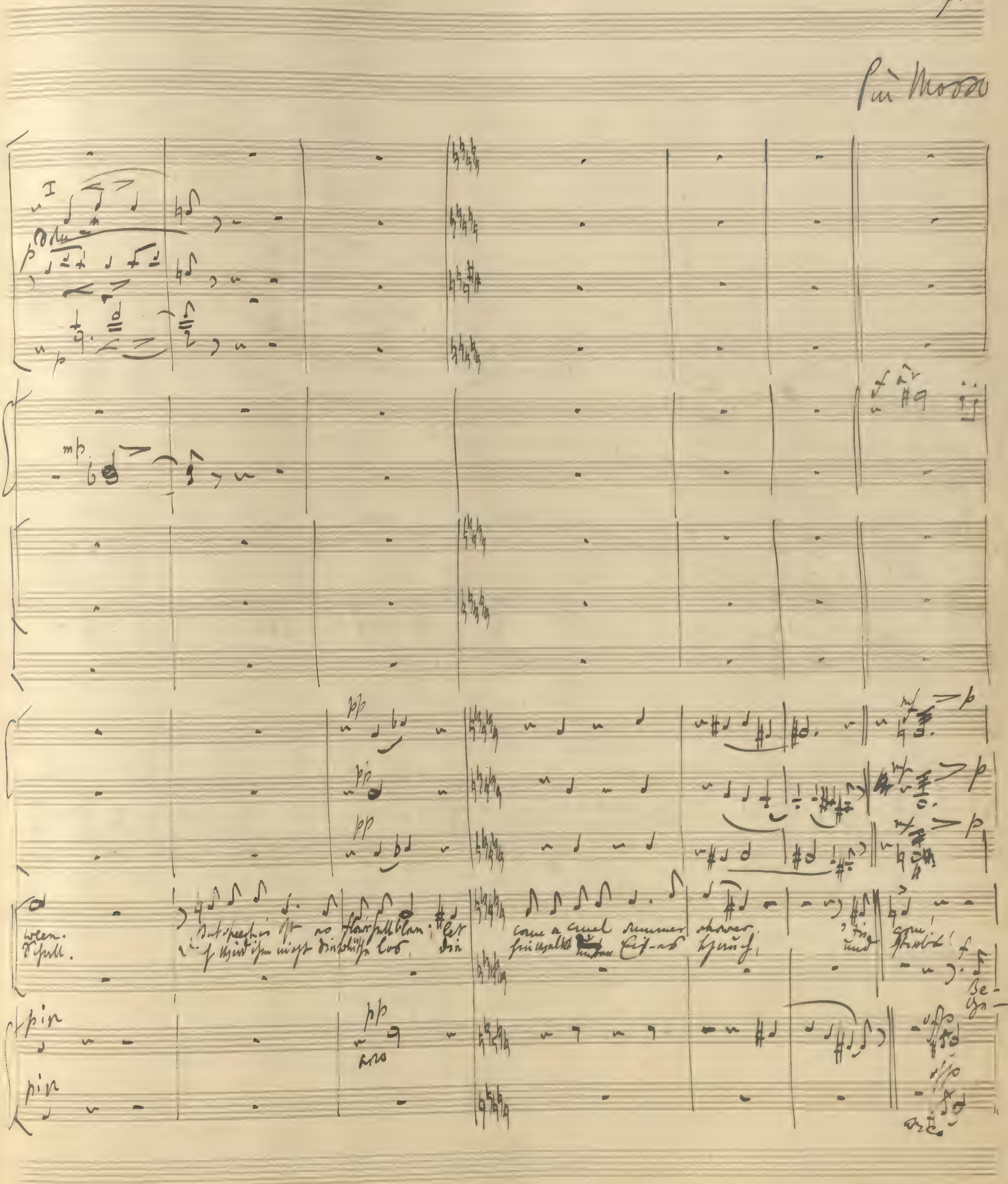

pp
Corni (F)
(Es)
Arpa
Viol. I
II
div.
Thy fleeting steps let love be- guile
O stay thy flight!
O stay thy flight!
O stay thy flight!

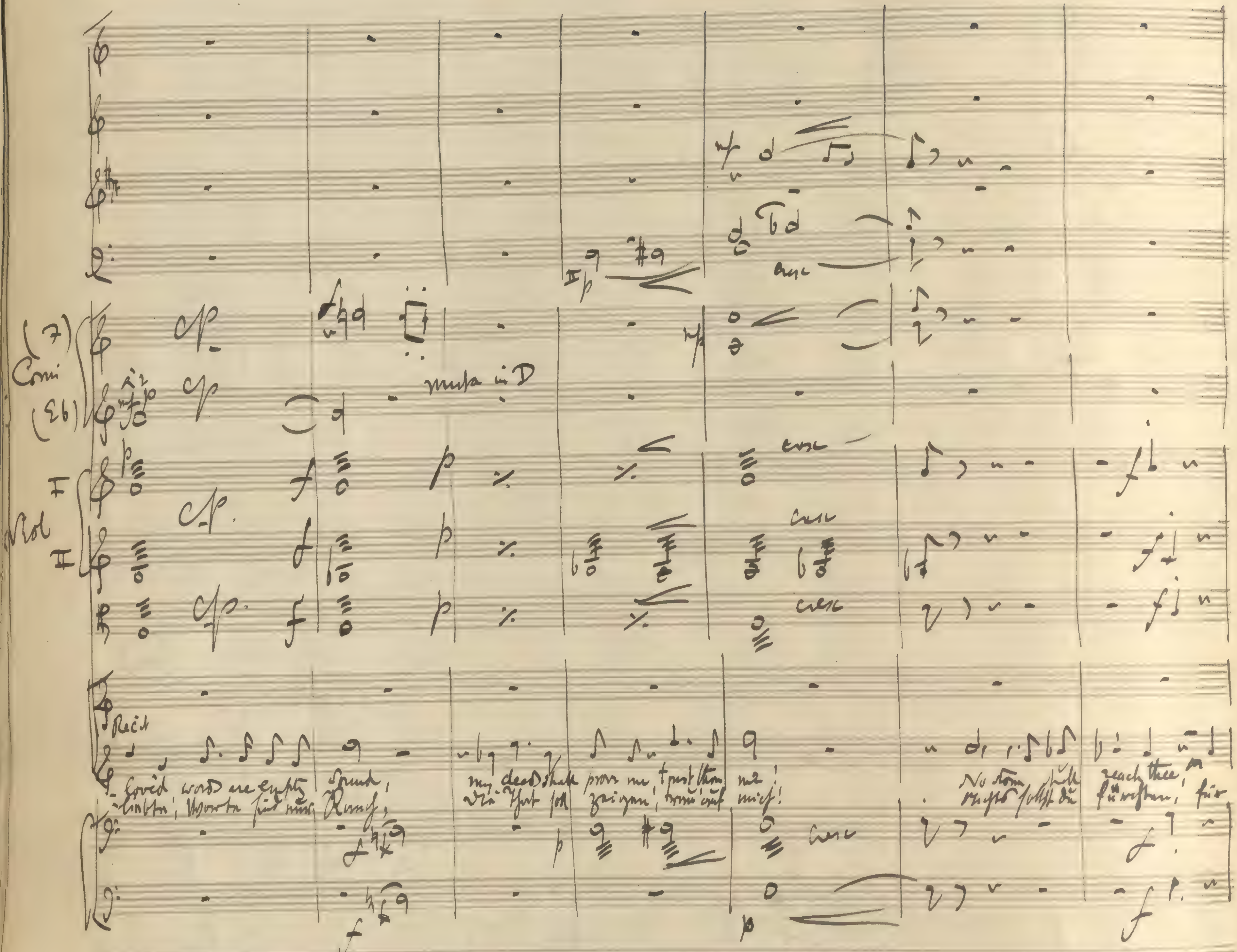

pp
Soli
p
tutti
arco pp
pizz
But ev- ery star that wan- ders west was not too fast.

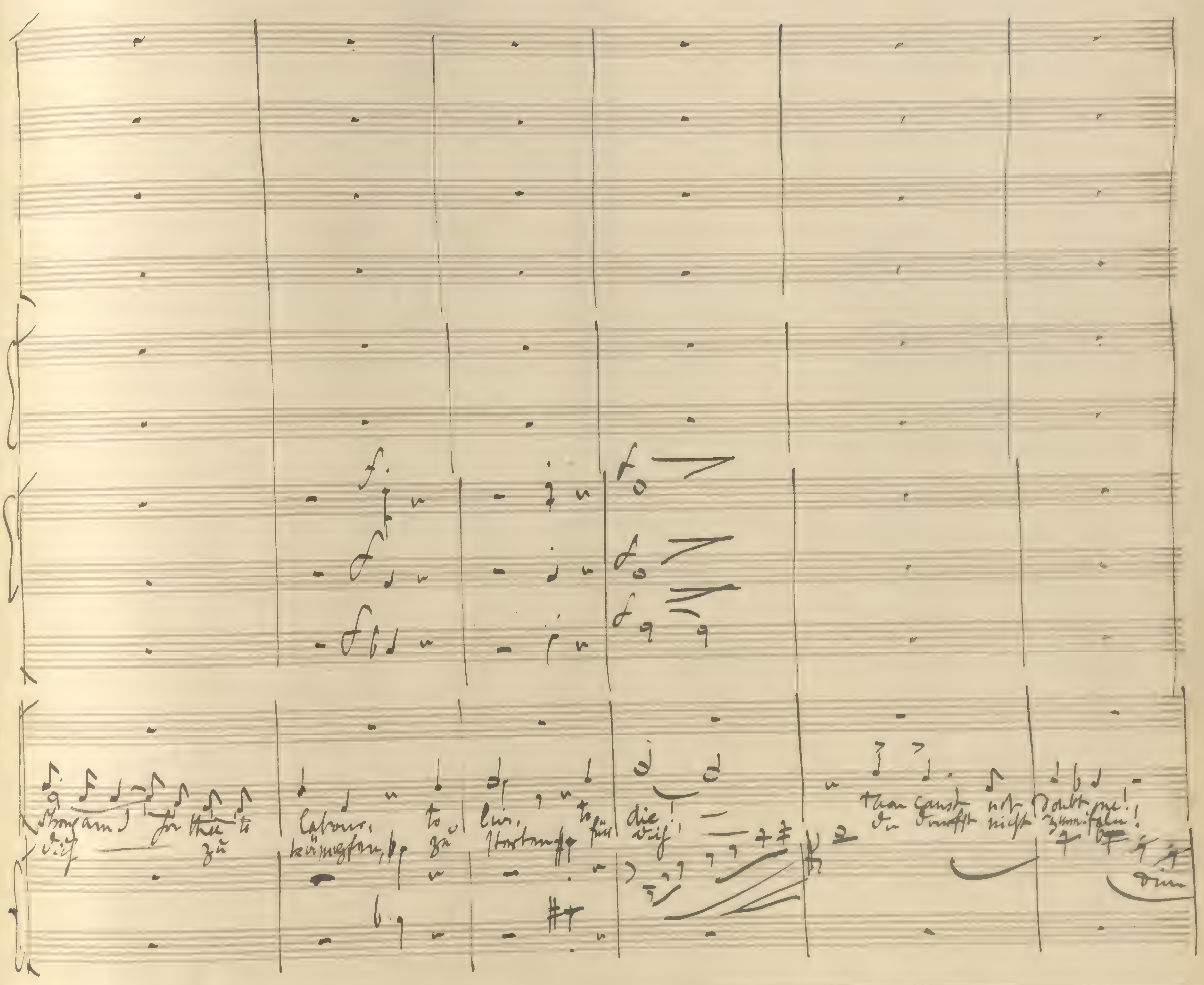

a Tempo
Tymp
Arpa
un poco ad lib
cresc
rall
For love fair love is ours at last, for love fair love is ours
a Tempo
a Tempo


Andante come al Primo
Senza sordini
Senza sordini
Senza sordini


'tis fair, I own!
Wie schön, wie gross!
Thy word too full as fair, I
Wie herrlich deines Wortes

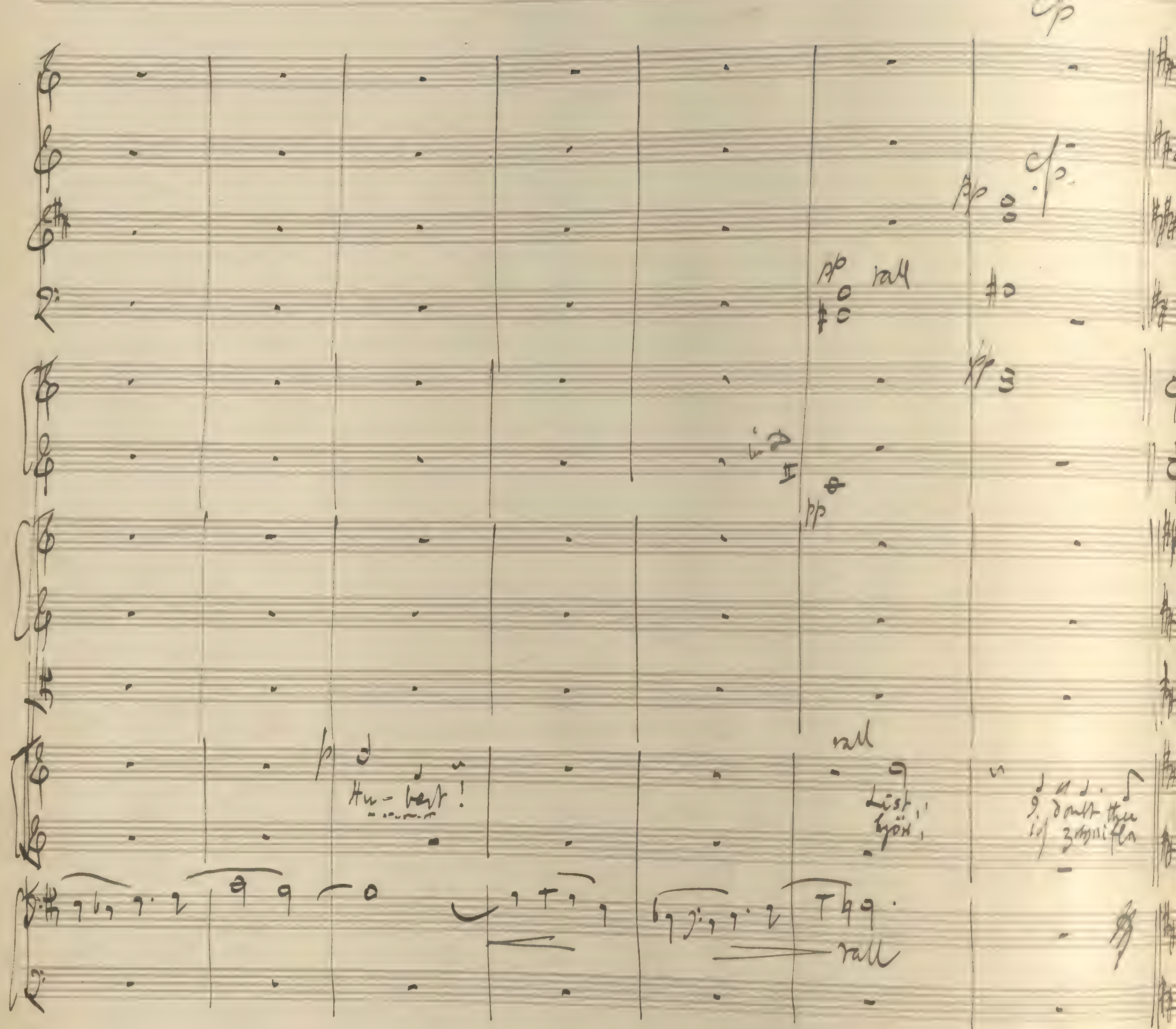

Più Mosso
come a cruel summer shower
Gone!
pizz
pizz

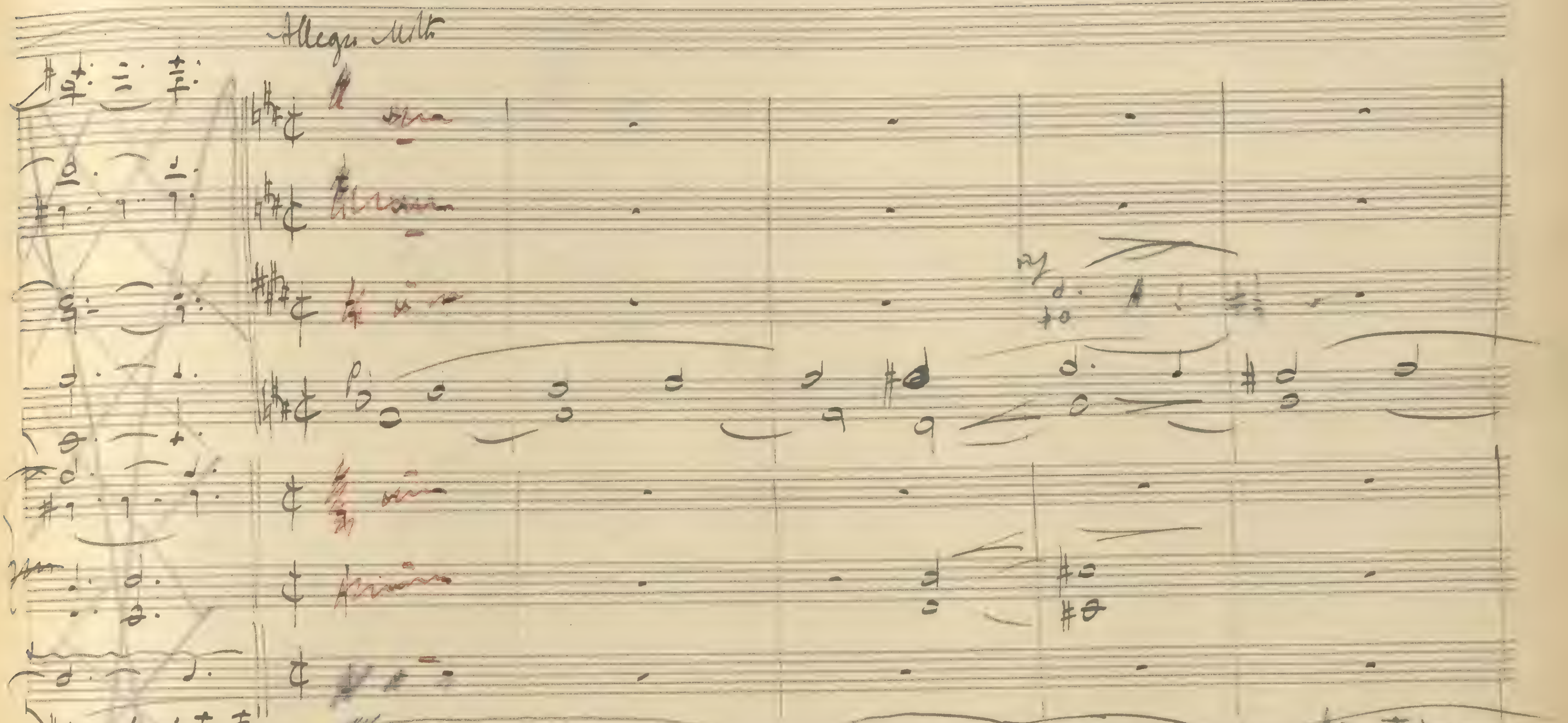

Corni
Viol
muta in D
cresc
Recit
Lov'd words are empty sound, my deeds shall prove me, trust them me! No storm shall reach thee,
-liebten; Worte sind nur Rauch, die That soll zeigen, traue auf mich! Nichts sollst du fürchten; für

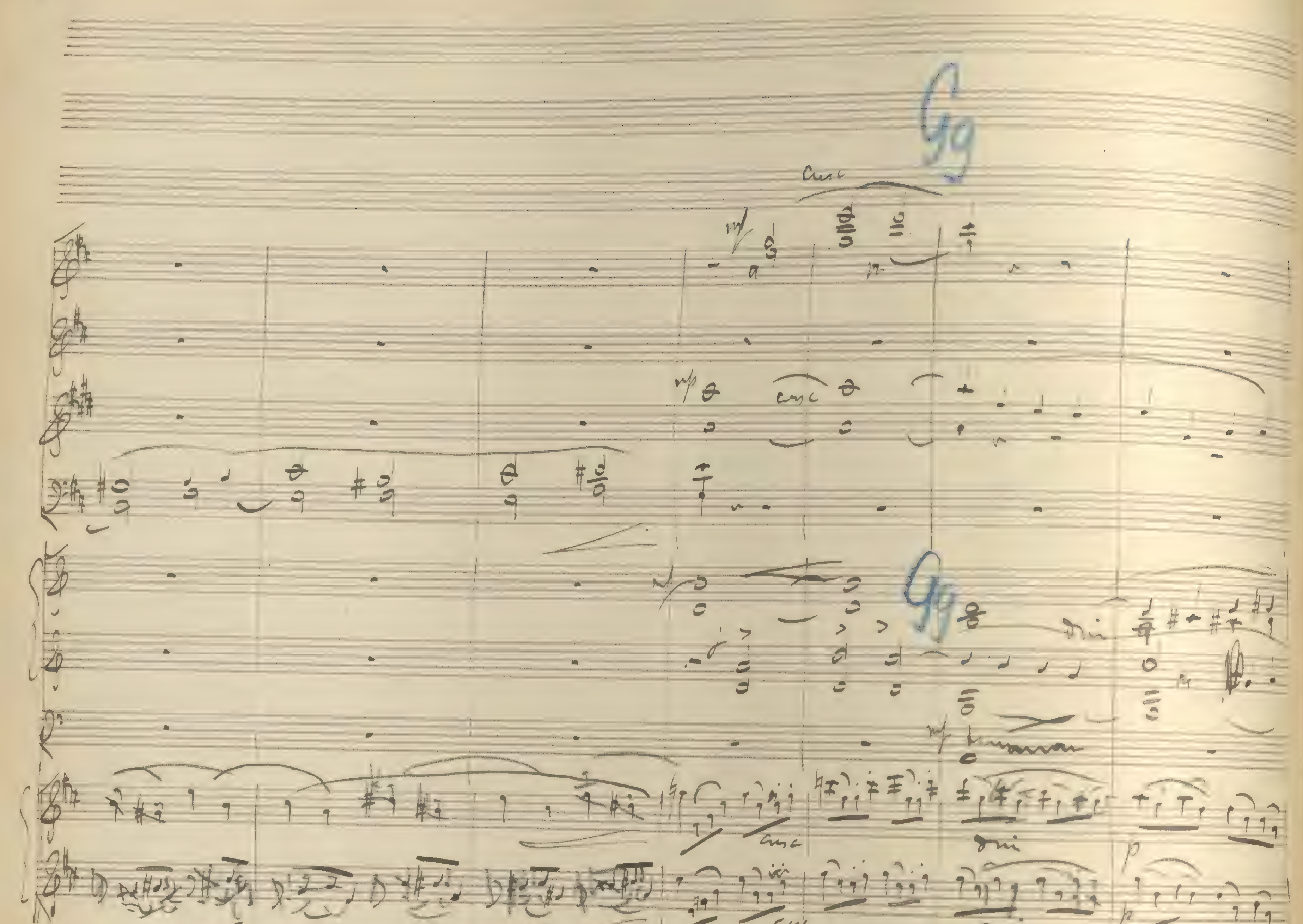


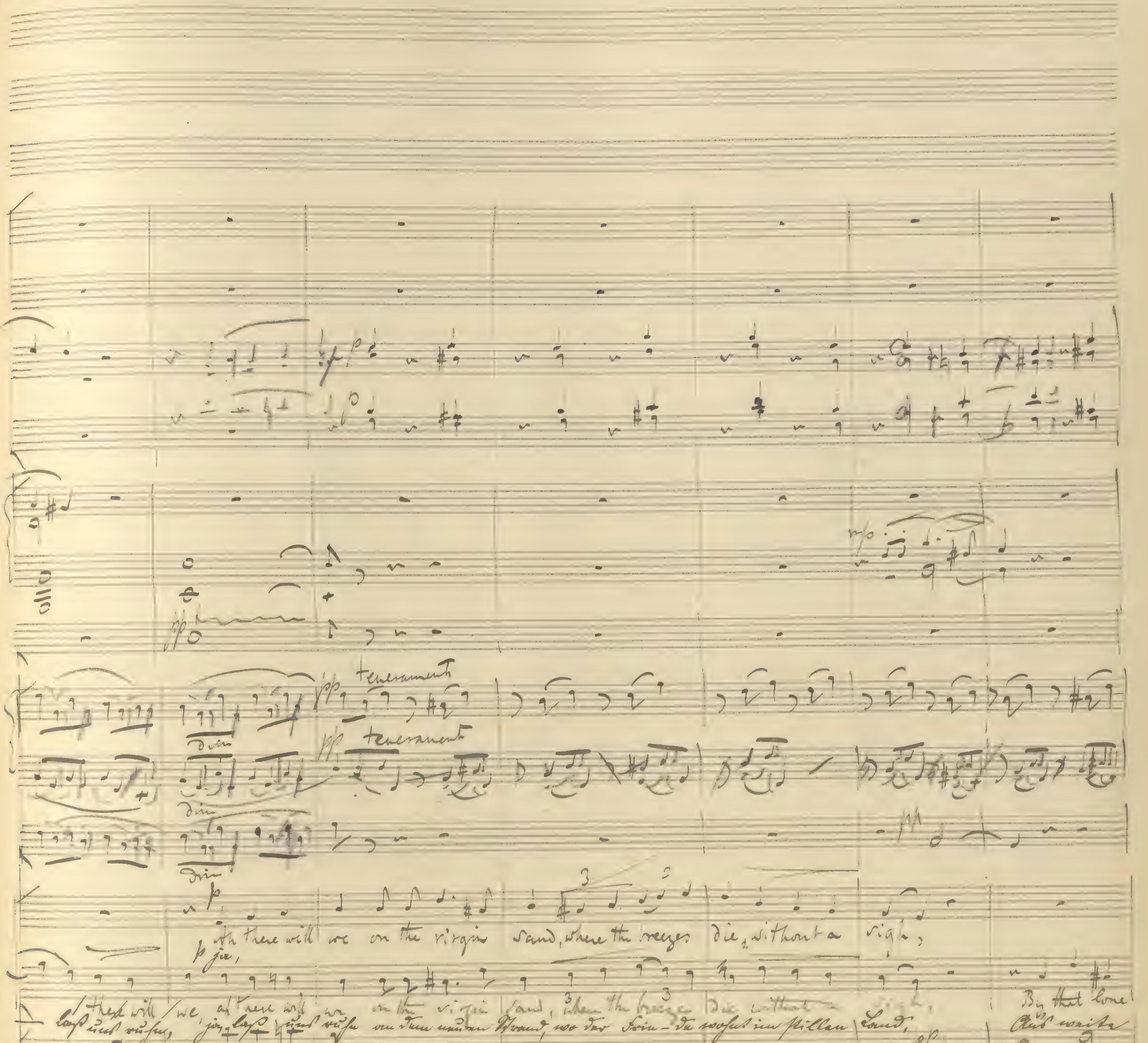
thou canst not doubt me!
du darfst nicht zweifeln!
dim

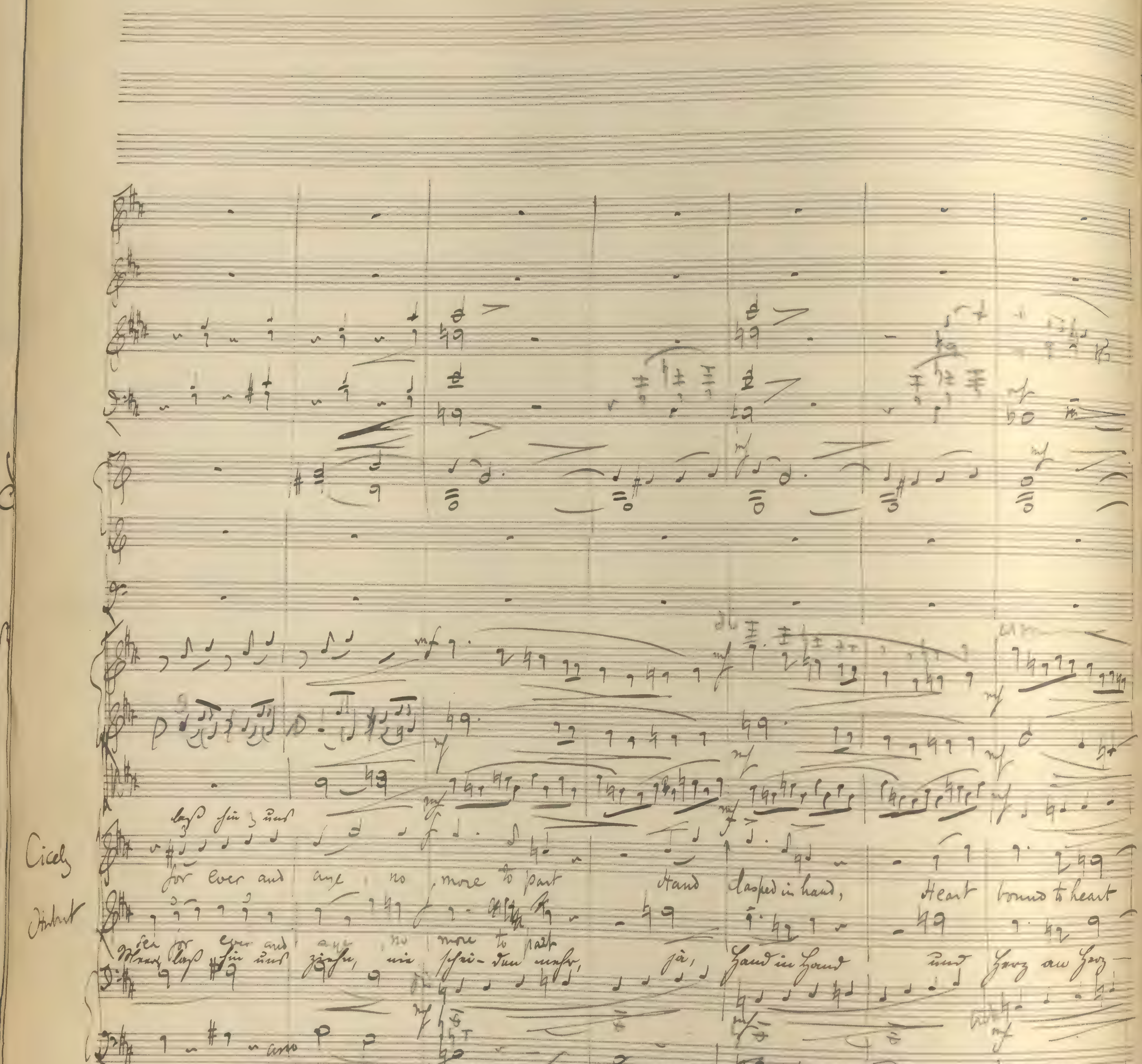
(374–382)

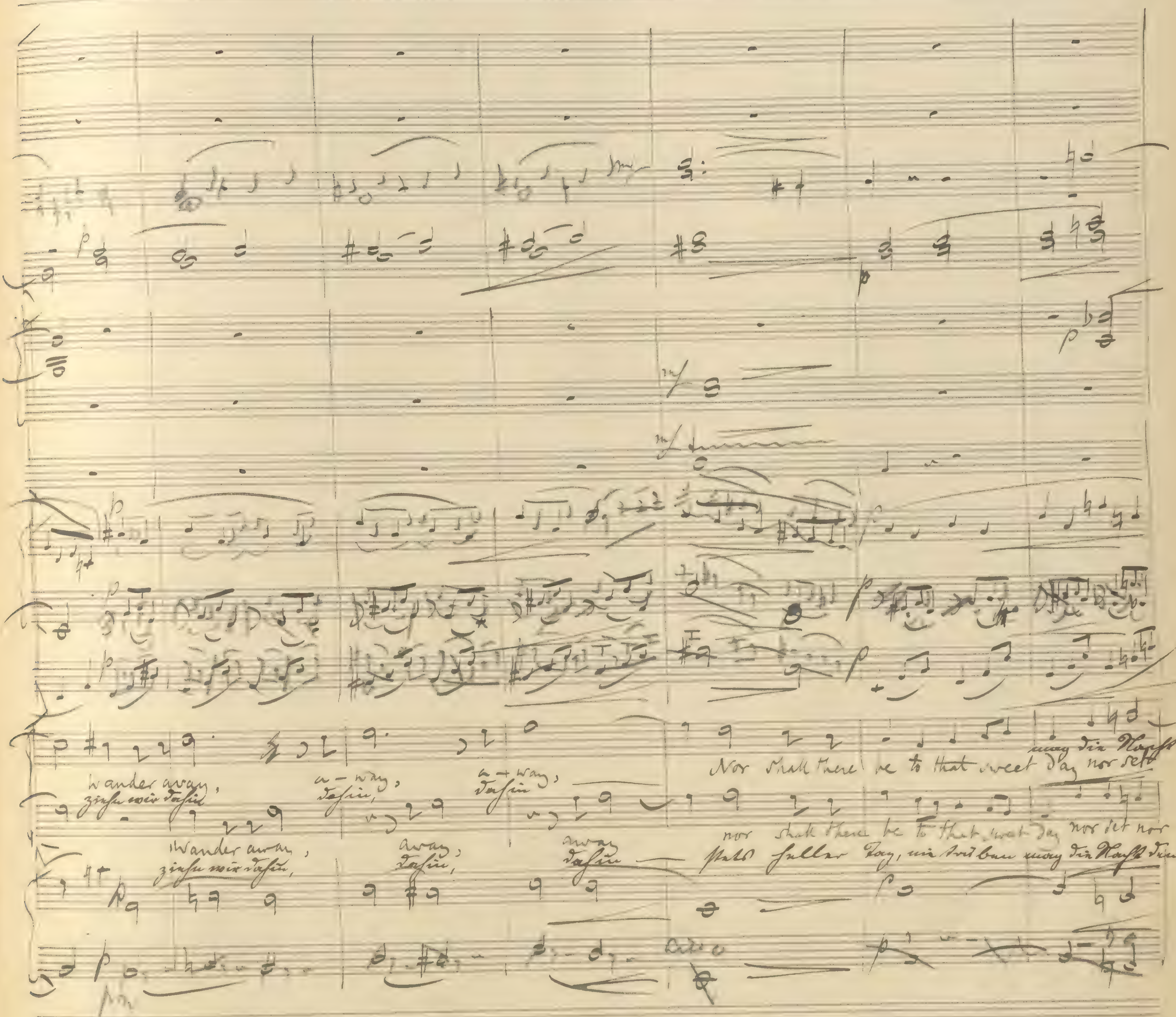


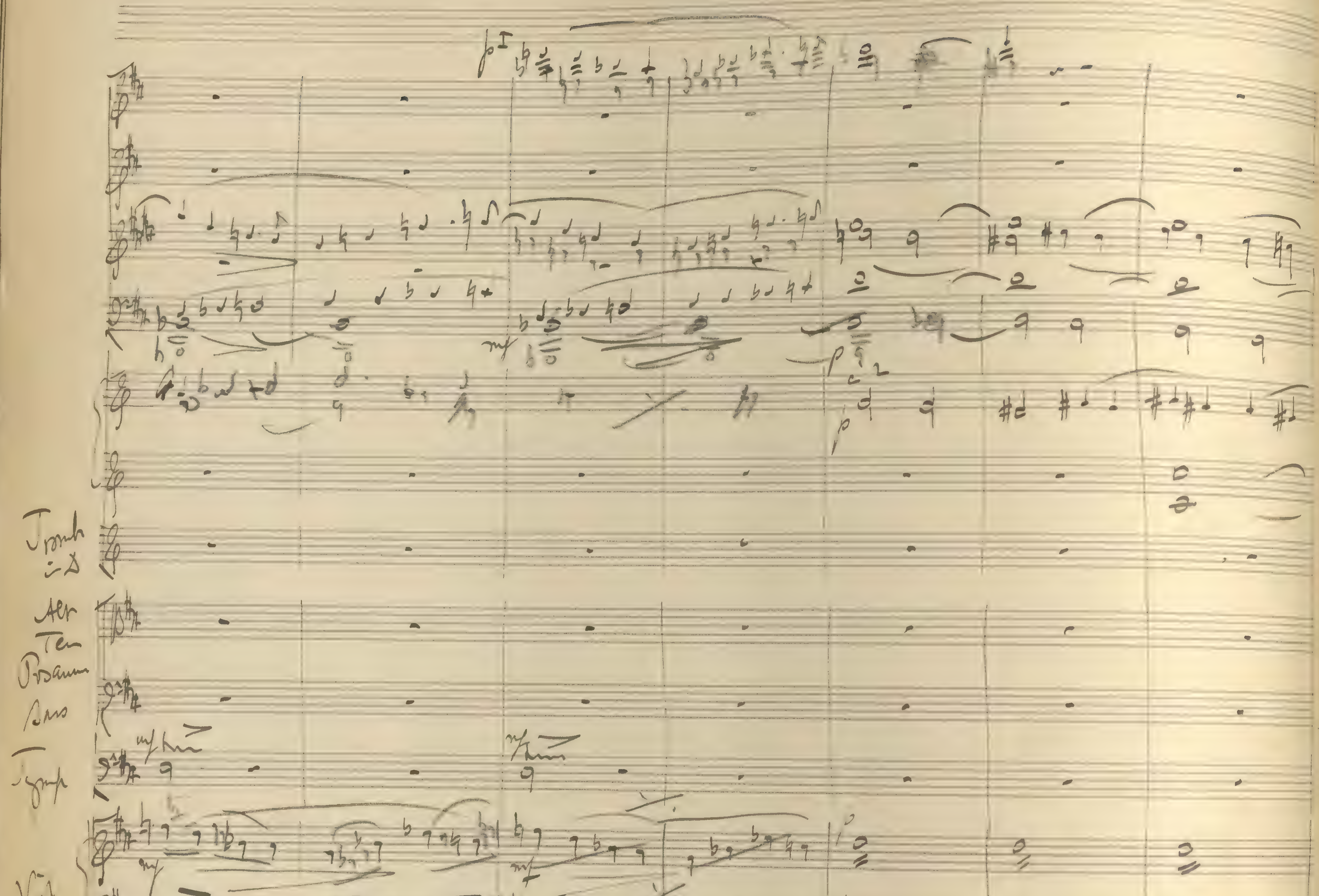

Allegro Molto
(leidenschaftlich)
passionately
not! on thee I lean my strength is found, I am thine Thy Queen! Ah whither
nicht! Du nur allein kaufst Kraft mir leihn, ich bin dein — allzeit, Wohin wir

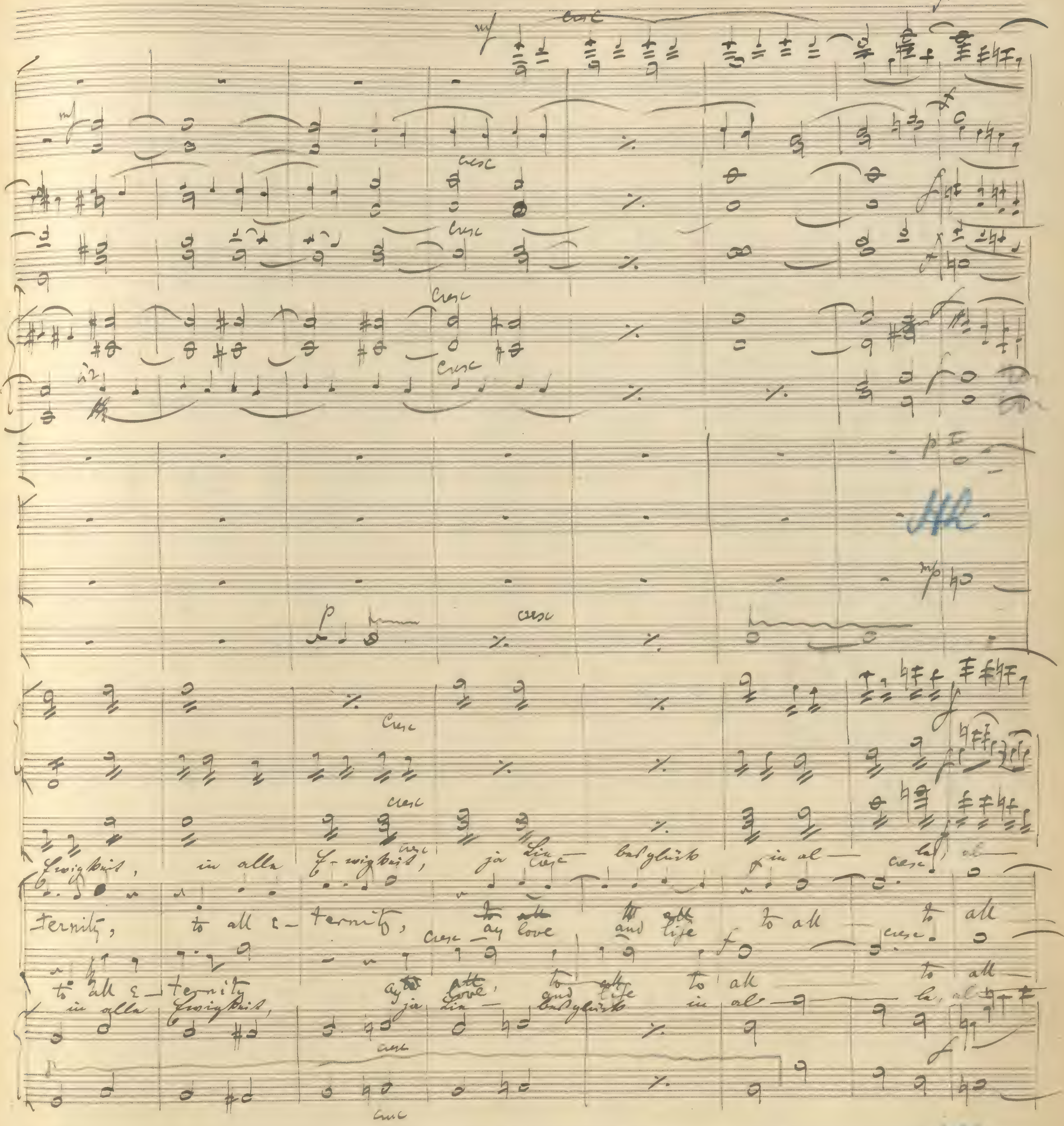

Gg
cresc
dim
Cicely
Herbert
bound I ask no more away to the shore to all e - ter -
to all e - ter - ni - ty

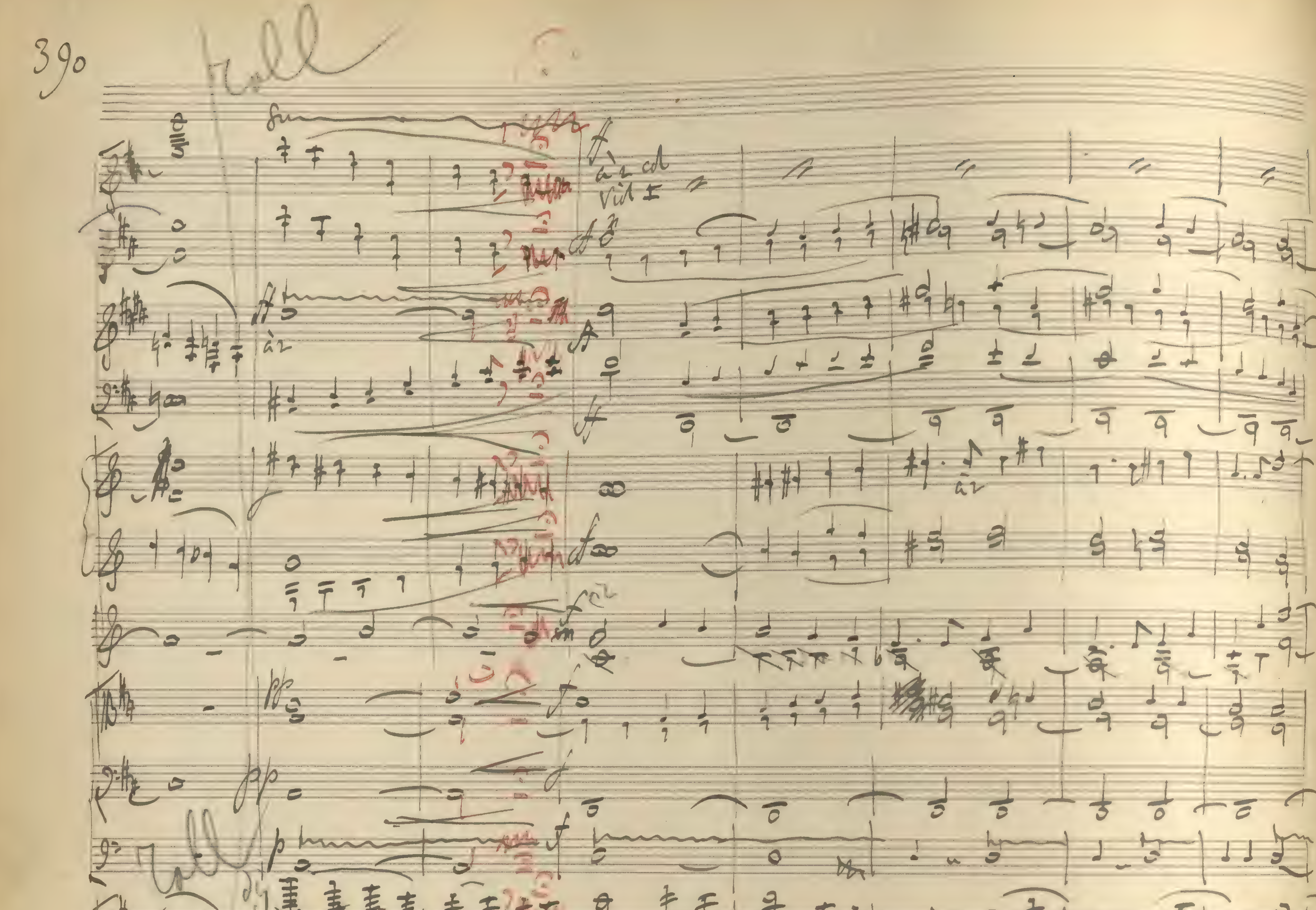

tenerament
tenerament
dim
Ah there will we on the virgin sand, where the breezes die, without a sigh,
there will we, ah there will we on the virgin sand, where the breeze die without a
By that lone

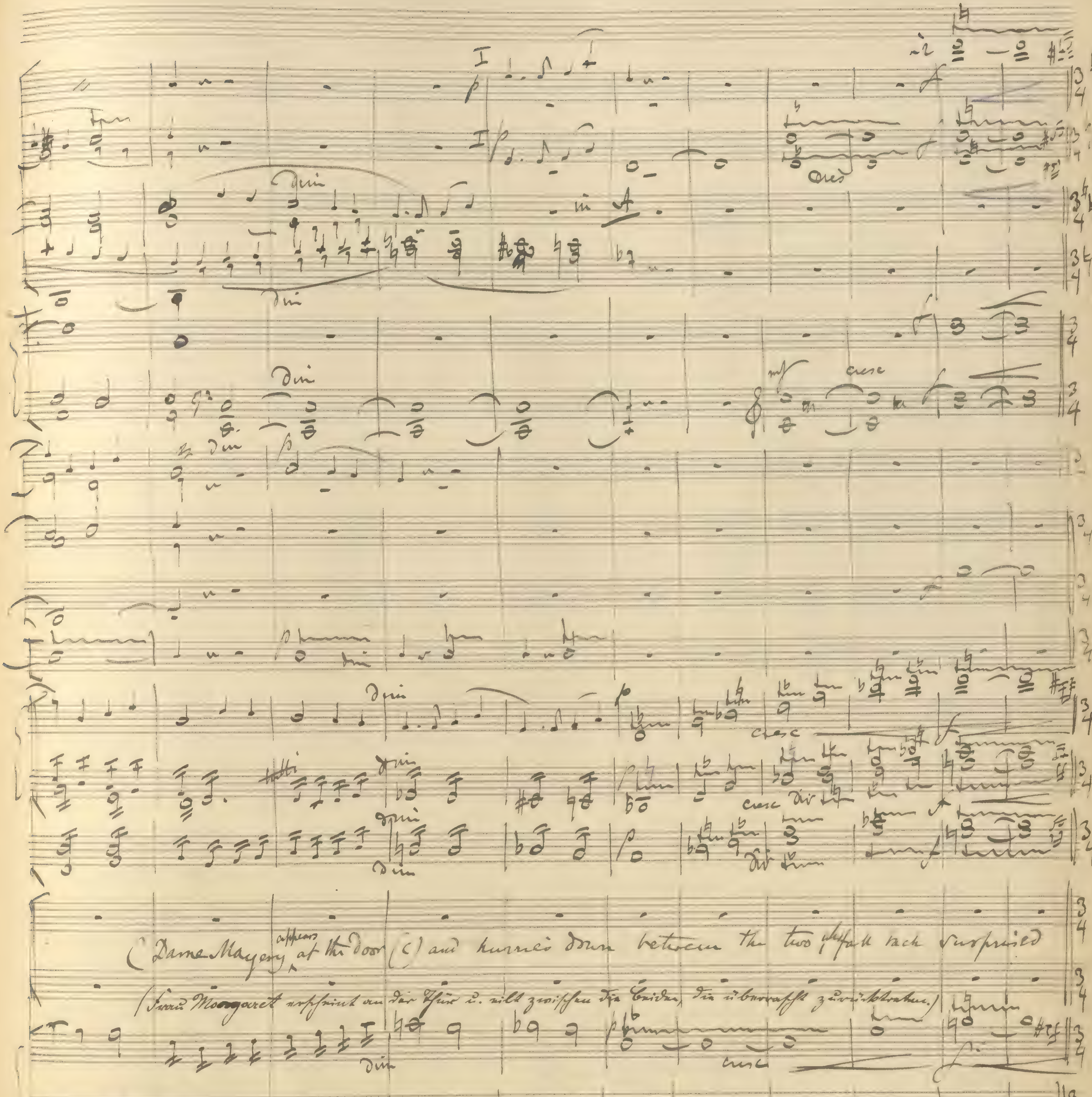

Cicely
Hubert
for ever and aye, no more to part
Hand clasped in hand,
Heart bound to heart
Hand in Hand
und Herz an Herz


wander away,
a-way,
a-way,
wander away,
away,
away
Nor shall there be to that sweet day nor set
nor shall there be to that sweet day nor set nor


nor cease
as love and life
are lost in
peace
in peace
to all eternity

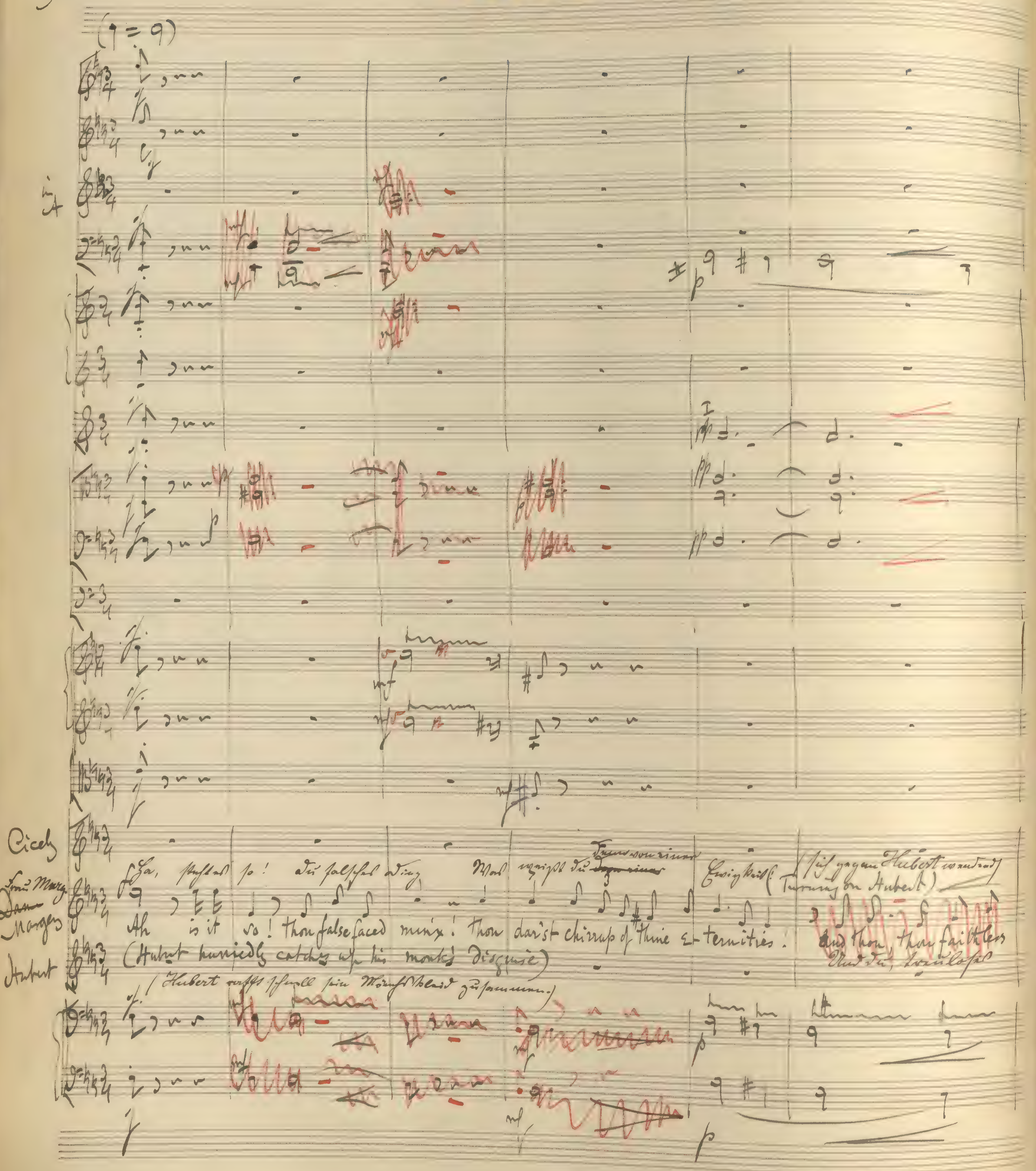

ternity, to all e-ternity, ay love and life to all to all
to all e-ternity
in alla Ewigkeit,

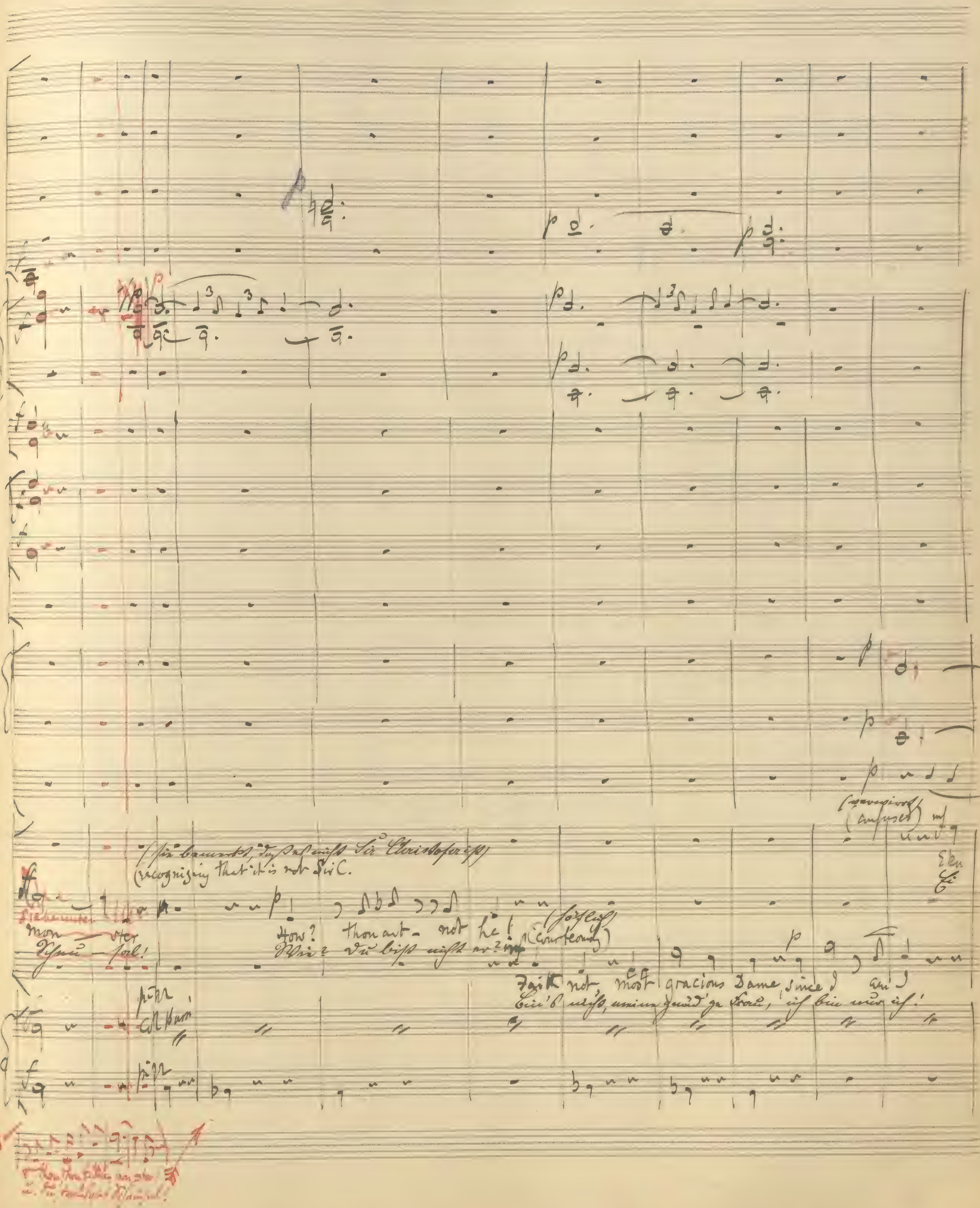


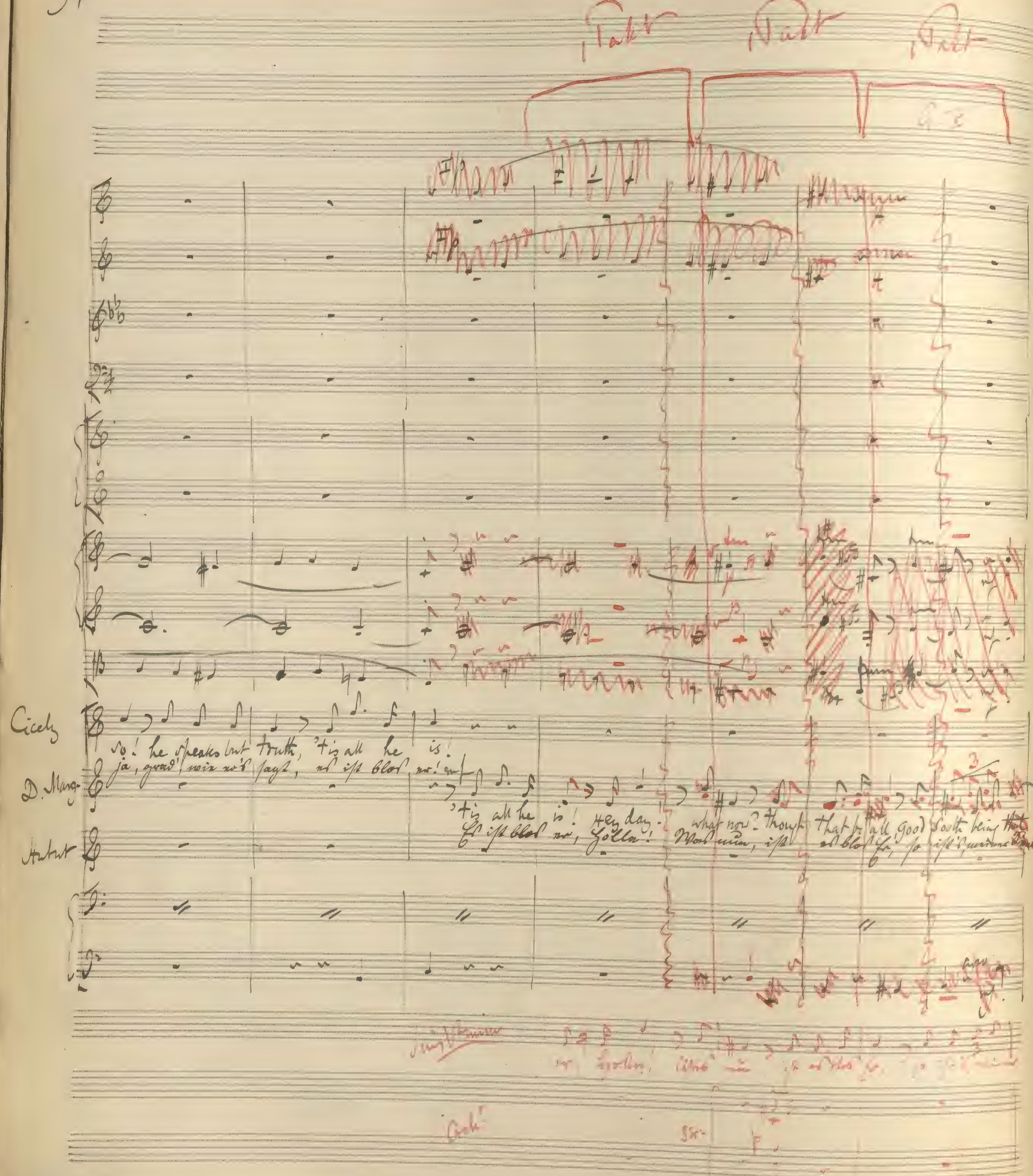


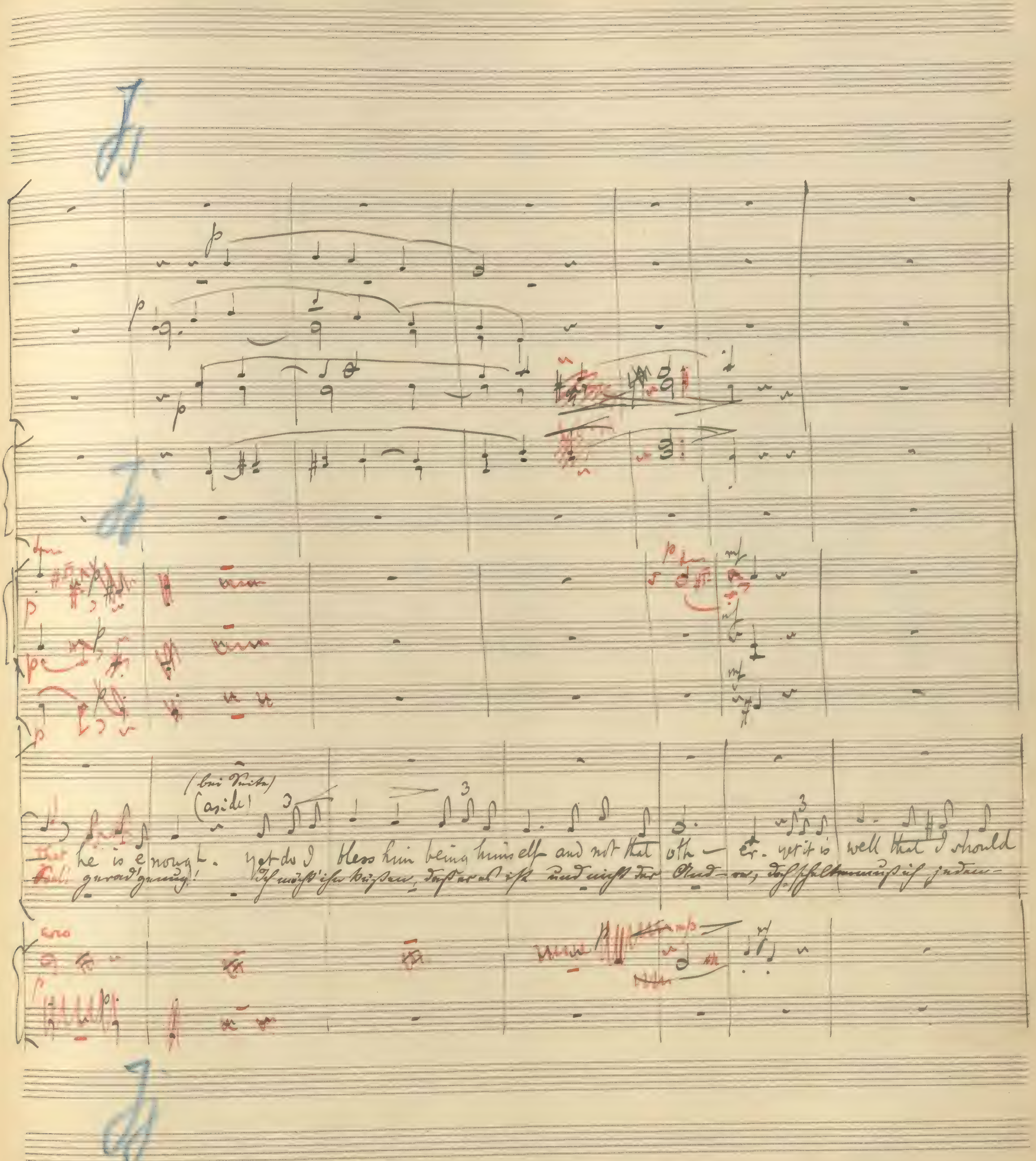
I
I
dim
cresc
mf
cresc
dim
dim
dim
cresc
dim
cresc
cresc
dim
dim
dim
dim
(Dame Margery appears at the door (c) and hurries down between the two, who fall back surprised
(Frau Margaret erscheint an der Thür u. eilt zwischen die Beiden, die überrascht zurücktreten.)
dim
cresc
dim
cresc

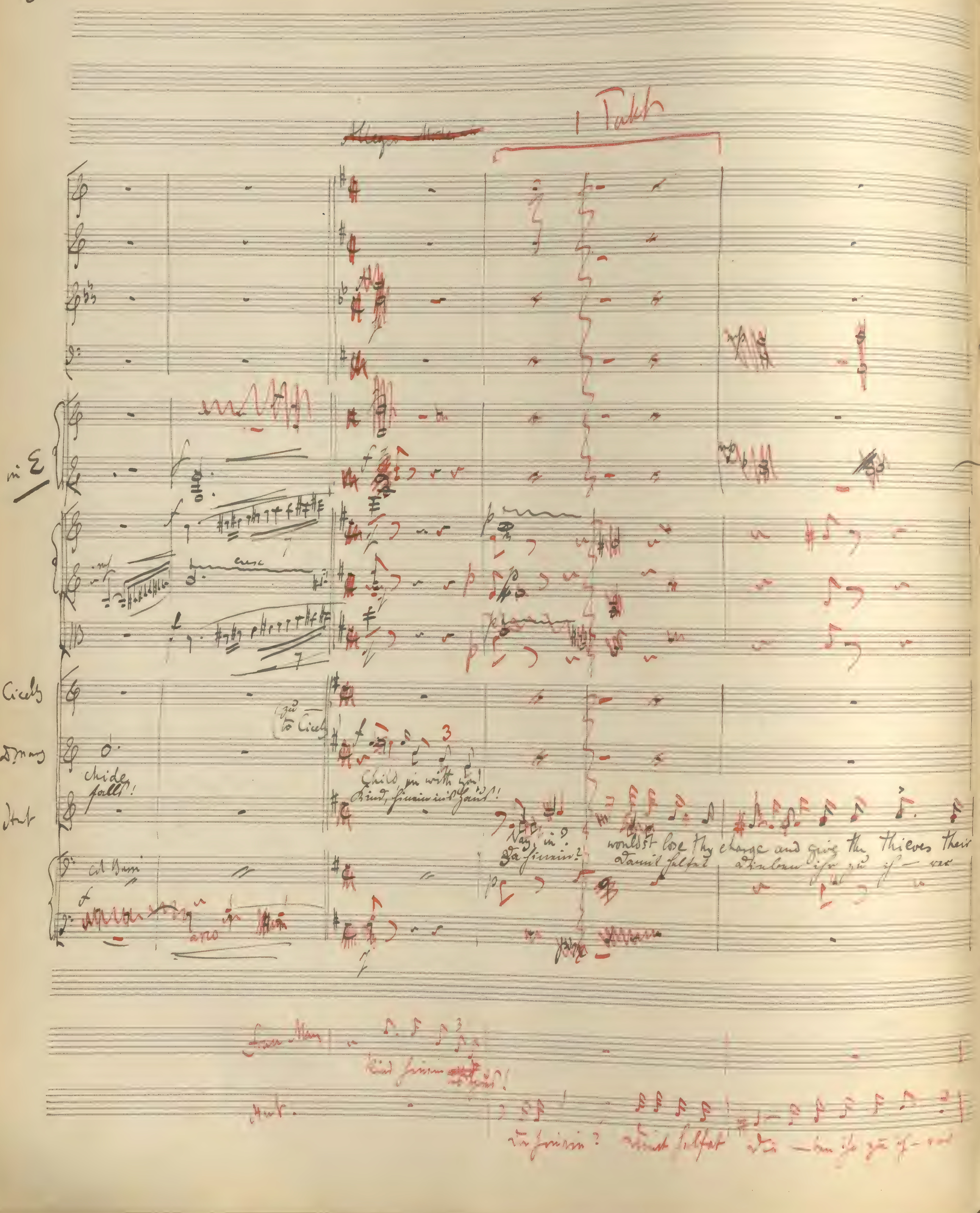
Scene 6

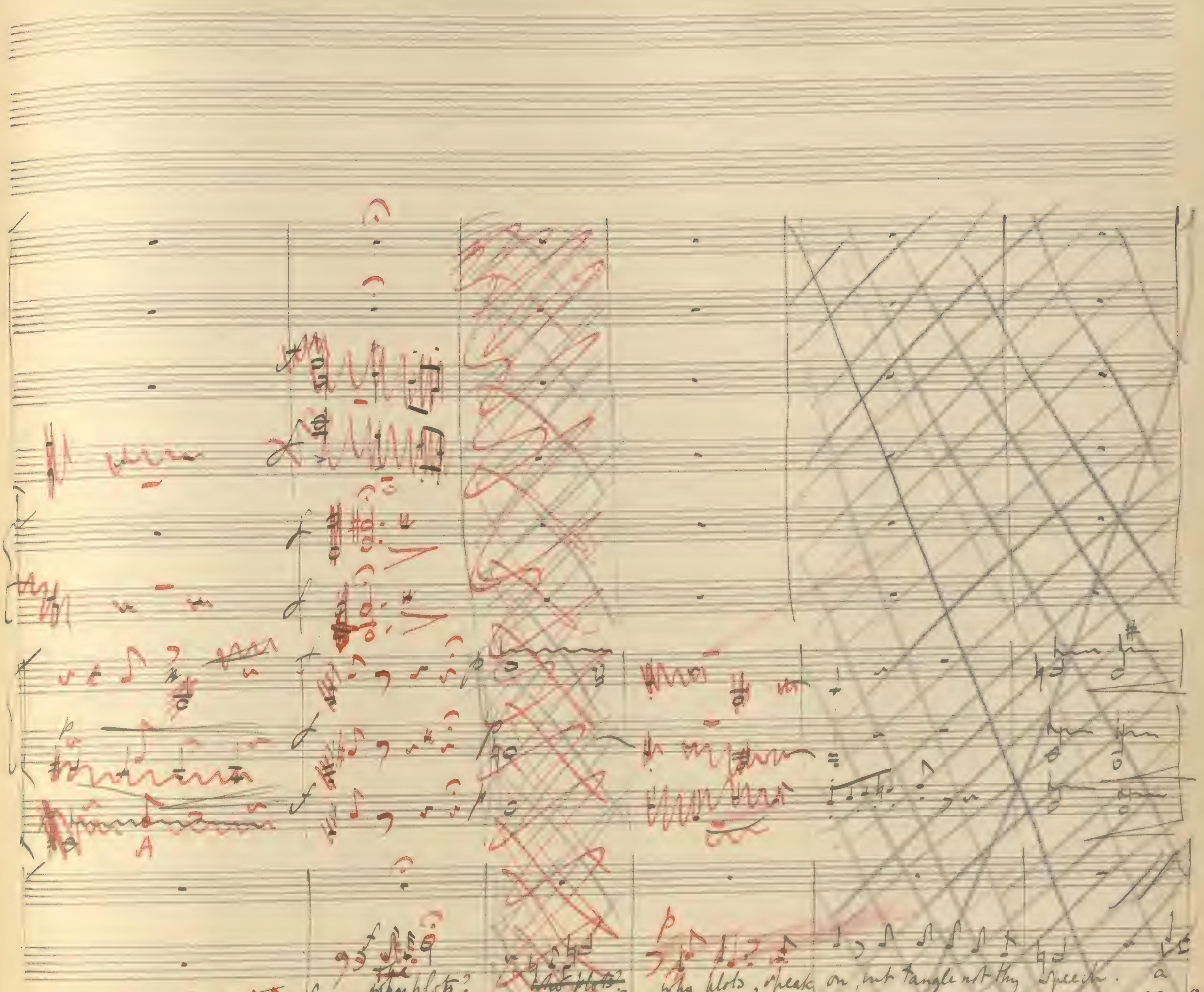

Cicely
Margery
Hubert
Ah is it so! thou false faced minx! thou dar'st chirrup of thine e-ternities.
(Turning on Hubert)
And thou, thou faithless
(Hubert hurriedly catches up his monk's disguise)

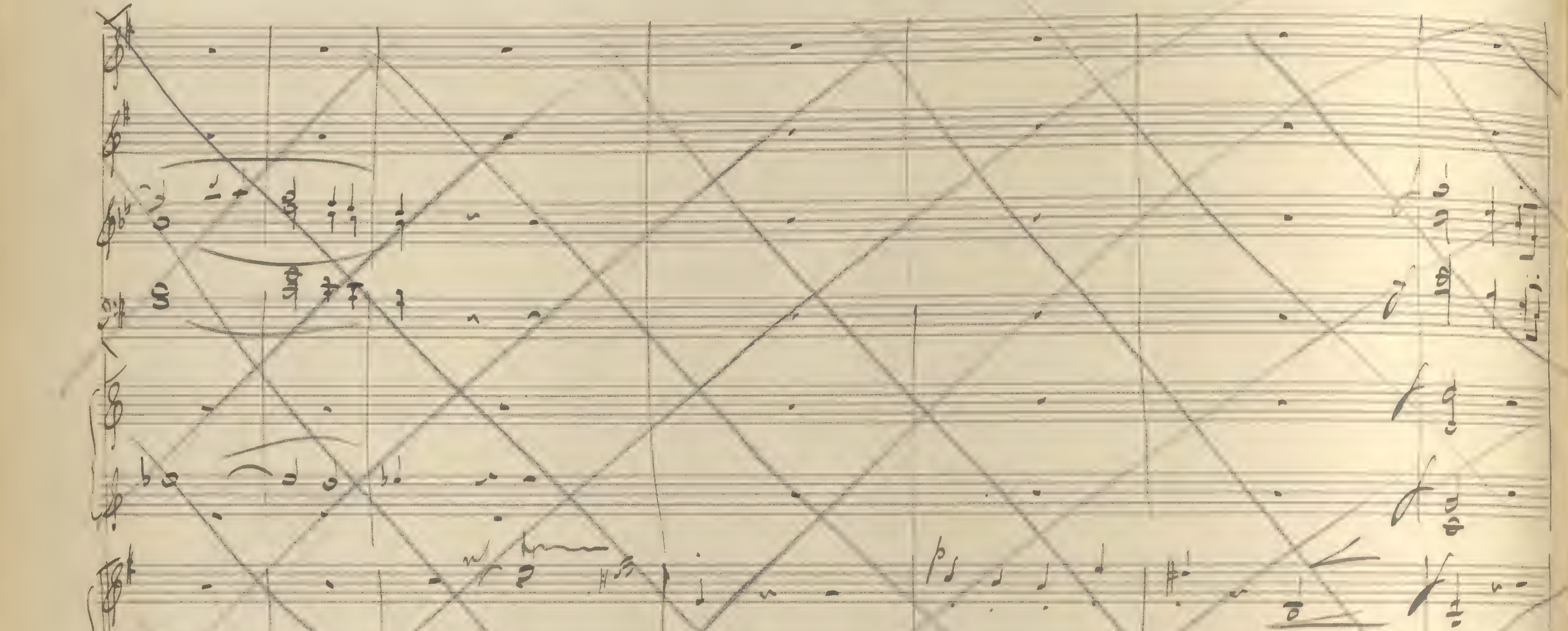

(recognizing that it is not Sir C.
How? thou art - not he!
(courteous)
Faith not, most gracious Dame, since I am I
(confused)
mon - ster
fool!

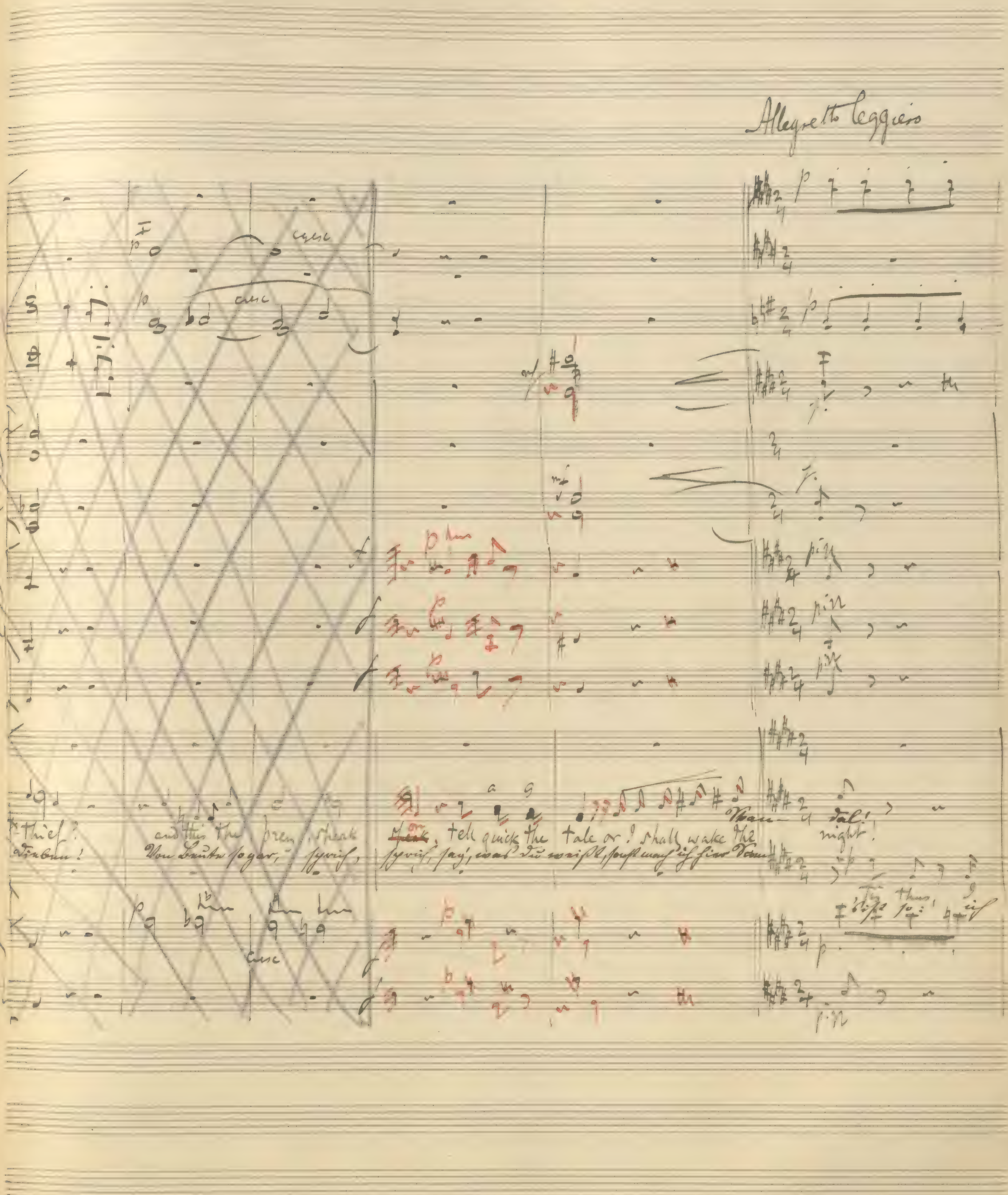

Cicely
D. Marg.
so! he speaks but truth, 'tis all he is!
'tis all he is! Hey day - what now? though that be all good

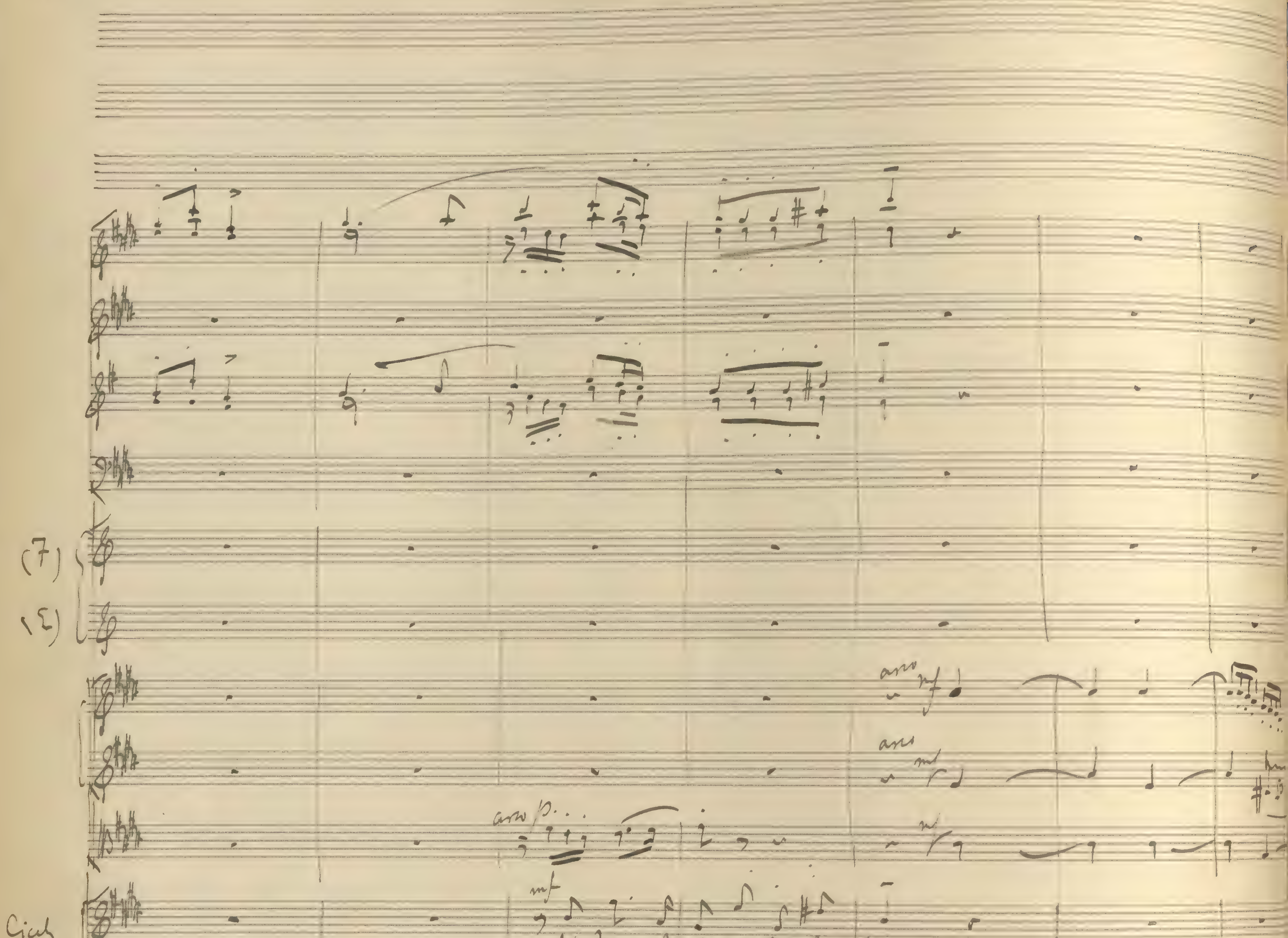

(bei Seite)
(aside!)
he is enough. yet do I bless him being himself and not that other. yet it is well that I should

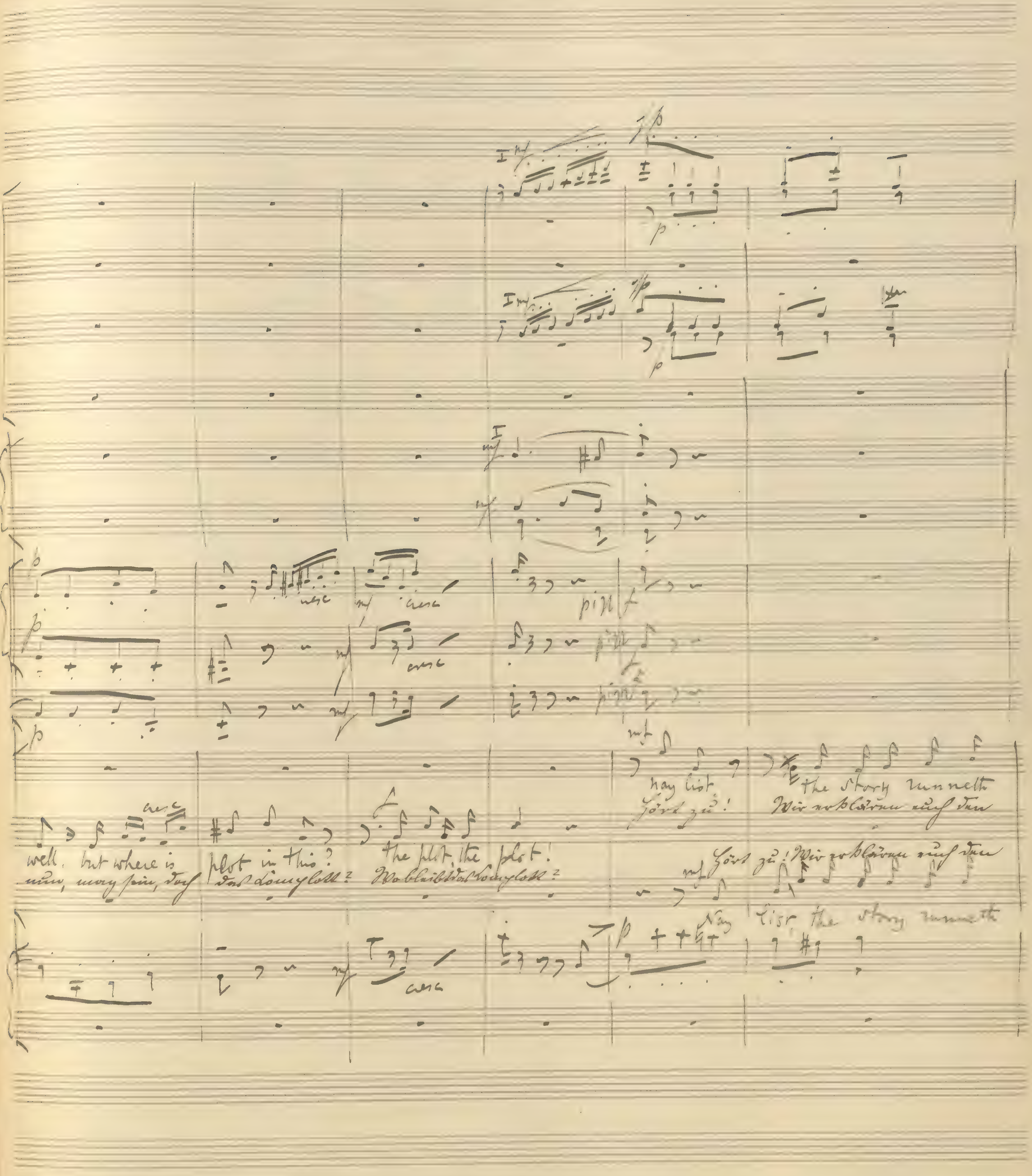

1 Takt
Cicely
to Cicely
wouldst lose thy charge and give the thieves their

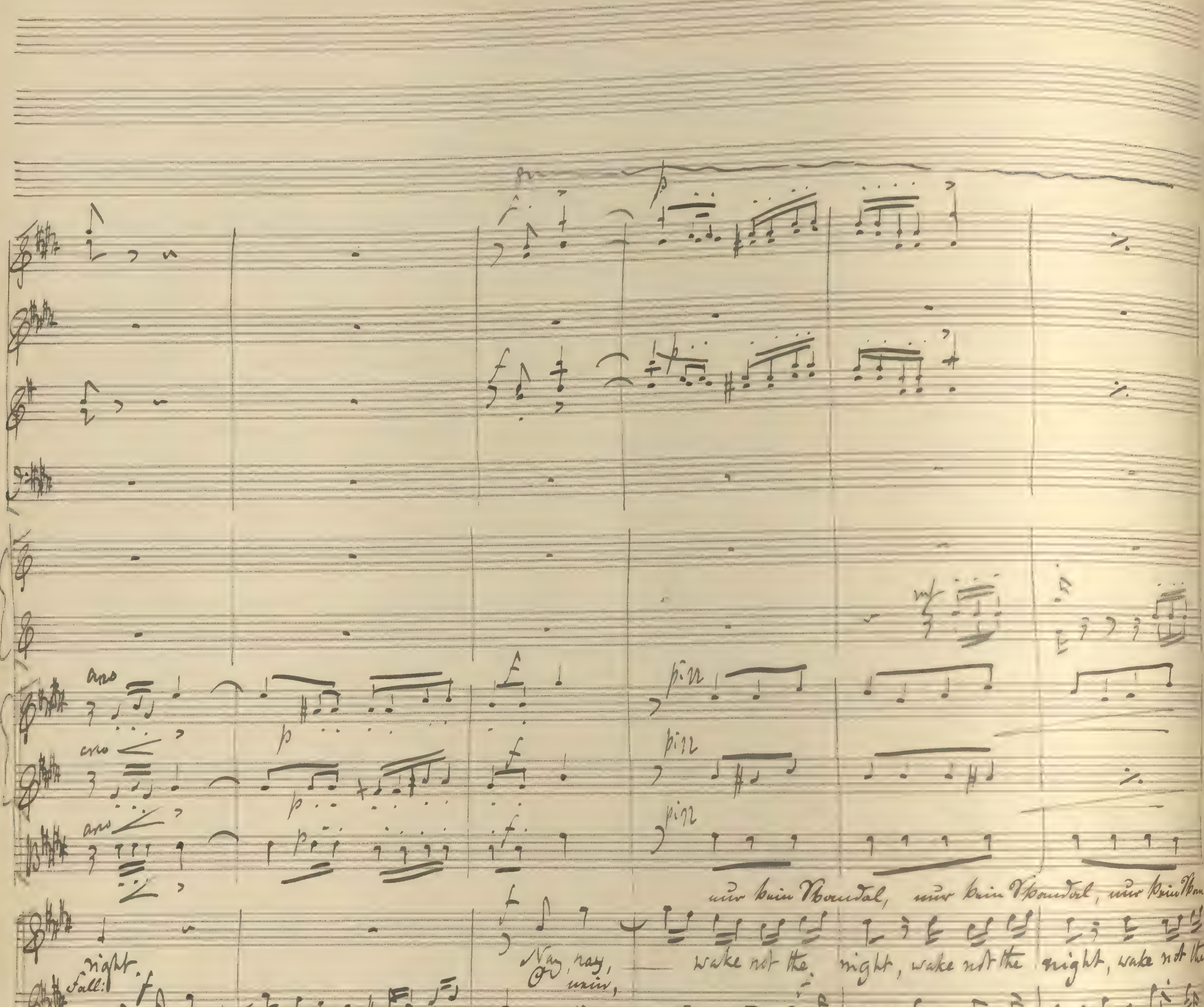

The plot?
who plots, speak on, nor tangle not thy speech.
prey? wouldst thou act a plot

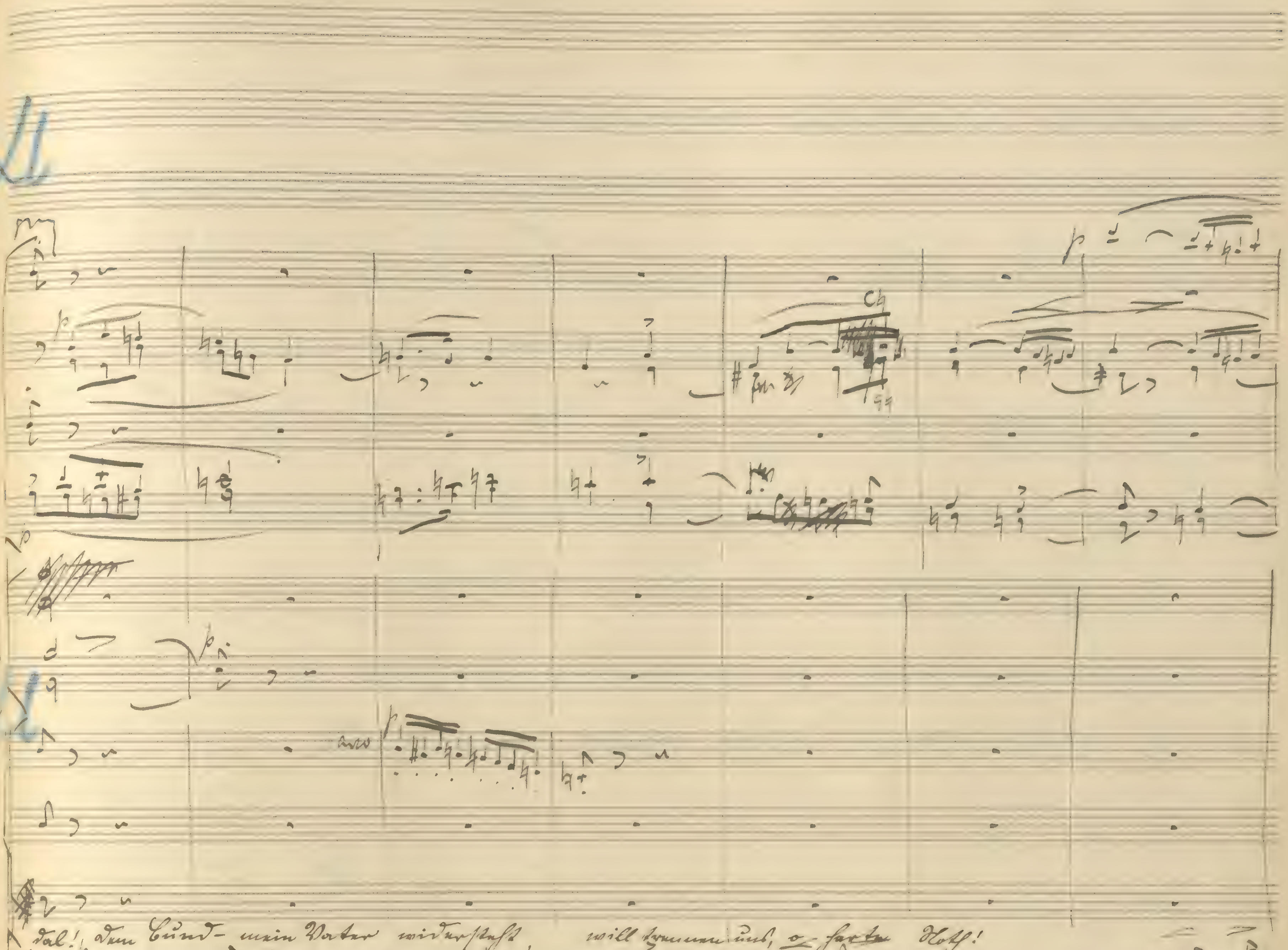

D. May
Thou art migh-ty kind!
Ihr seid wirklich gut!
Tut tut! Speak on, there's scent of mischief in thy speech.
Nur still! Sprich nur, dein Wort verkündet Unheil mir.

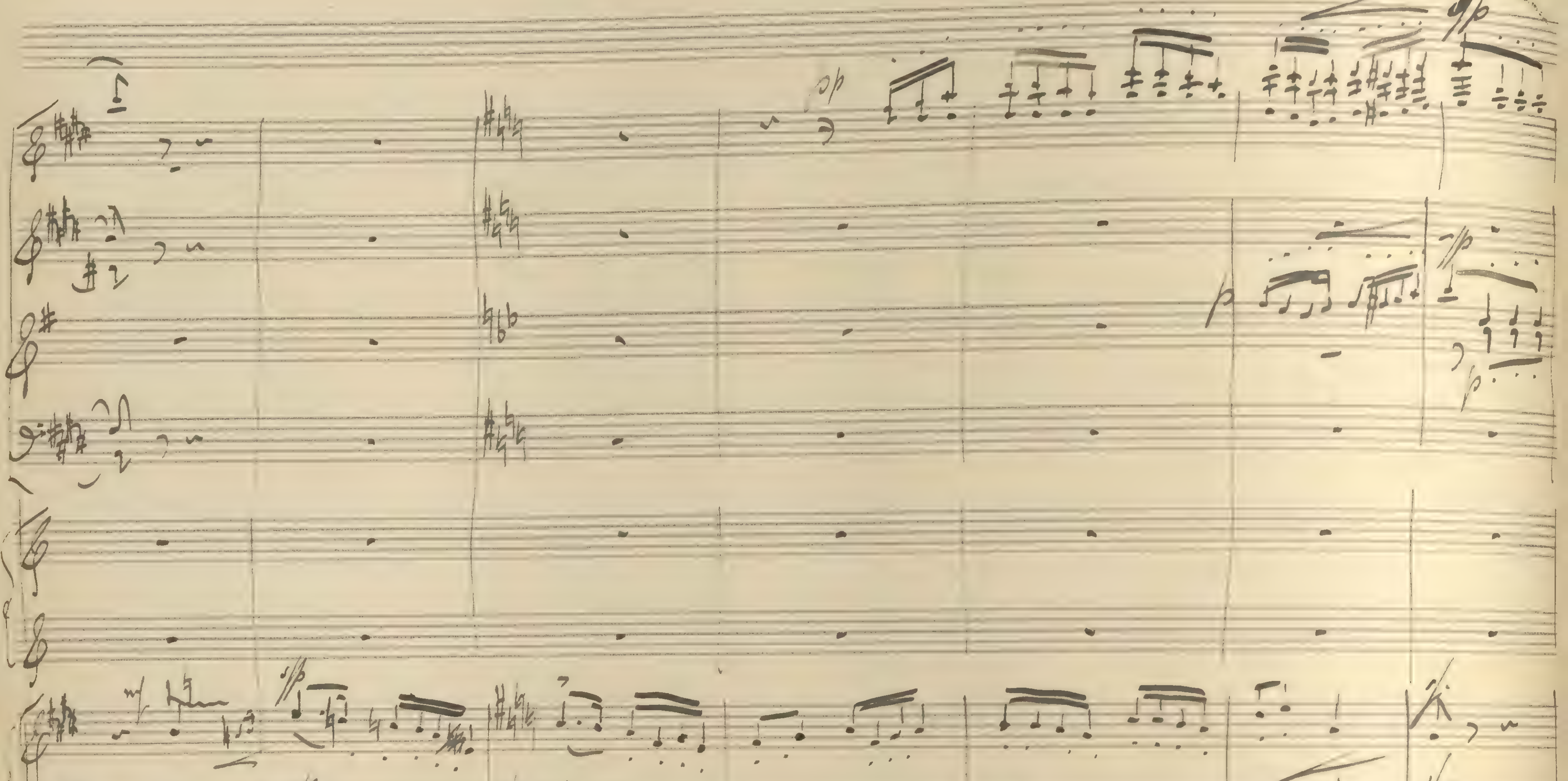

Allegretto leggiero
tell quick the tale or I shall wake the
night!

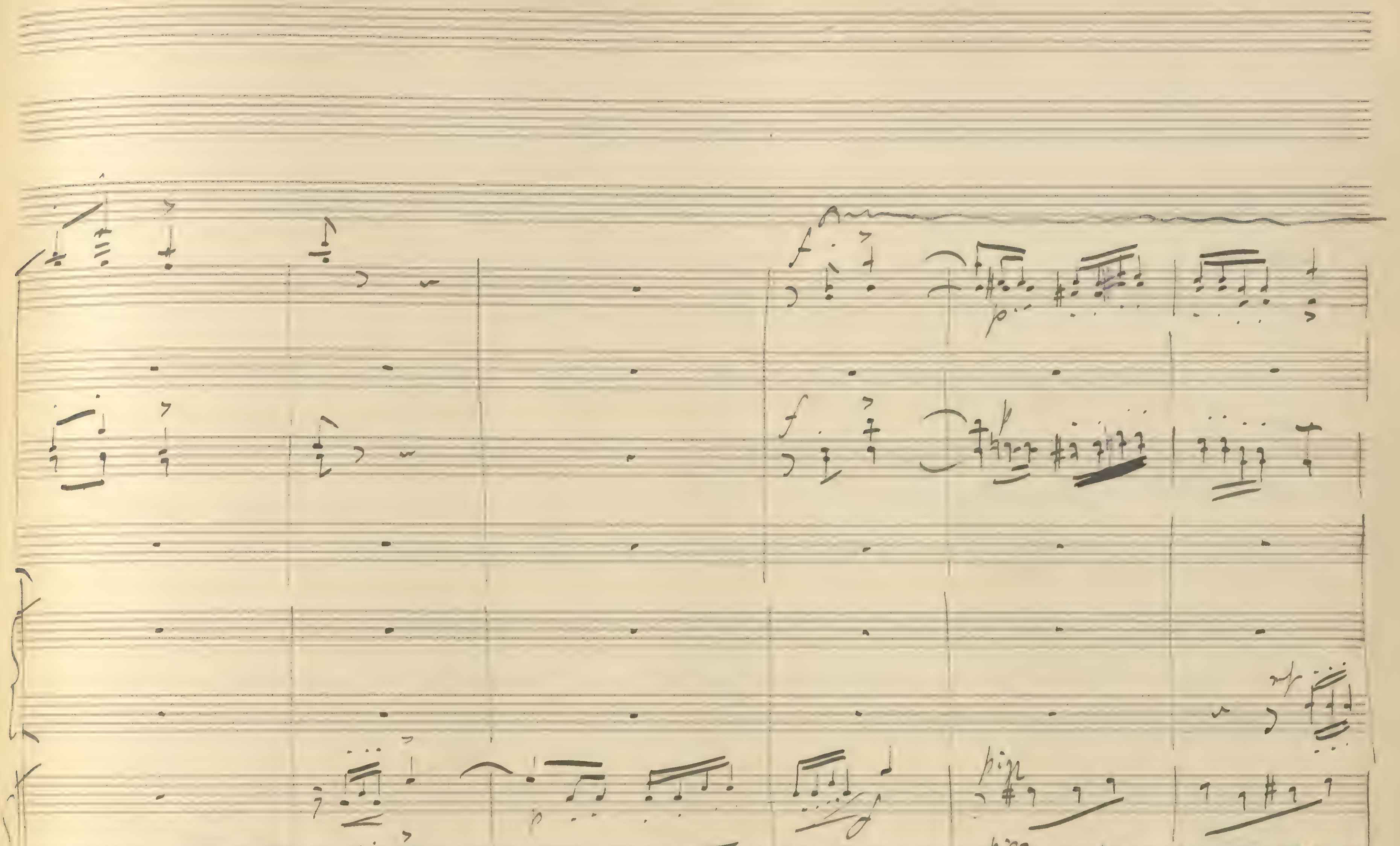

(7)
(8)
arco
arco
arco
love this maiden fair, she loveth me –
'tis true, I wot and love I him.
that birds will pair and fools will mate

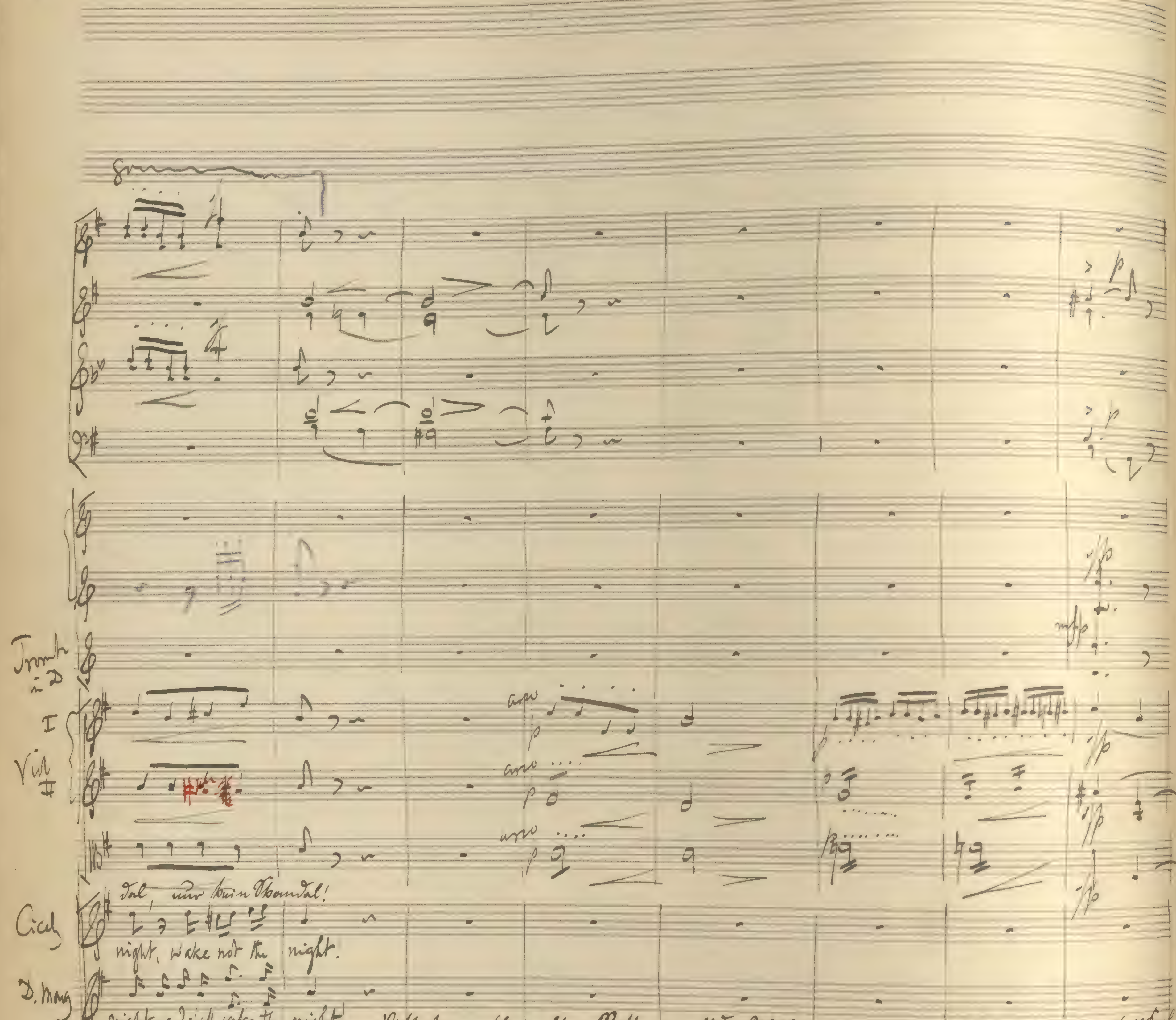

well, but where is plot in this?
the plot, the plot!
nay list
the story runneth
Hört zu!
Wir erklären auch den
Nay list, the story runneth
Hört zu! Wir erklären auch den

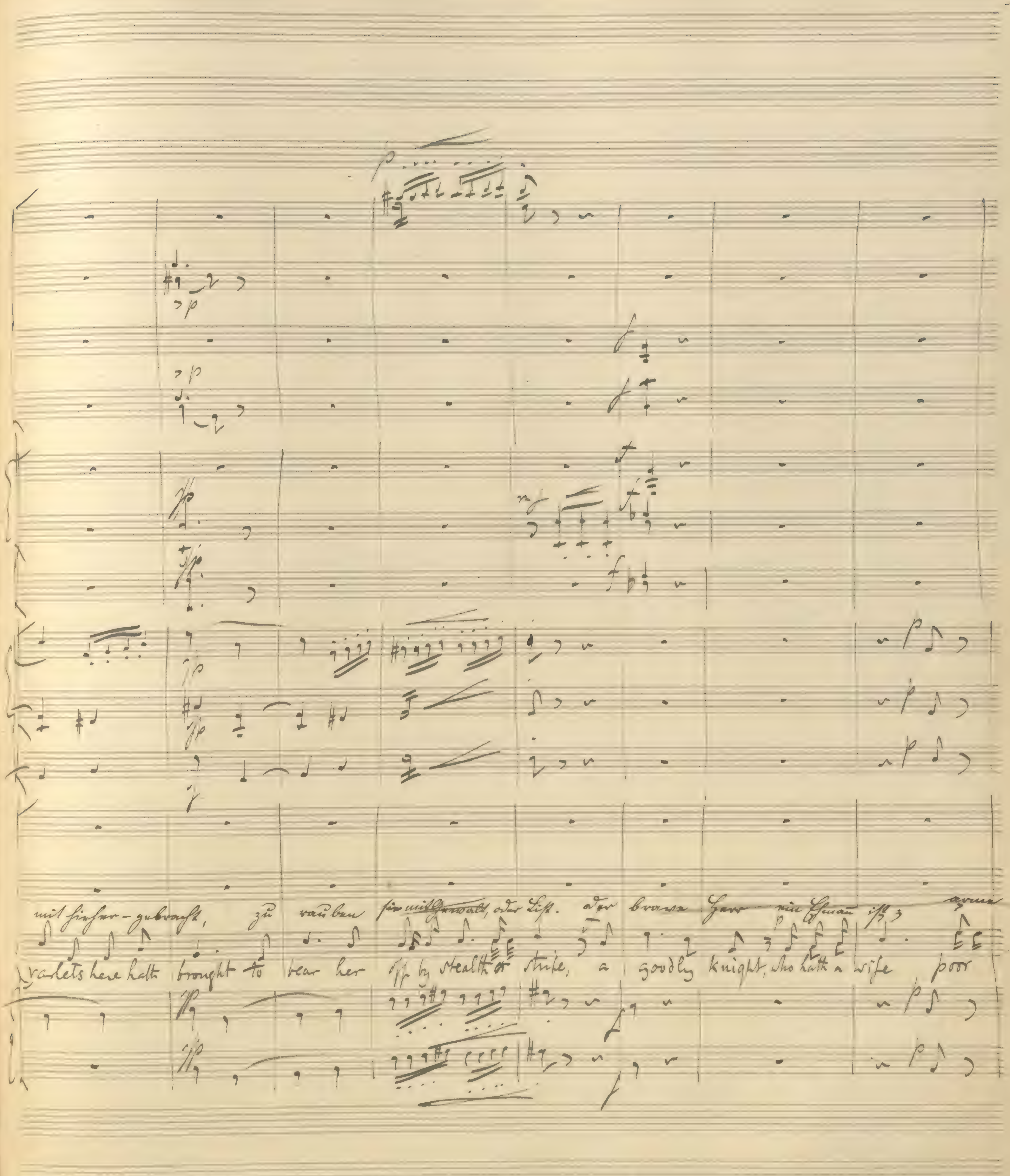

nur kein Skandal, nur kein Skandal, nur kein Skan-
night. Fall!
Nay, nay, O nein,
wake not the night, wake not the night, wake not the
The plot or I shall wake the night!
The plot or I shall wake the night or I shall wake the
night. Fall!
Nay, nay, O nein,
wake not the night, wake not the night, wake not the

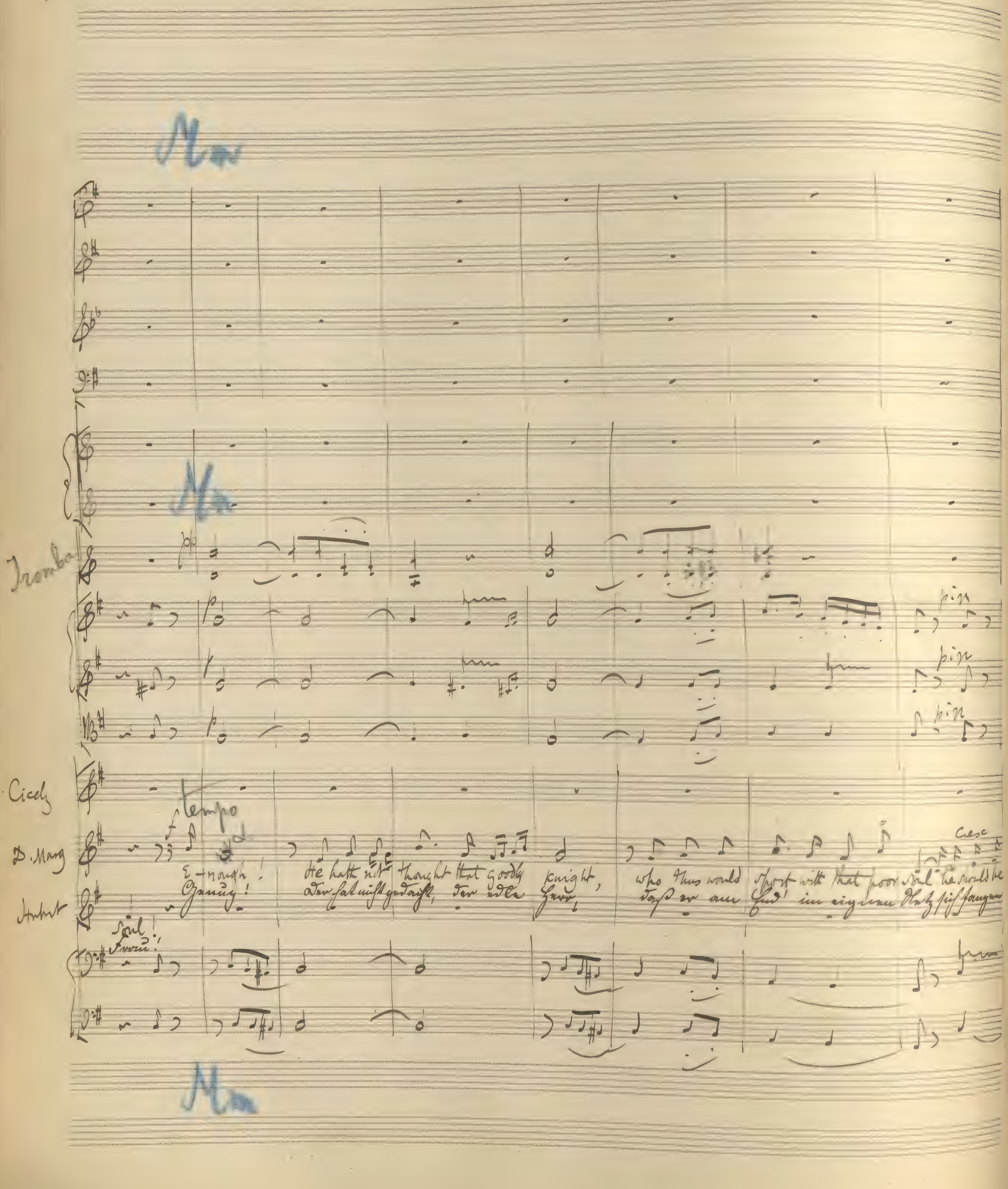

dal! dein Bund- mein Vater widerstrebt, will trennen uns, o harte Noth!
Night! tis thus, — our love likes not my sire; he parteth us, ah sad our lot!
yea truly o har-te
night! dal!
night! dal!
yea truly sad, yea truly
Ach harte Noth, o harte


Cicely
D. Marg
Hubert
Tut! Love can tire and pilgrimage can quench a fire: he knoweth this. But 'tis no plot?
Nay

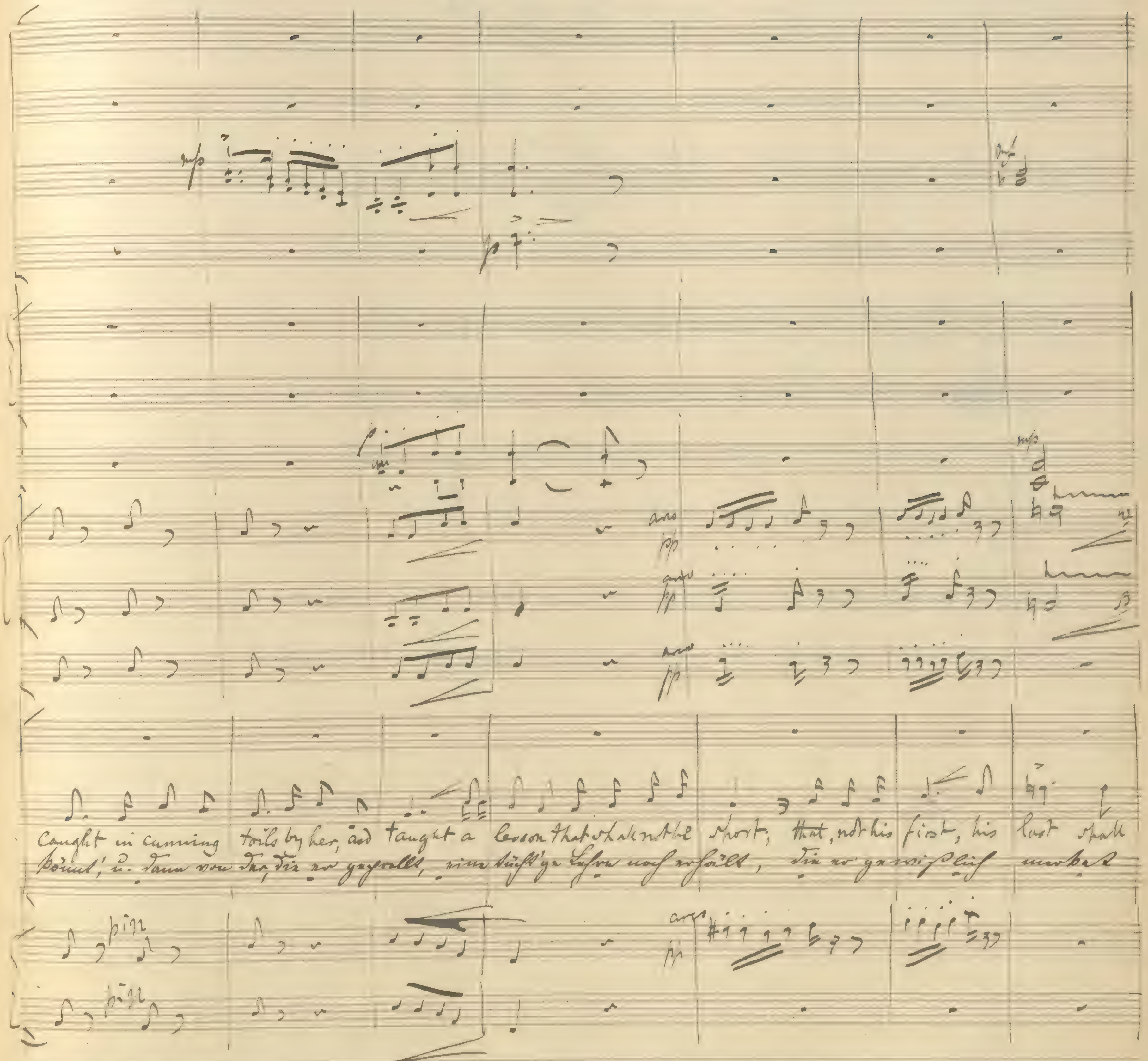

list! the truth is near to sight.
the plot! or I shall wake the night.
Nay, nay, — wake not the night, wake not the
the plot or I shall wake the
The truth is near to sight.
Nay, nay, — wake not the night, wake not the
Ach nein, — nur kein Skandal, nur kein Skan-
Nur schnell, — sonst mache ich Skandal!
pizz
pizz

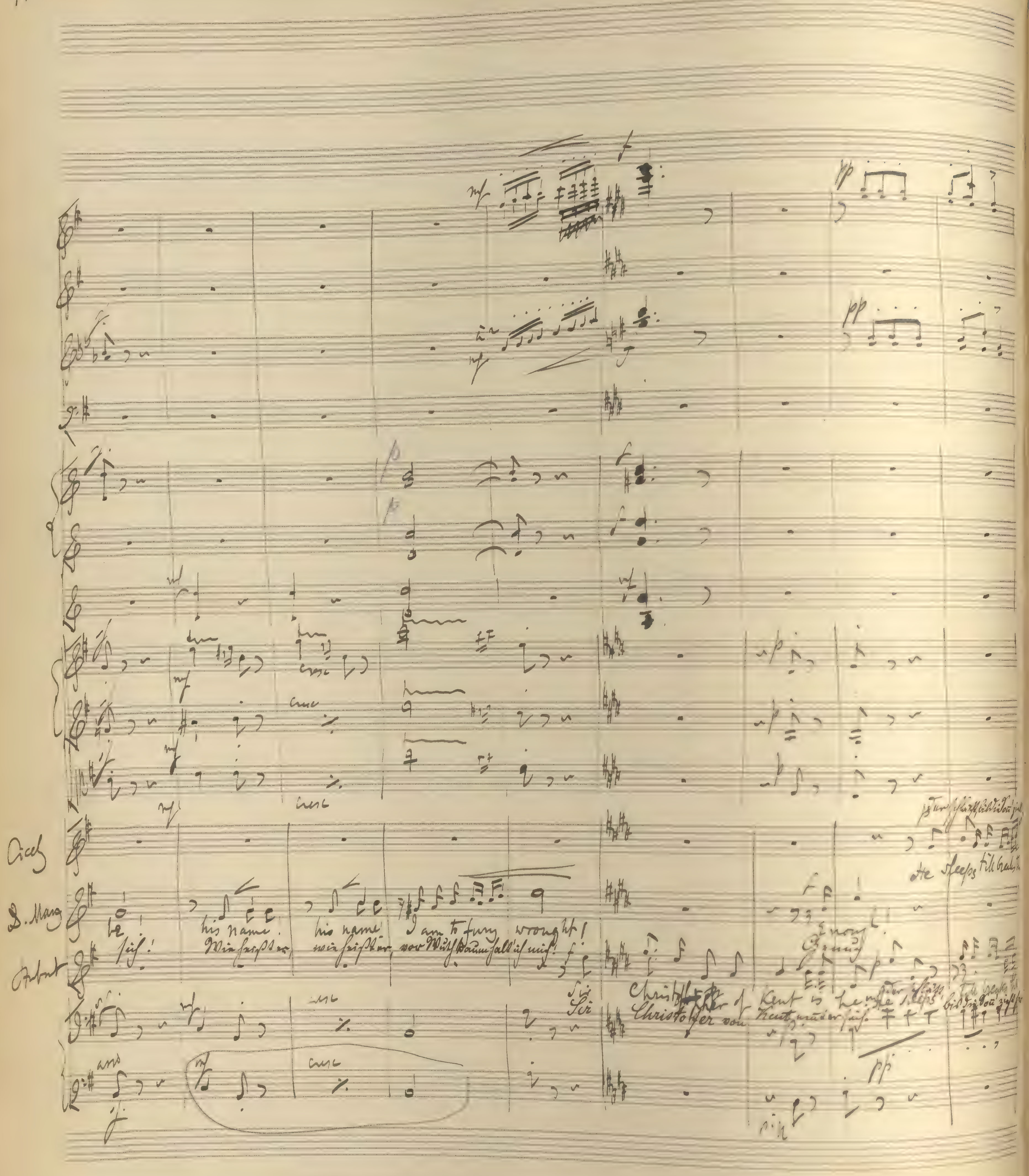

Tromb. in D
I
Viol.
II
Cicely
Dal, nur kein Skandal!
night, wake not the night.
D. Marg.
night or I shall wake the night!
Hubert
Dal, sonst mache ich Skandal!
Hist so: Ein alter Ritter macht dem Mädchen für den Hof
night, wake not the night! 'tis thus: there payeth wanton court to this fair maid a knight, and he six knaves
arco
p


varlets here hath brought to bear her off by stealth or strife, a goodly knight, who hath a wife poor

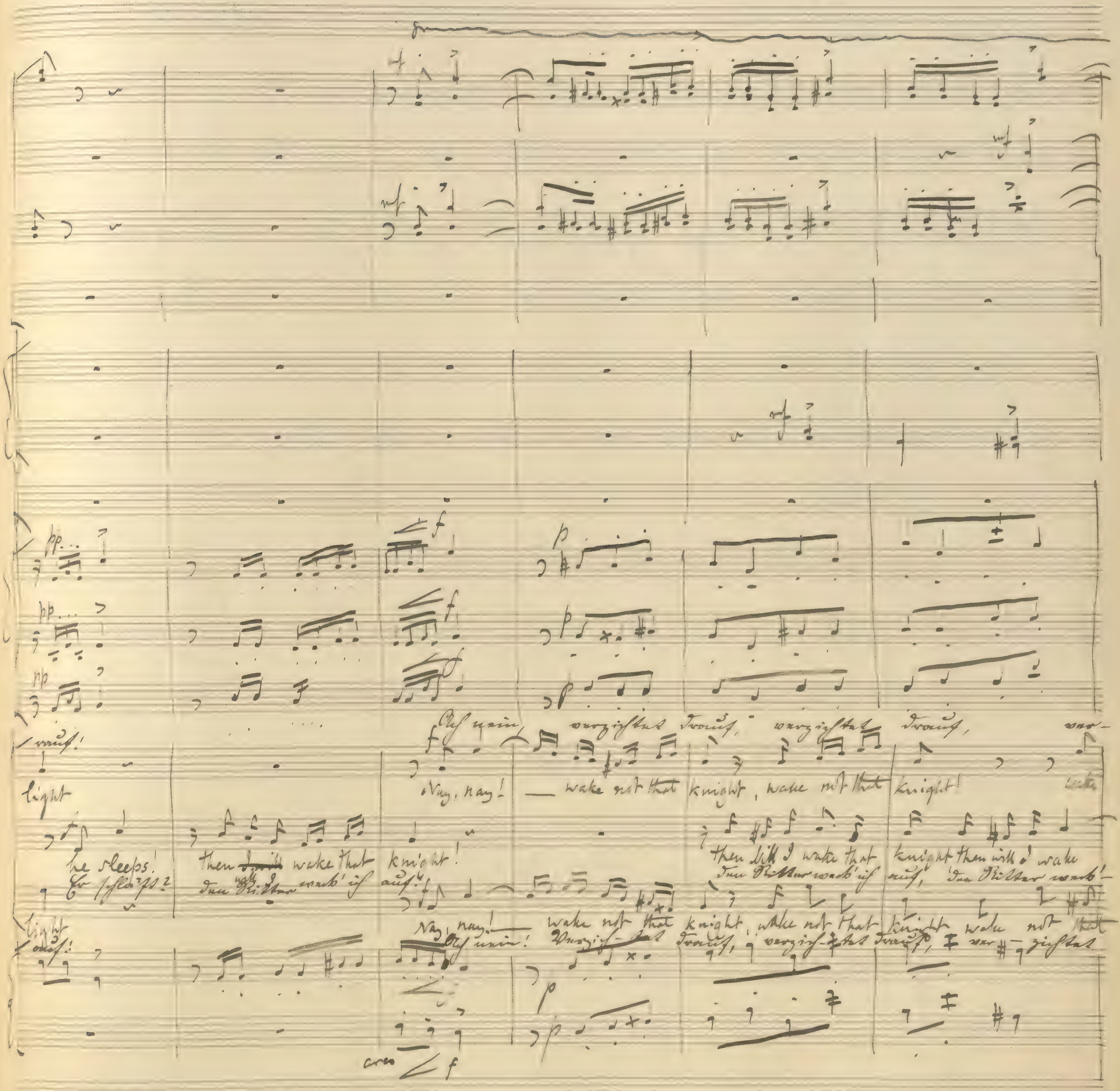


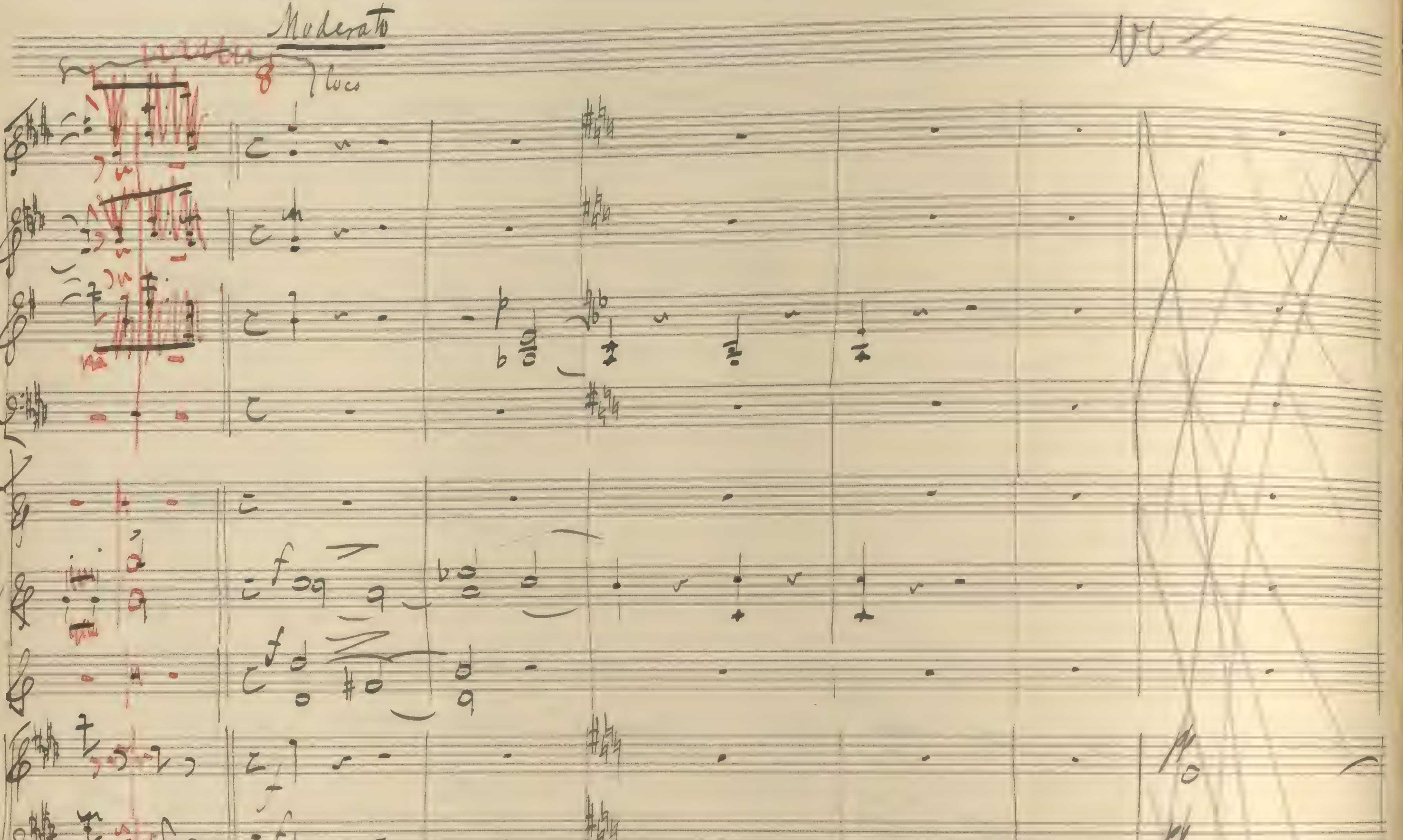
Tromba
Cicely
D. Marg
Hubert
Tempo
Enough!
Genug!
He hath not thought that goodly knight,
who thus would sport with that poor soul he would be
cresc

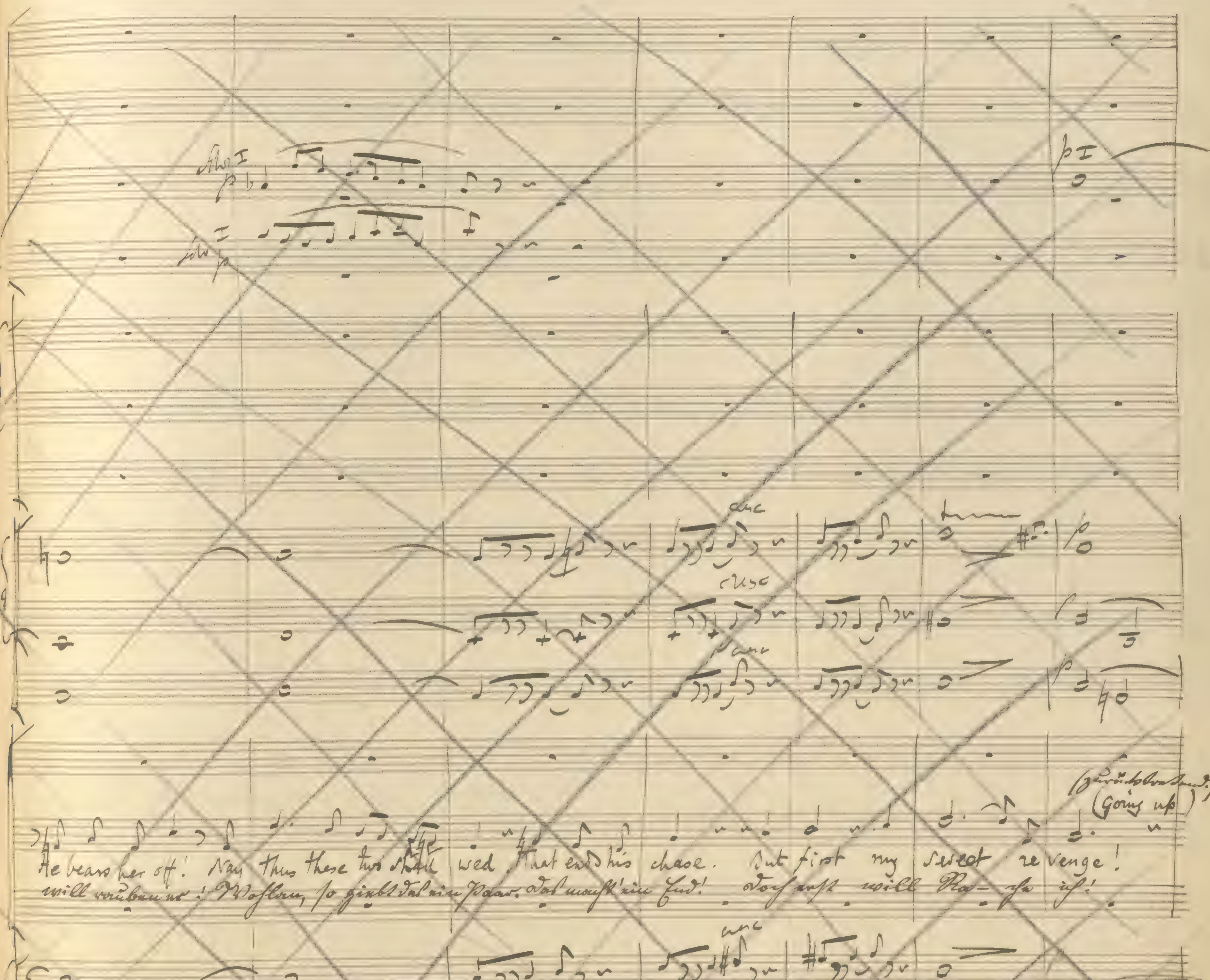

Caught in cunning toils by her, and taught a lesson that shall not be short; that, not his first, his last shall

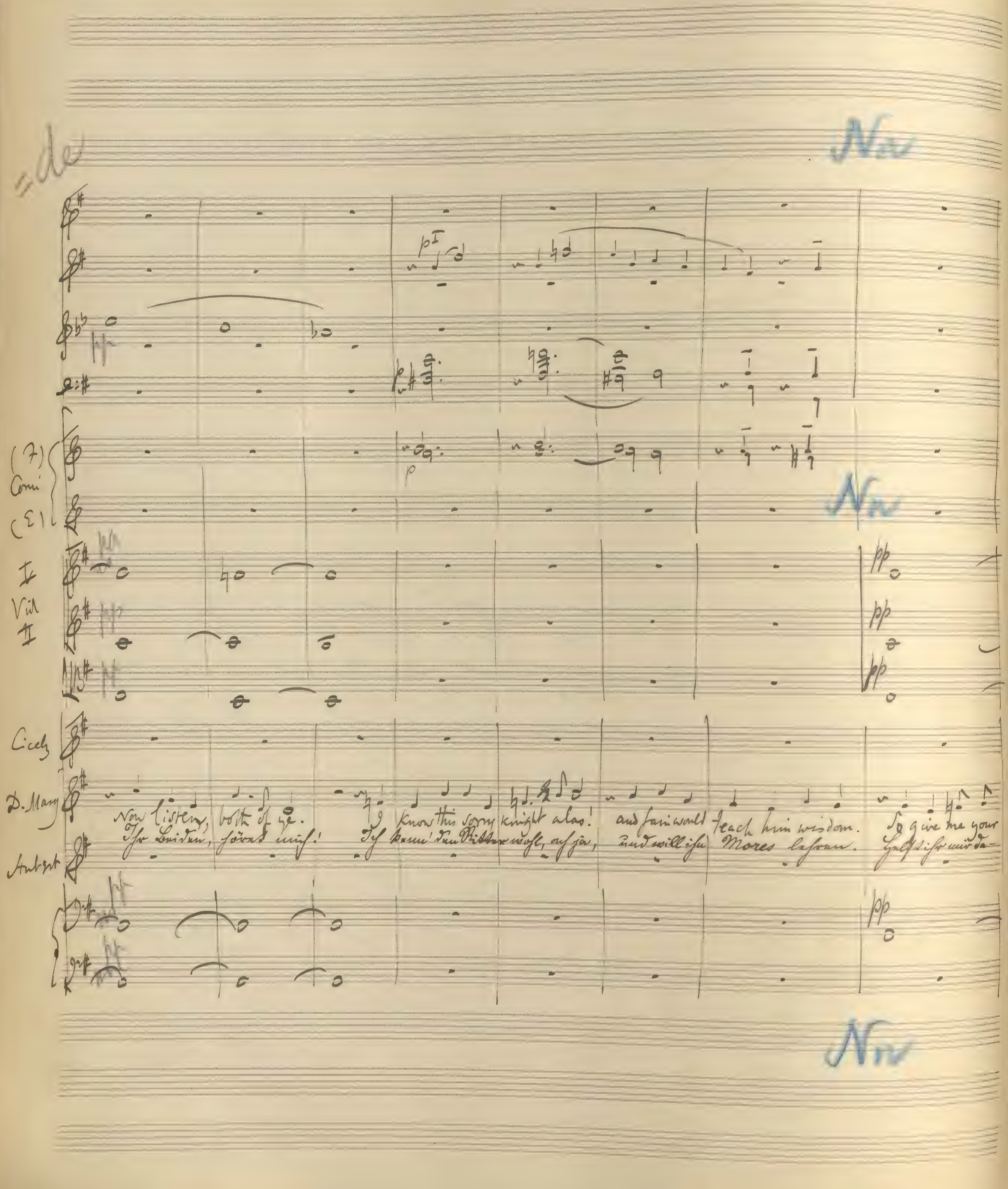


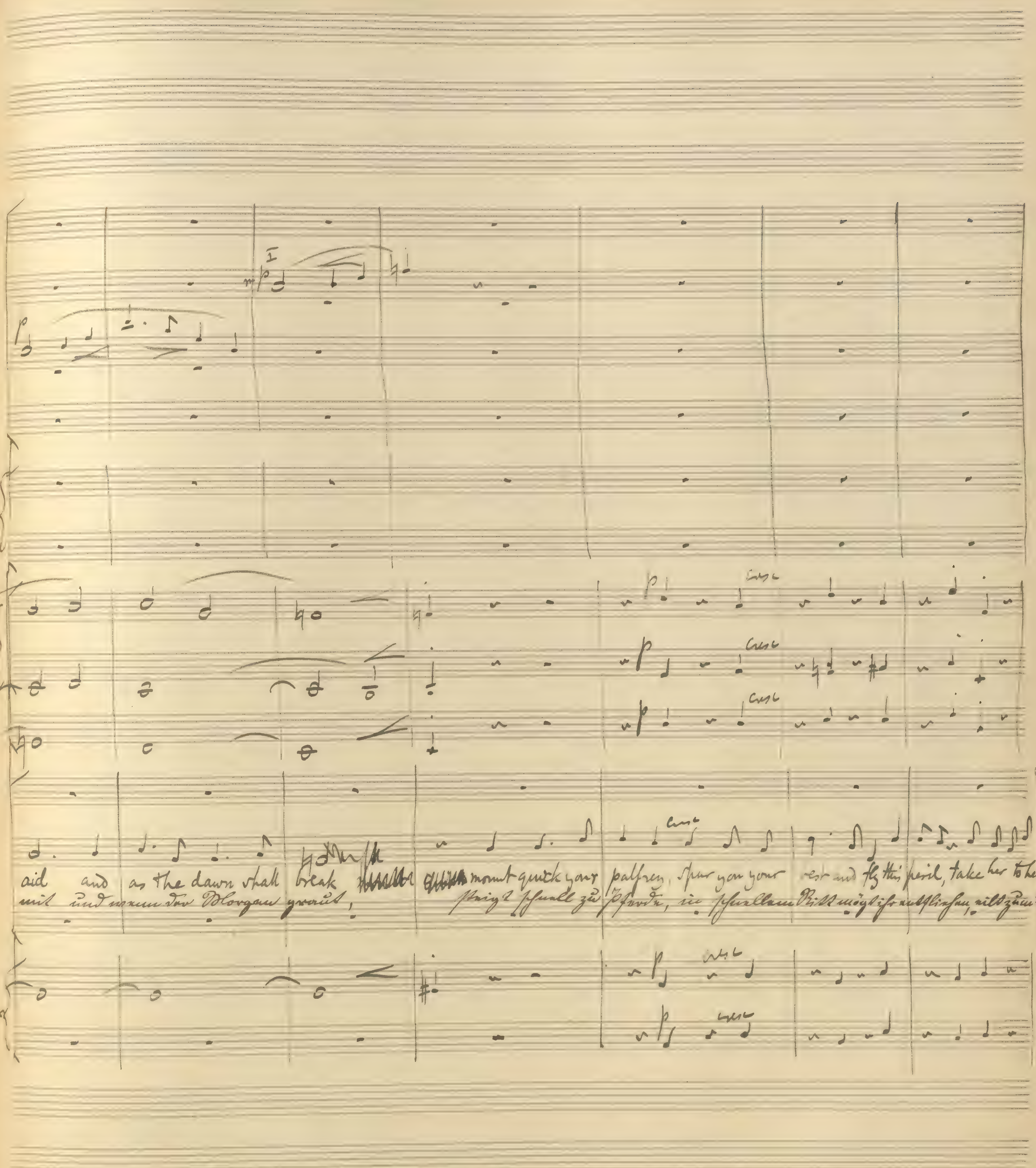
Cicely
S. Marg
Robert
his name
his name
I am to fury wrought!
Sir
Christopher of Kent is here
he sleeps

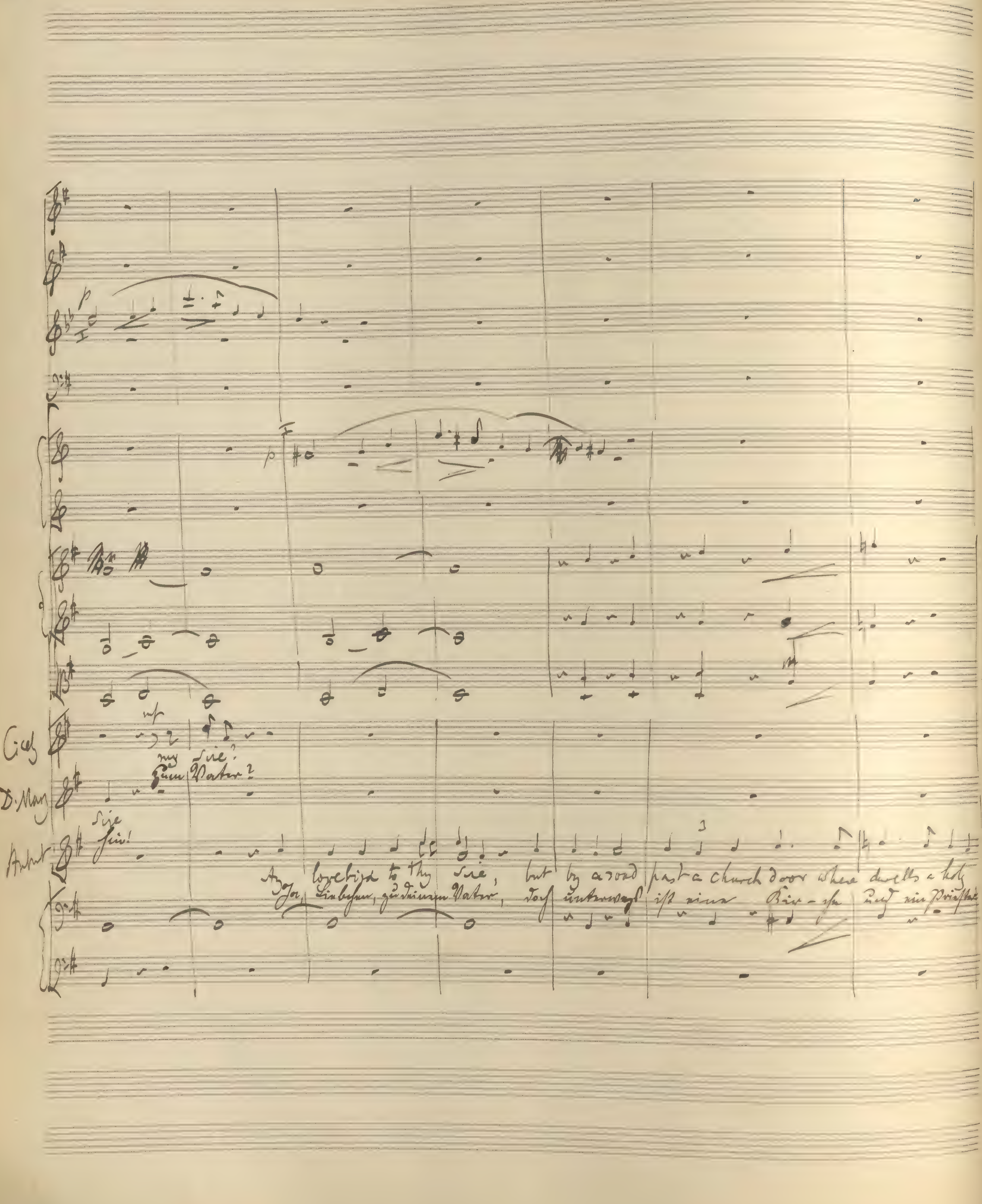

light
he sleeps!
then I will wake that knight!
Nay, nay! — wake not that knight, wake not that knight!
then will I wake that knight then will I wake
cresc f

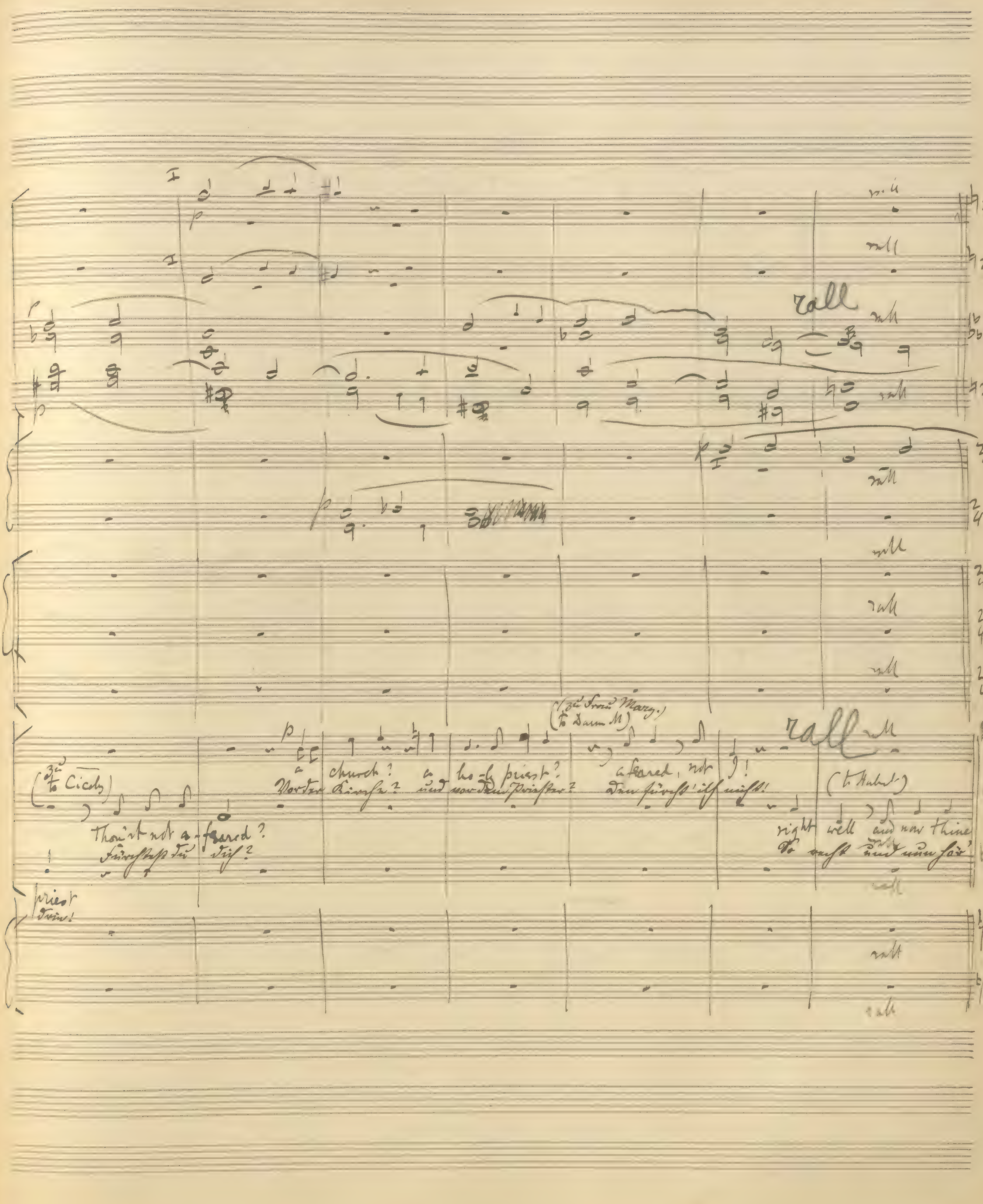

Moderato
loco
Trauf!
Knight!
(Coming Down)
Knight!
The traitor wretch! But how to trap him.
Hold!
This charge of mine
Moderato

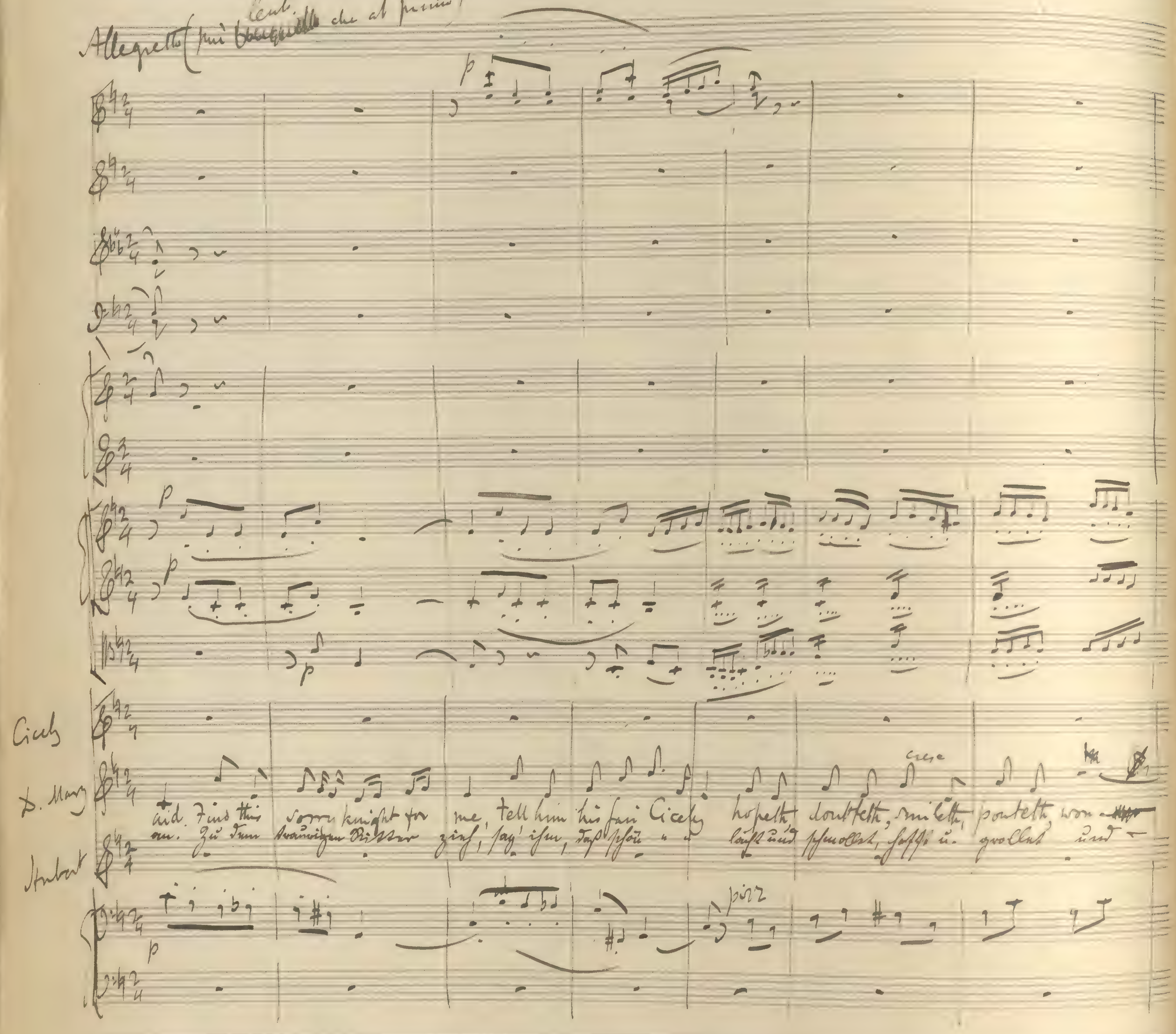

(Going up)
He bears her off! Nay thus these two shall wed, That ends his chase. But first my sweet revenge!

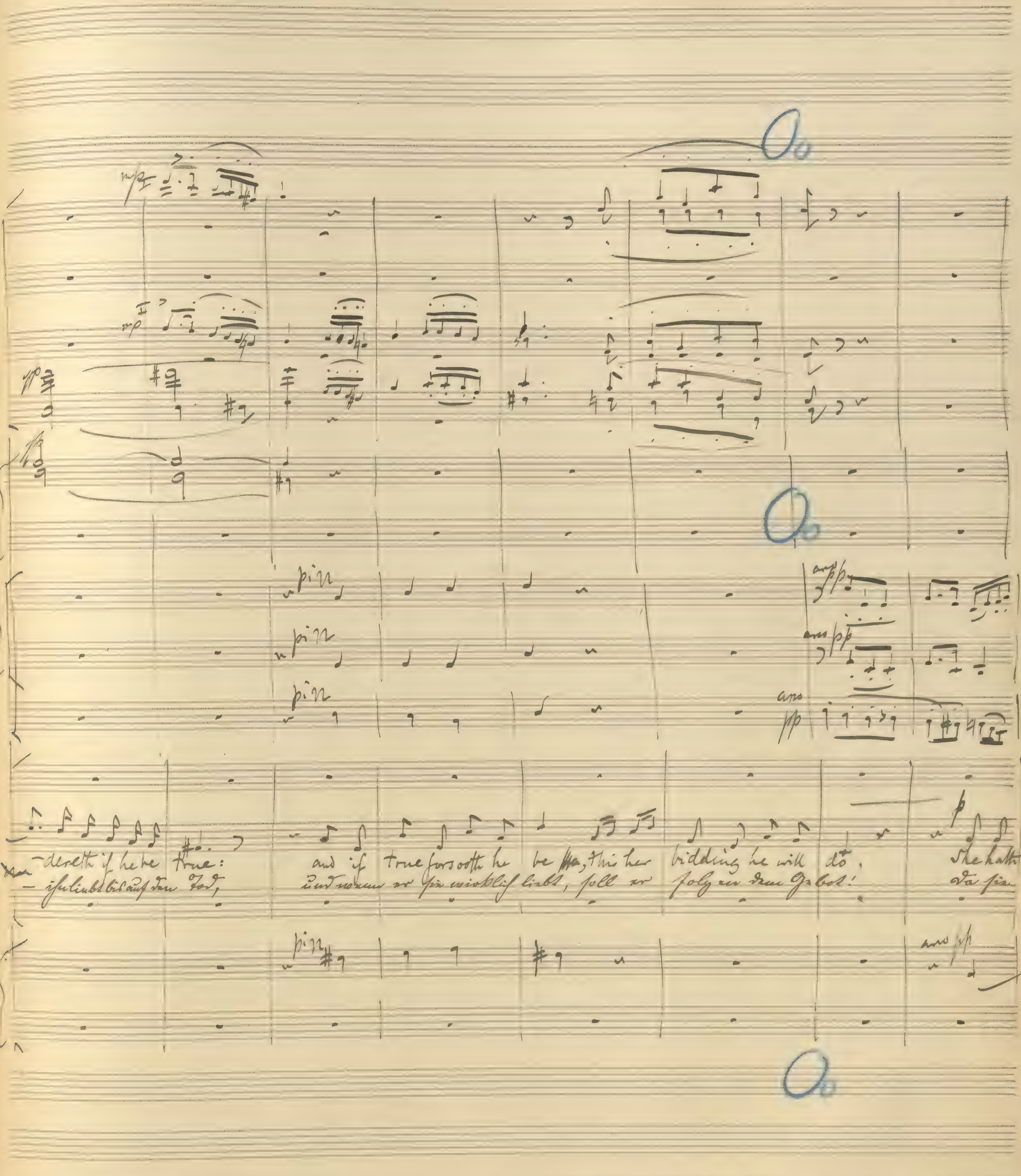

Corni
Viol
Cicely
D. Mary
Now listen, both of ye.
Ihr Beiden, hört mich!
I know this sorry knight alas!
Ich kenn' den Ritter wohl, ach ja,
and fain would teach him wisdom.
und will ihn Mores lehren.
So give me your
Helft ihr mir da-
Nw

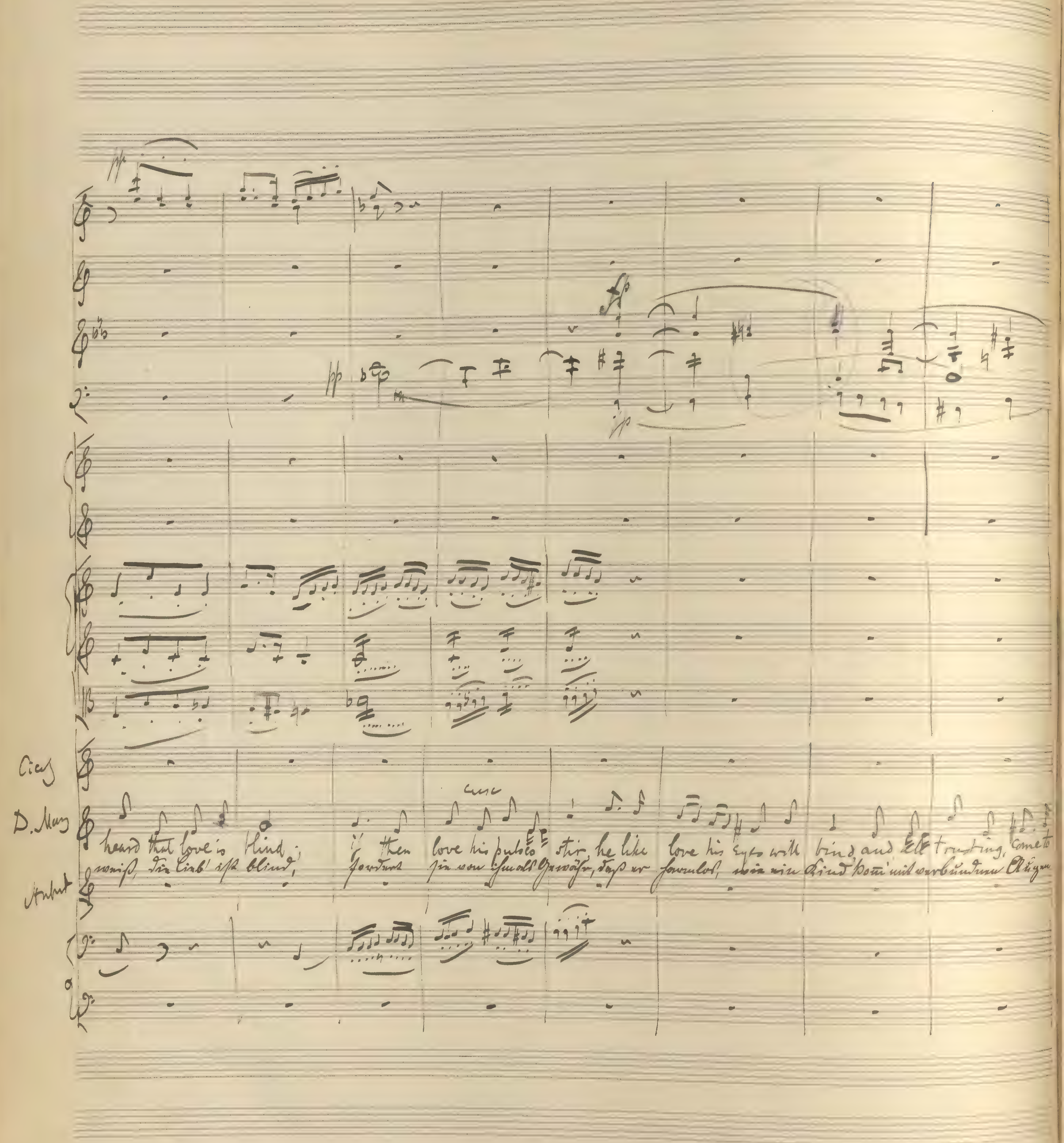

aid and as the dawn shall break
mount quick your palfrey, spur you your
and fly this peril, take her to her
mit und wenn der Morgen graut,
Steigt schnell zu Pferde, in schnellem Ritt mögt ihr entfliehen, eilt zum Vater
cresc

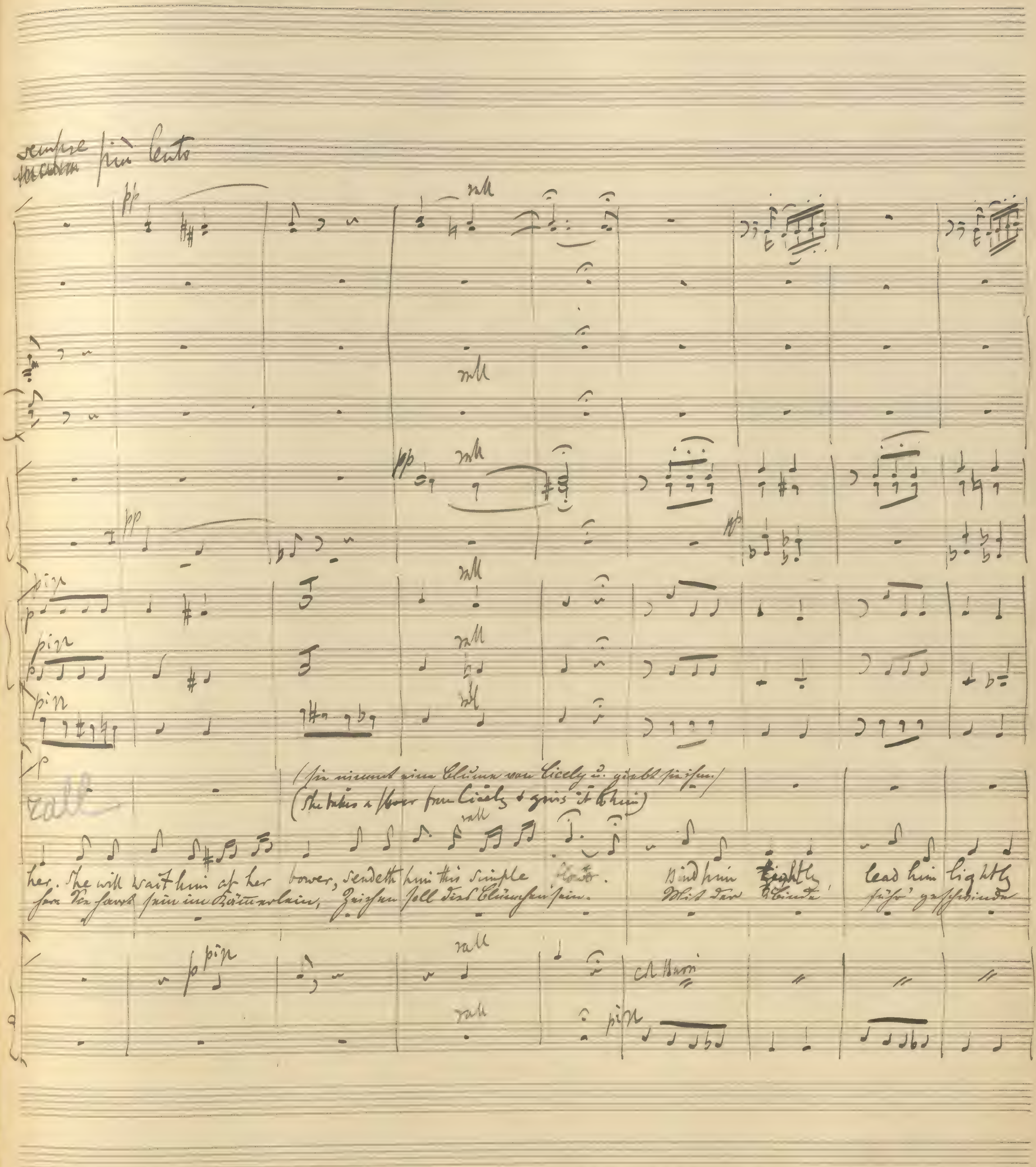

my sire?
Zum Vater?
past a church door where dwells a holy
Kir - che

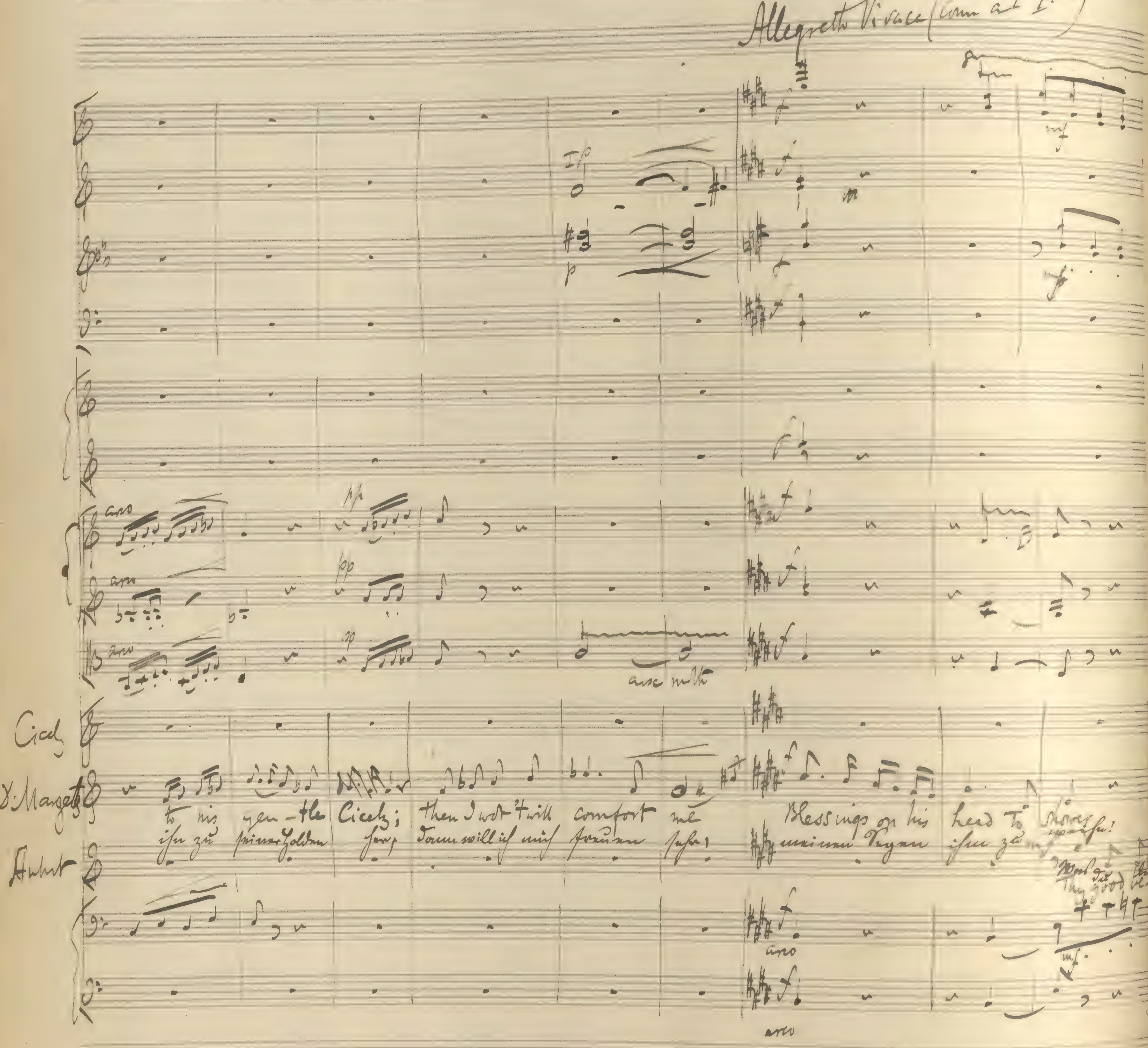

rall
(to Cicely)
Thou'rt not a-feared?
church?
a ho-ly priest?
afeared, not I!
right well and now thine
rall

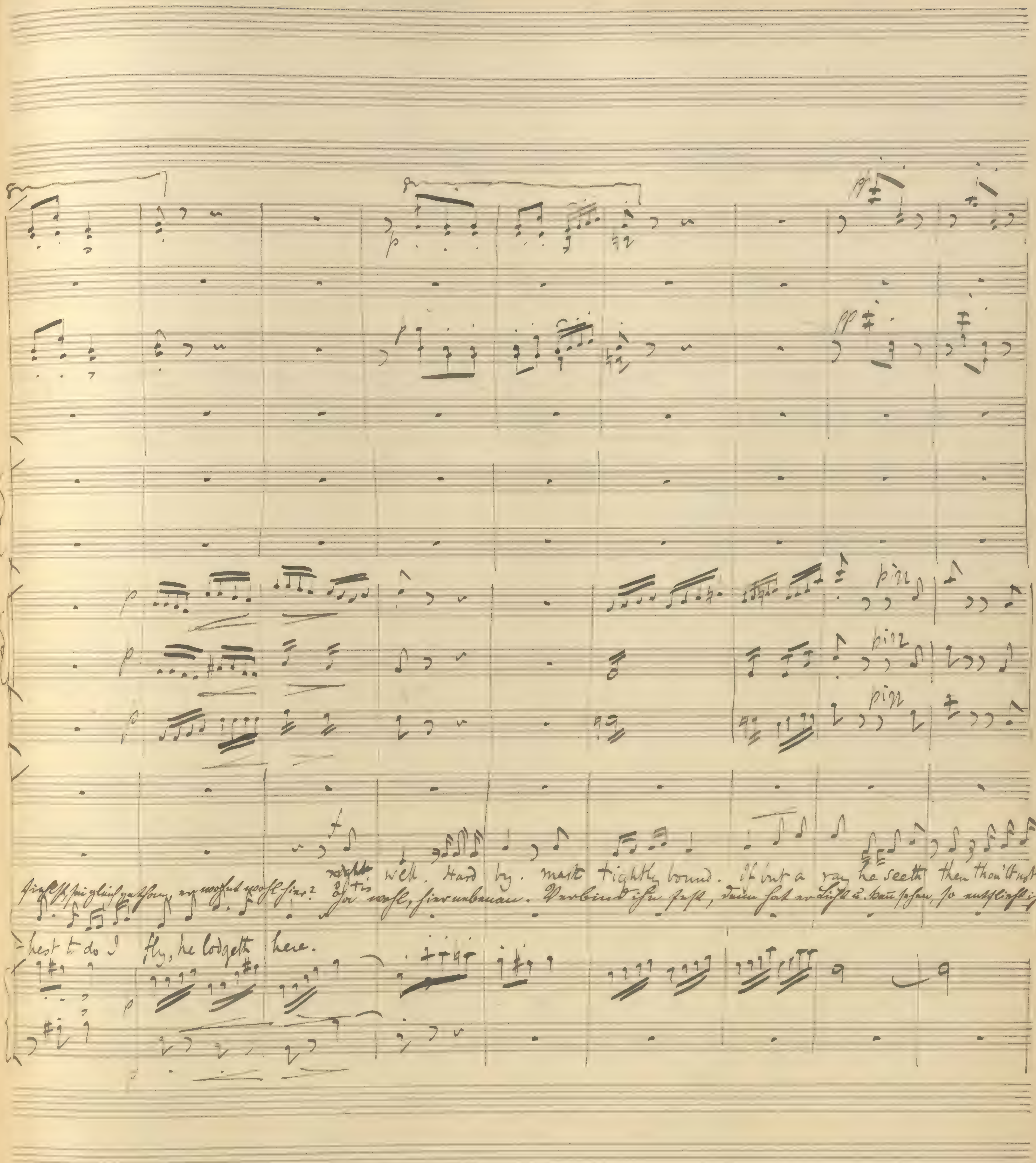

Allegretto (più lento che al primo)
Cicely
D. Mary
Hubert
aid. Find this sorry knight for me, tell him his fair Cicely hopeth, doubteth, smileth, pouteth, won-
an. Zu dem traurigen Ritter zieh, sag' ihm, dass sie lacht und schmollt, hofft u. grollt und
cresc
pizz

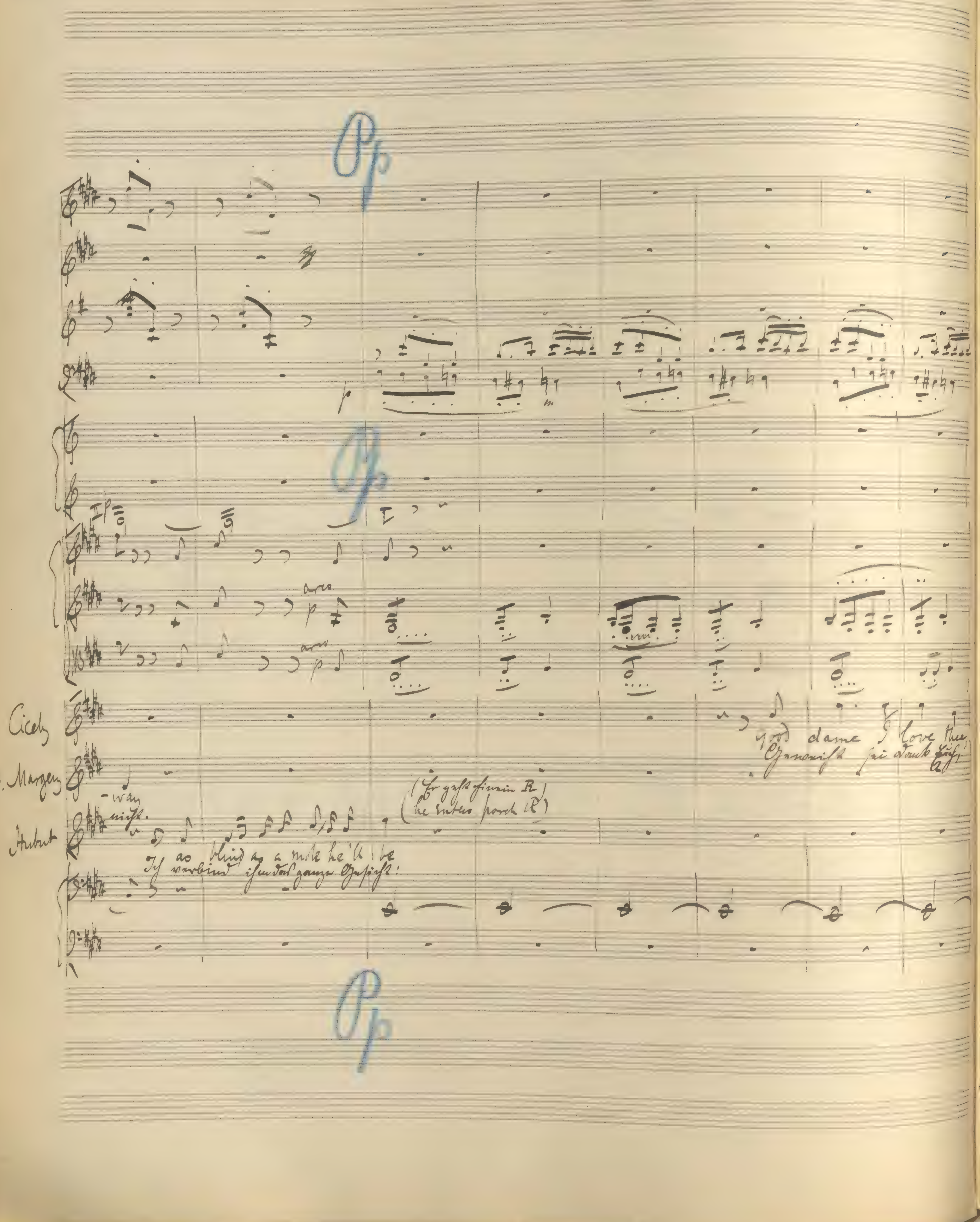

mp
mp
pizz.
pizz.
pizz.
arco pp
arco pp
arco
pp
-dereth if he be true: and if true forsooth he be, this her bidding he will do. She hath
p
pizz.
arco pp

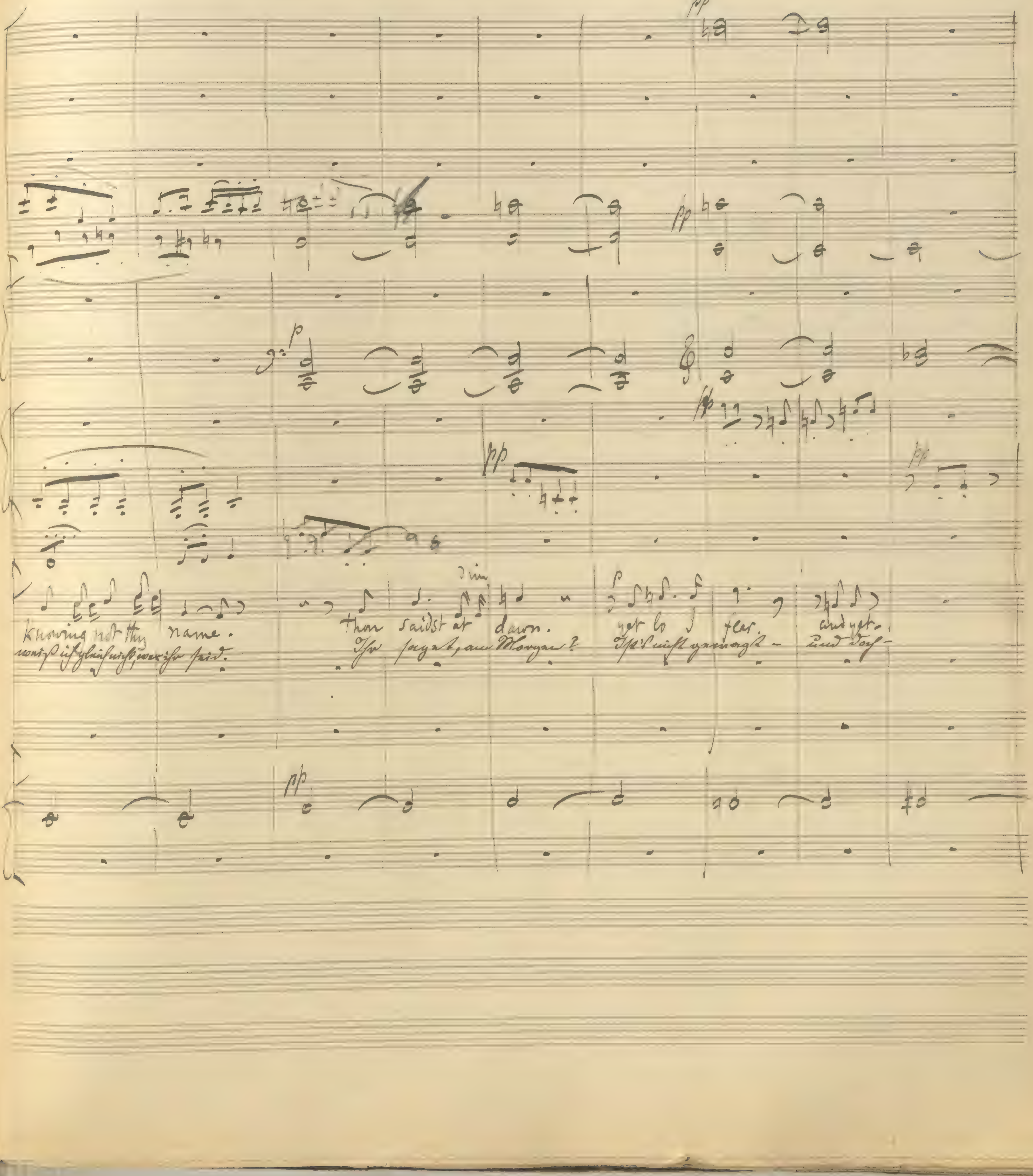

heard that love is blind; then love his pulses stir, he like love his eyes with bind and all trusting, come to
die Lieb' ist blind;


sempre più lento
pp
rall
(She takes a flower from Cicely & gives it to him)
her. She will wait him at her bower, sendeth him this simple flower.
Bind him lightly
lead him lightly

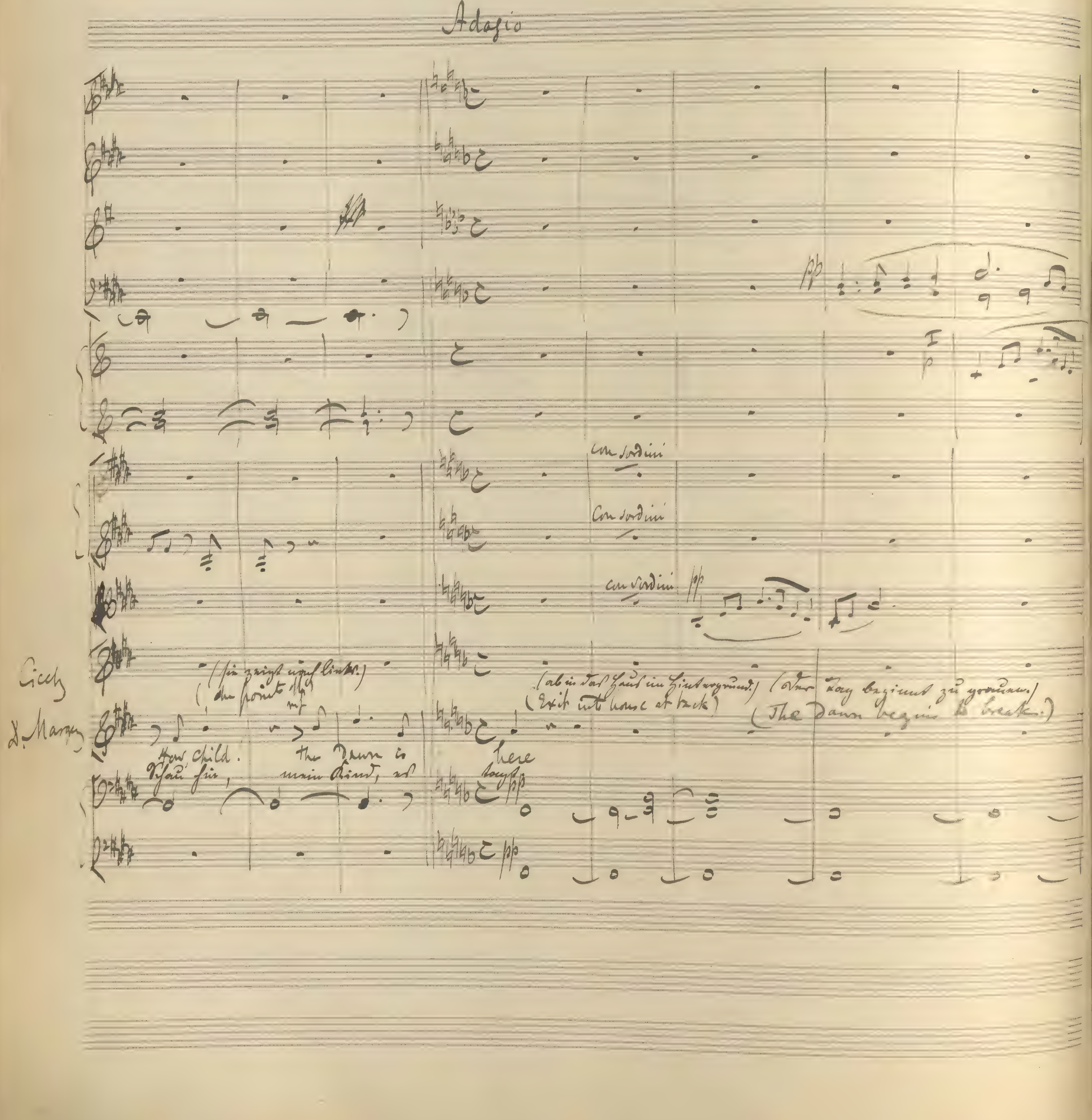

Allegretto Vivace (come al Imo)
Cicely
D. Margery
Hubert
to his gen-tle Cicely; then I wot I will comfort me
Blessings on his head to shower
arco


'tis well. Hard by. mast tightly bound. If but a ray he seeth then thou'lt not a-
best to do? fly, he lodgeth here.
Verbind' ihn fest

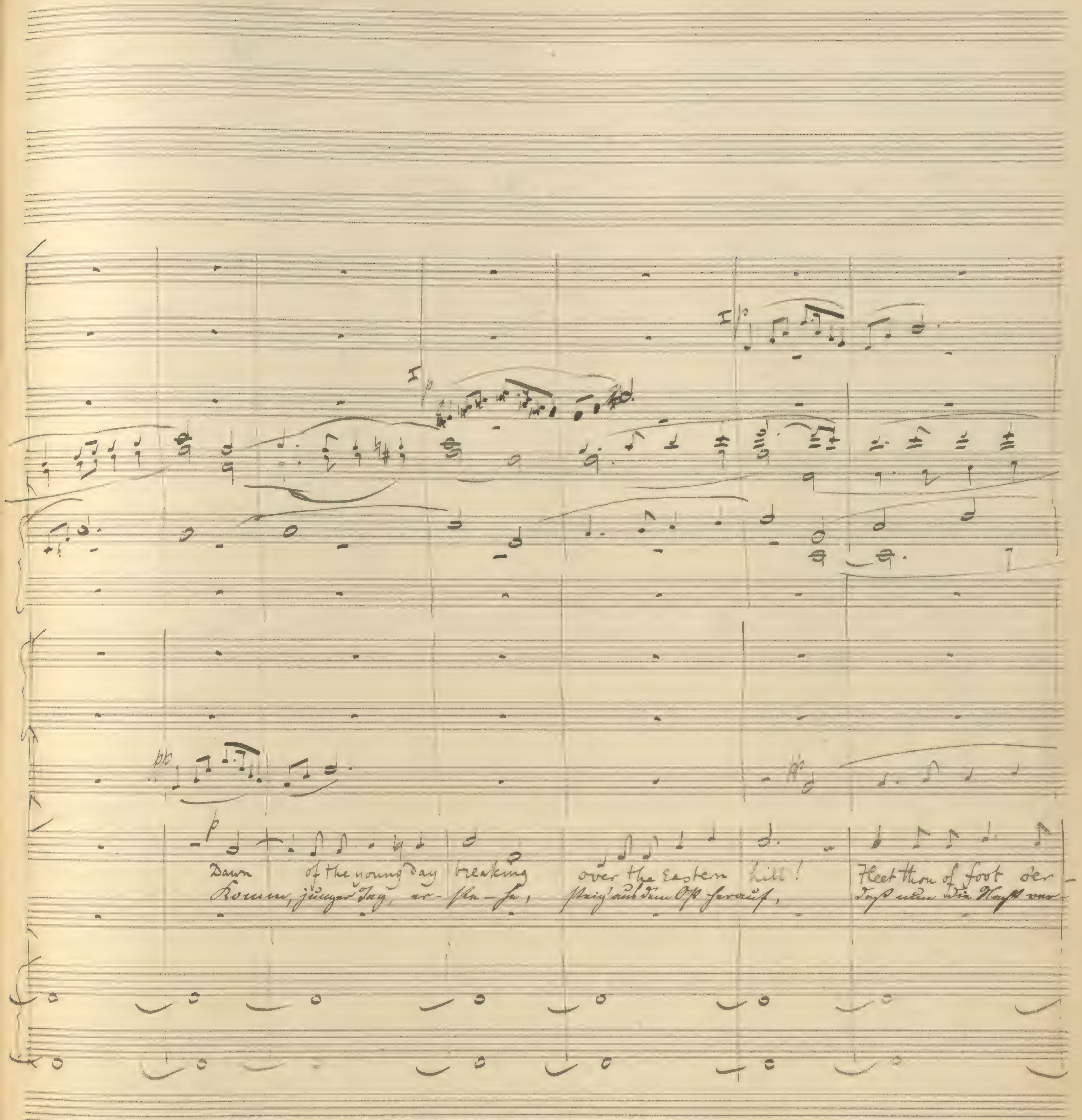

Pp
Cicely
good dame I love thee
D. Margery
-way
Hubert
as blind as a mole he'll be
(he enters porch R)
Pp
Pp

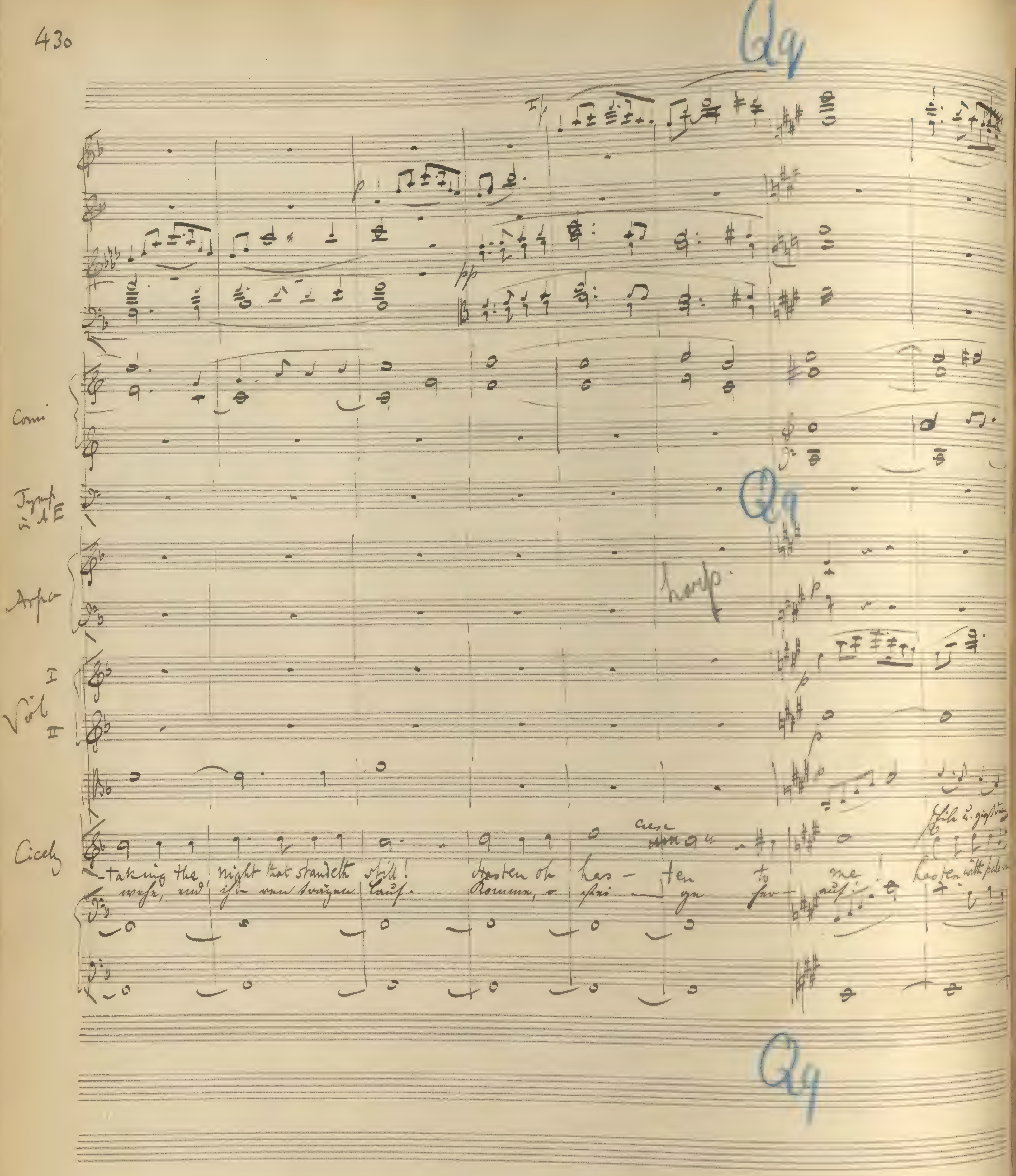

pp
p
pp
dim
Knowing not thy name.
Thou saidst at dawn.
Ihr sagtet, am Morgen?
yet lo I fear.
and yet –
Und doch –

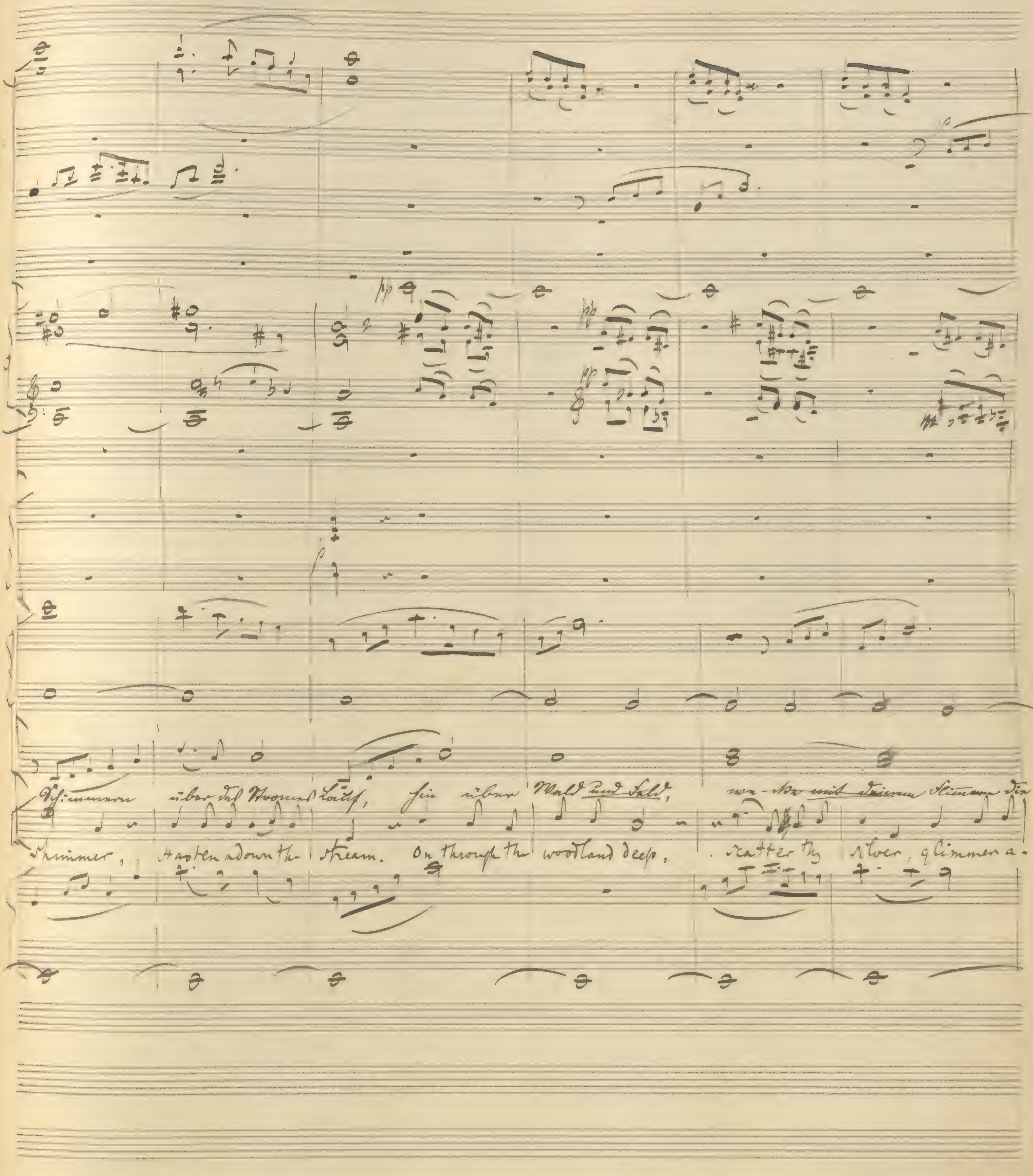
Scene 7

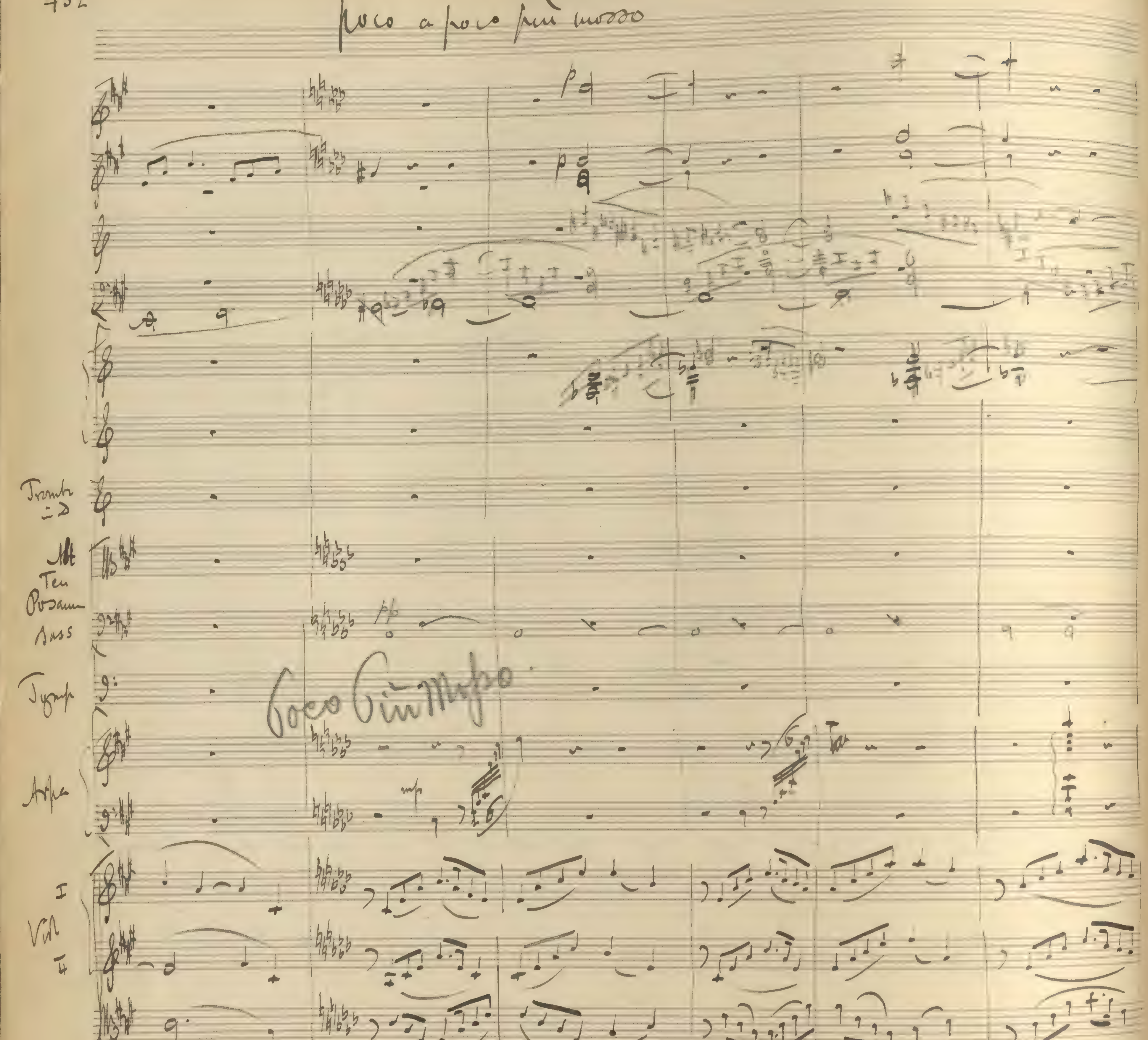


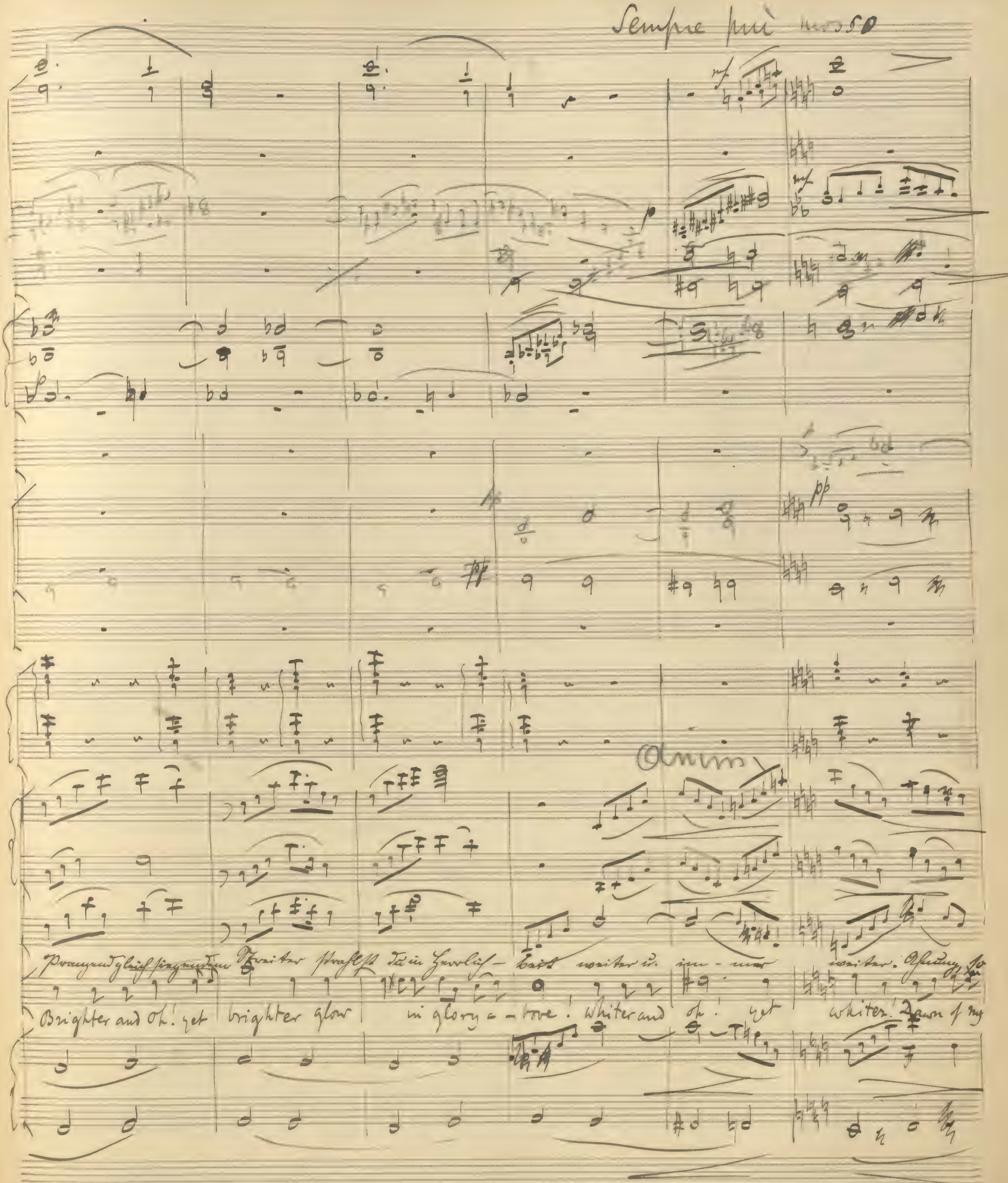
Adagio
pp
con sordini
con sordini
con sordini
pp
Cicely
D. Margery
(sie zeigt nach links.)
(she points left)
mf
Your child.
Schau hin,
the Dawn is
mein Kind, es
here
tagt
pp
(ab in das Haus im Hintergrund)
(Exit into house at back)
(der Tag beginnt zu grauen.)
(The Dawn begins to break.)
pp

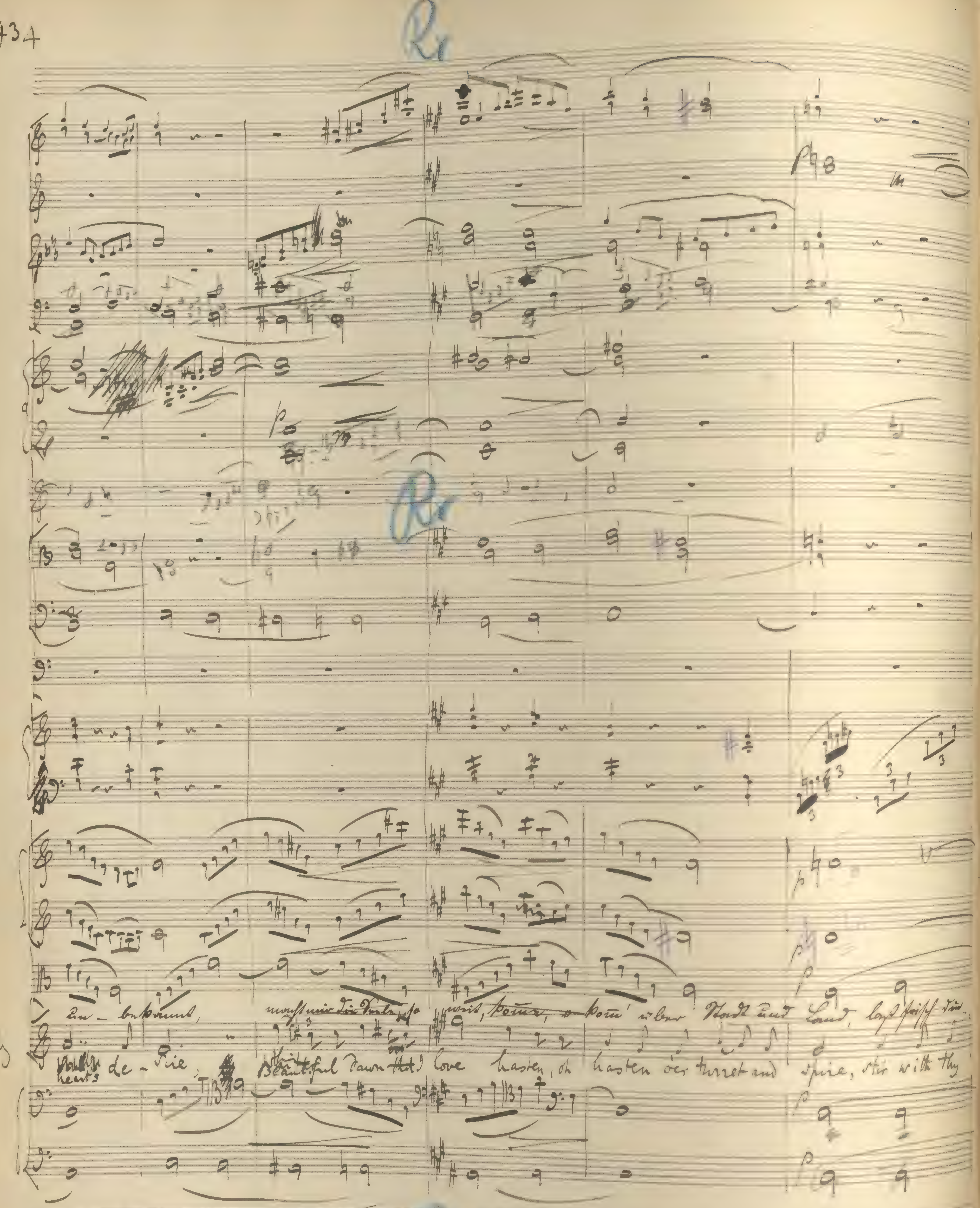

p
Dawn of the young day breaking over the Eastern hill! Fleet thou of foot o'er
Komm, junger Tag, er- ste- he, steig' aus dem Ost herauf, daß nun die Nacht ver-

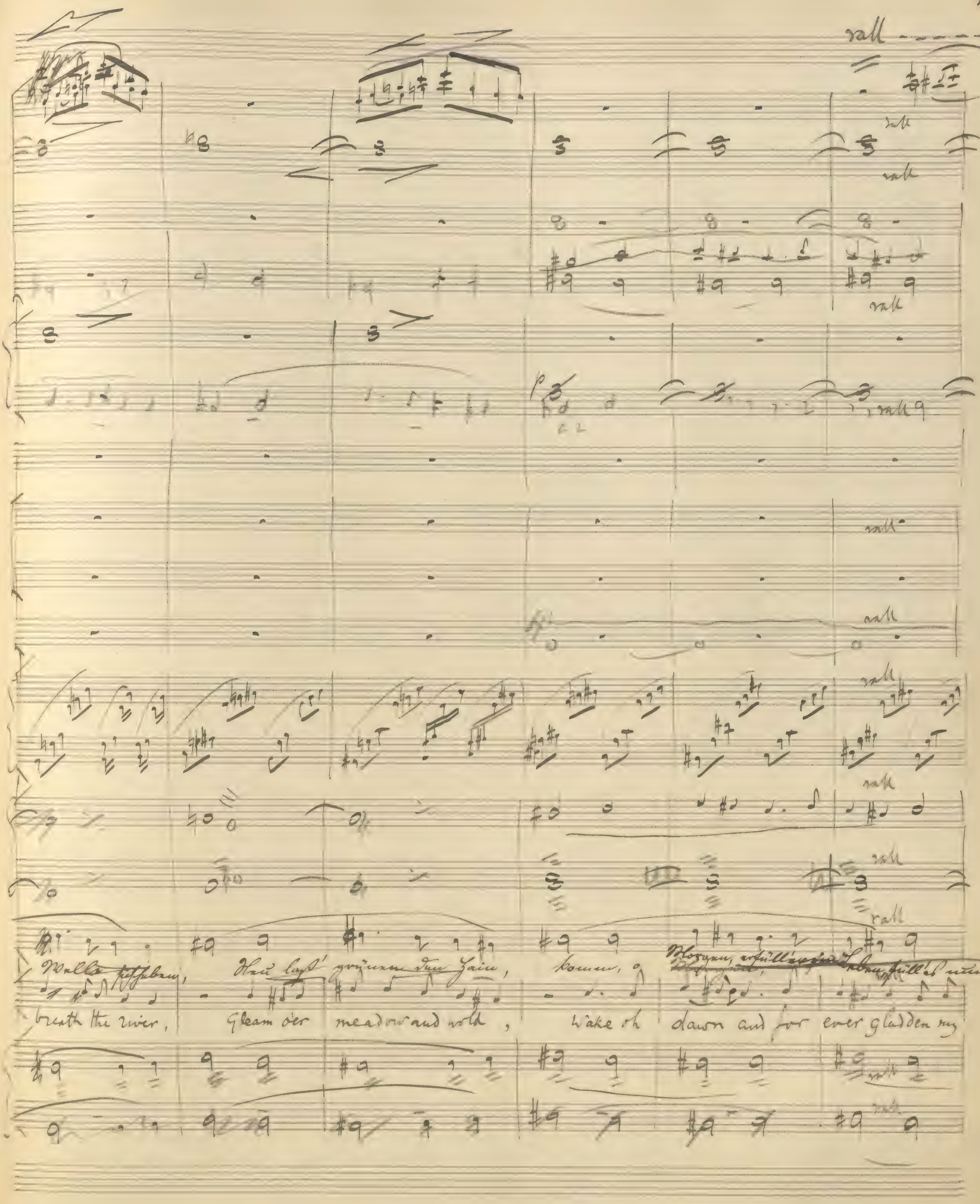

Q9
Corni
Tymp. in A E
Arpa
harp.
I
Viol
II
cresc
Cicely
-taking the night that standeth still! Hasten oh has - ten to me
Hasten with pale

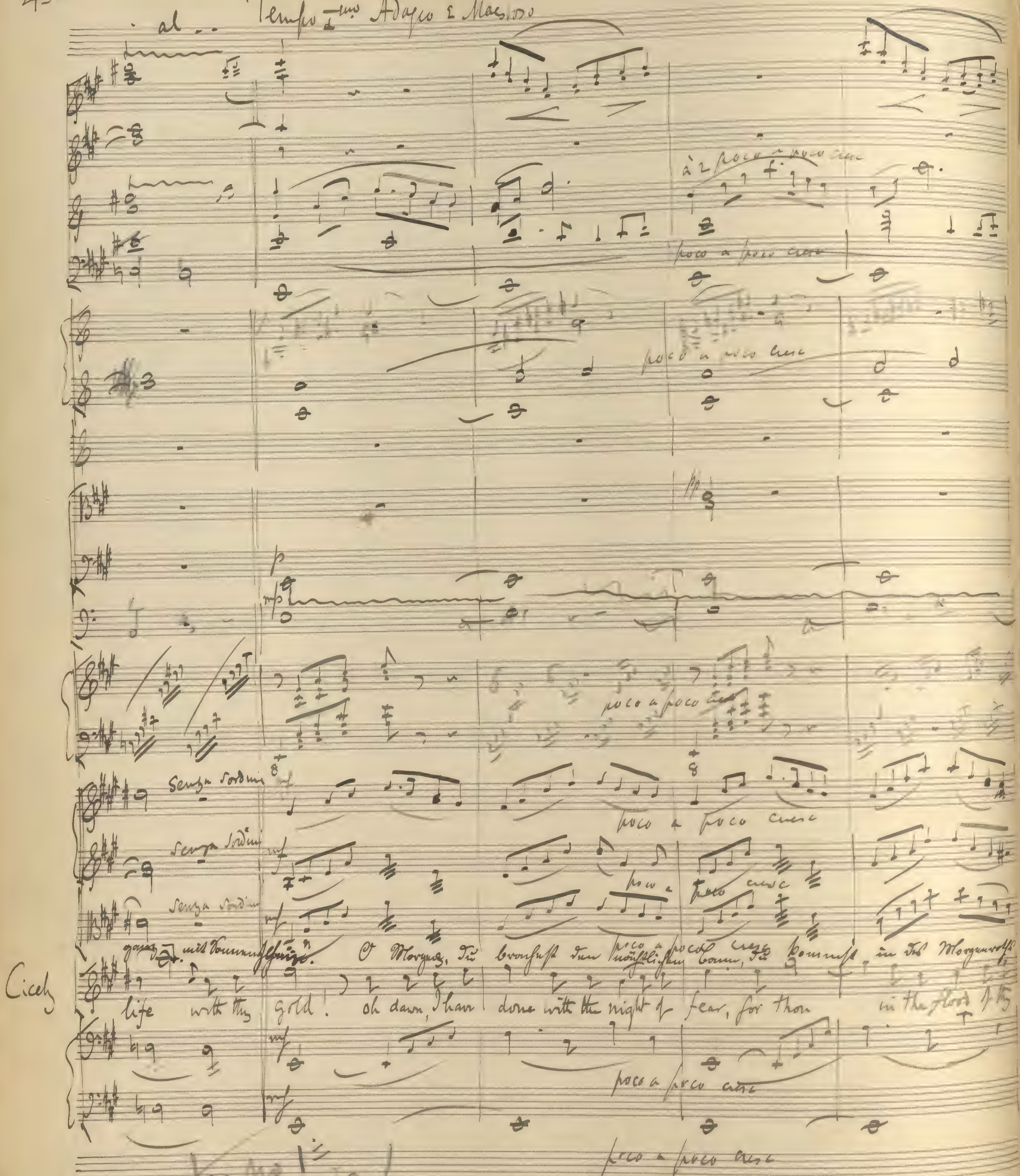

Schimmern über des Stromes Lauf, hin über Wald und Feld,
shimmer, Hasten adown the stream. On through the woodland deep, scatter thy silver, glimmer a-

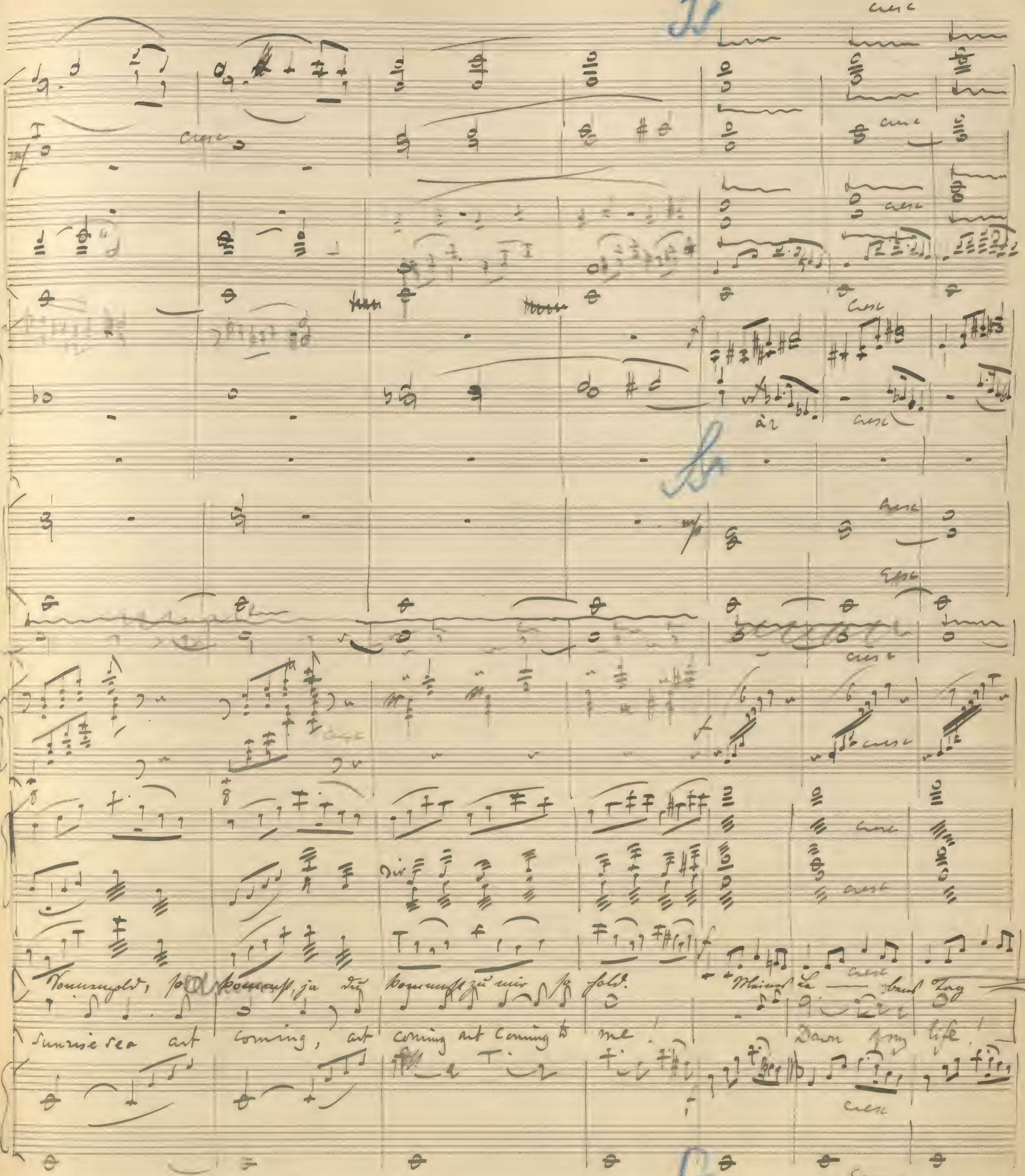

poco a poco più mosso
Poco più mosso
Trombe in D
Alt Ten Posaune Bass
Tymp
Arpa
I Viol II
Cecily
träumenden Blumen auf! Komm und wecke die Welt, Komme, o steige herauf!
-mong the flowers that dream! Hasten and end their sleep, Hasten oh hasten to me!


Sempre più mosso
Brighter and oh! yet brighter glow in glory above! Whiter and oh! yet whiter! Dawn of my


Rr
Rr
Cicely
heart's de - sire,
Beautiful Dawn
love hasten, oh
hasten o'er turret and
spire, stir with thy
Rr


rall
breath the river,
Gleam o'er meadow and wold,
Wake oh dawn and for ever gladden my

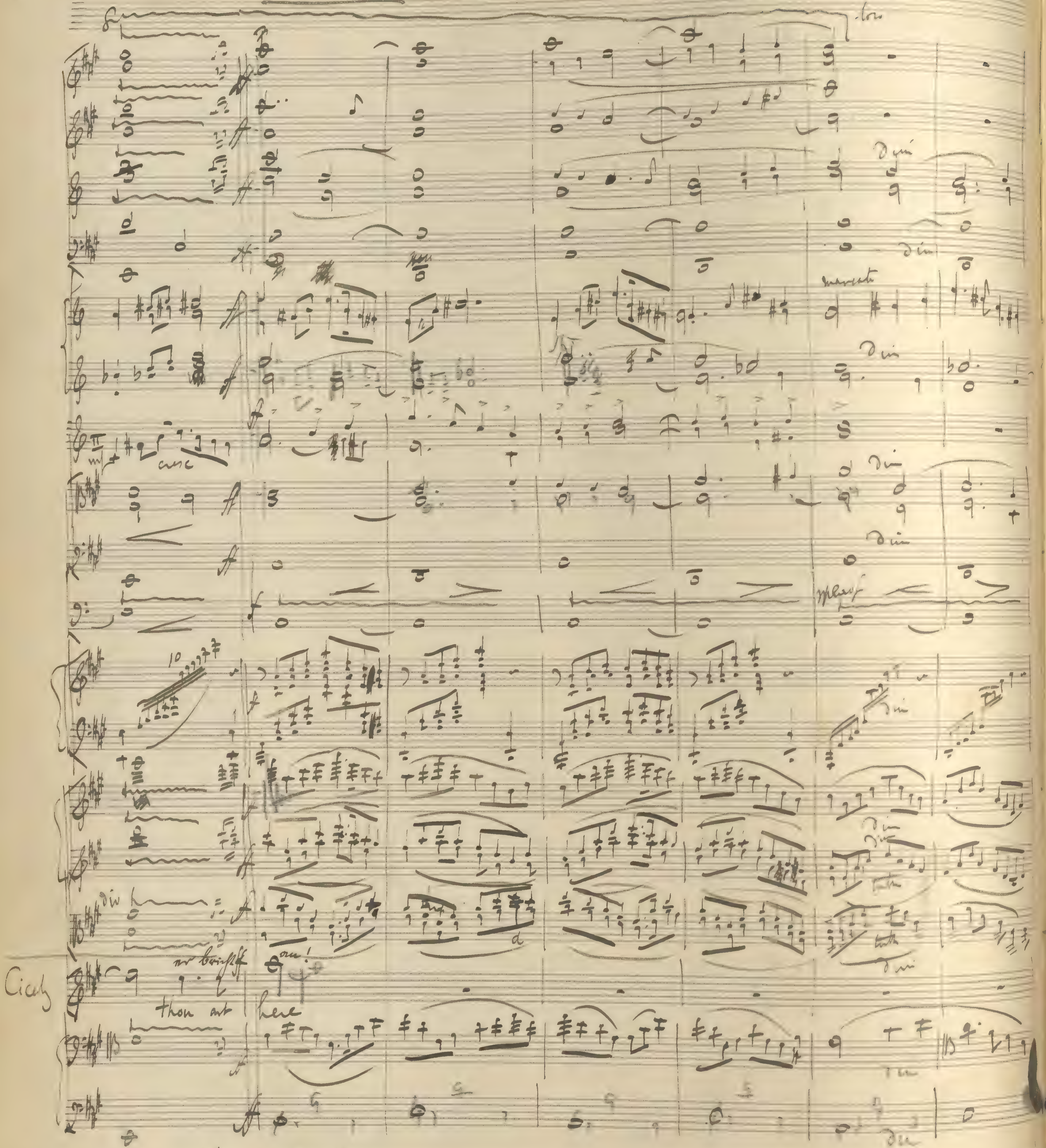

al ... Tempo 1mo Adagio e Maestoso
à 2 poco a poco cresc
poco a poco cresc
p
mf
poco a poco cresc
Senza sordini
Senza sordini
Senza sordini
poco a poco cresc
mf
poco a poco cresc
Cicely
life with thy gold! oh dawn, I have done with the night of fear, for thou in the flood of thy
poco a poco cresc
poco a poco cresc
tempo 1mo adagio



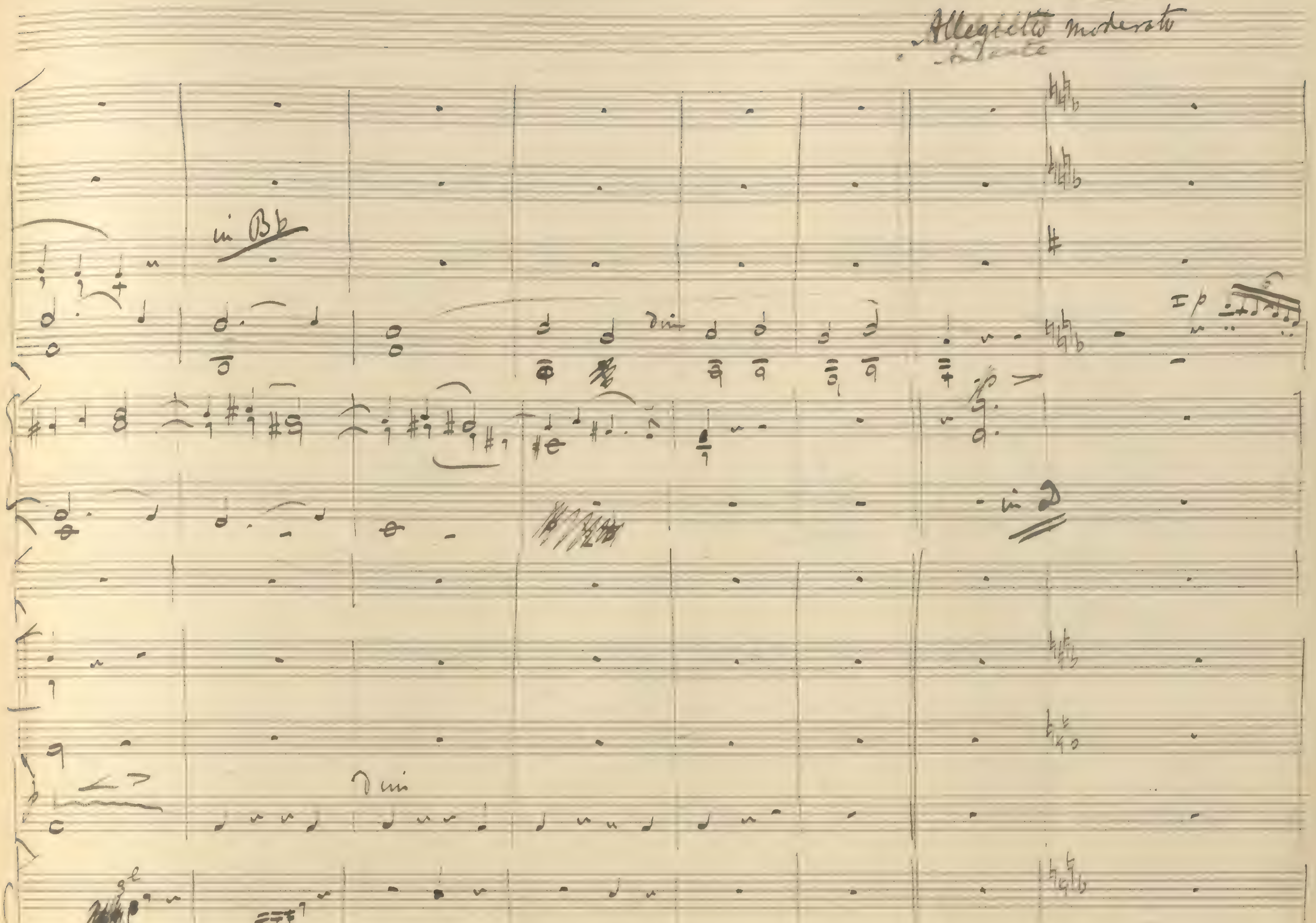
During the above, the stage becomes gradually lighter, until

(Währenddessen wird die Bühne allmählich lichter, bis zur vollen Tageshelle.)

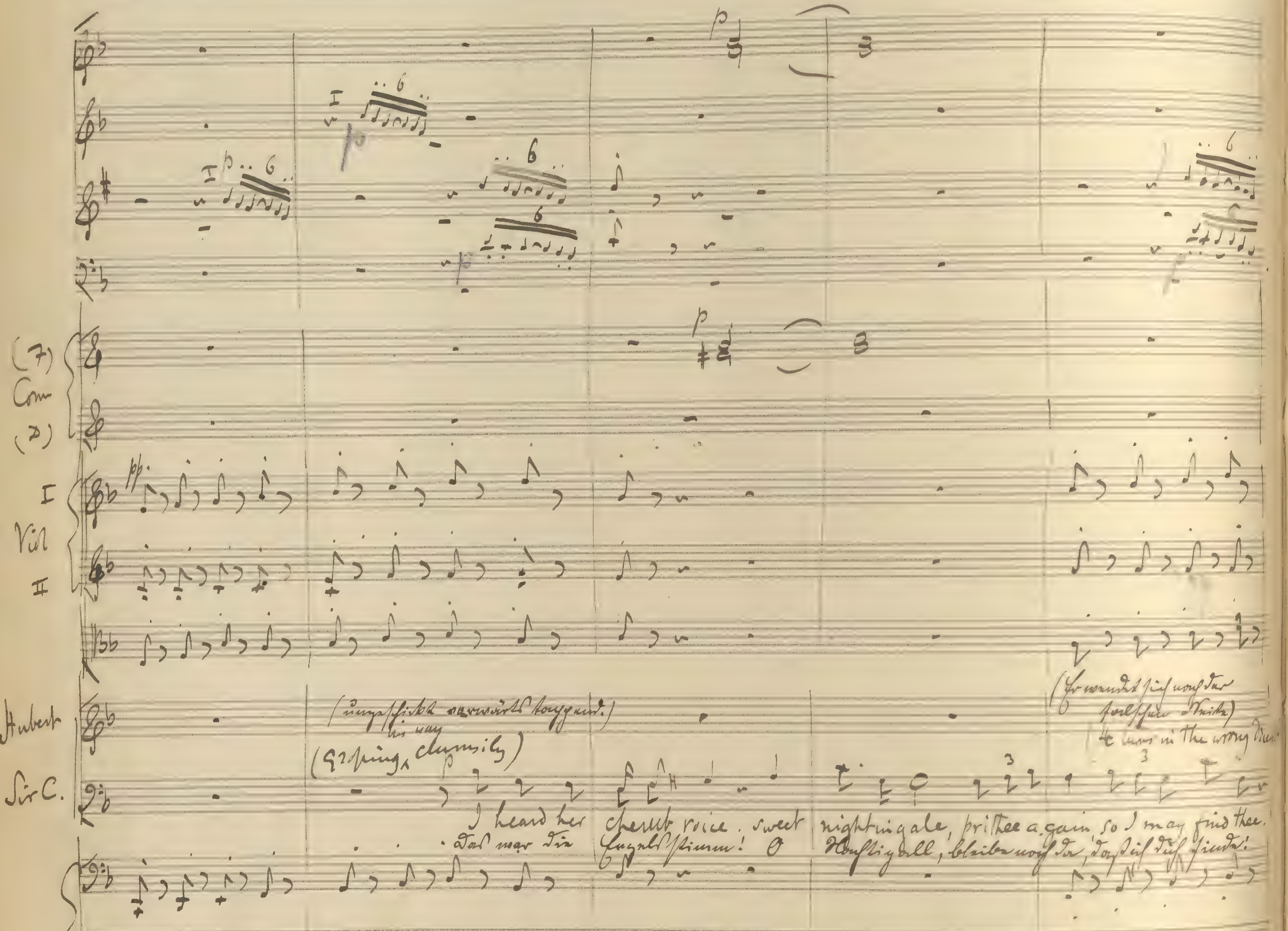
Più Mosso



The scene is in broad daylight

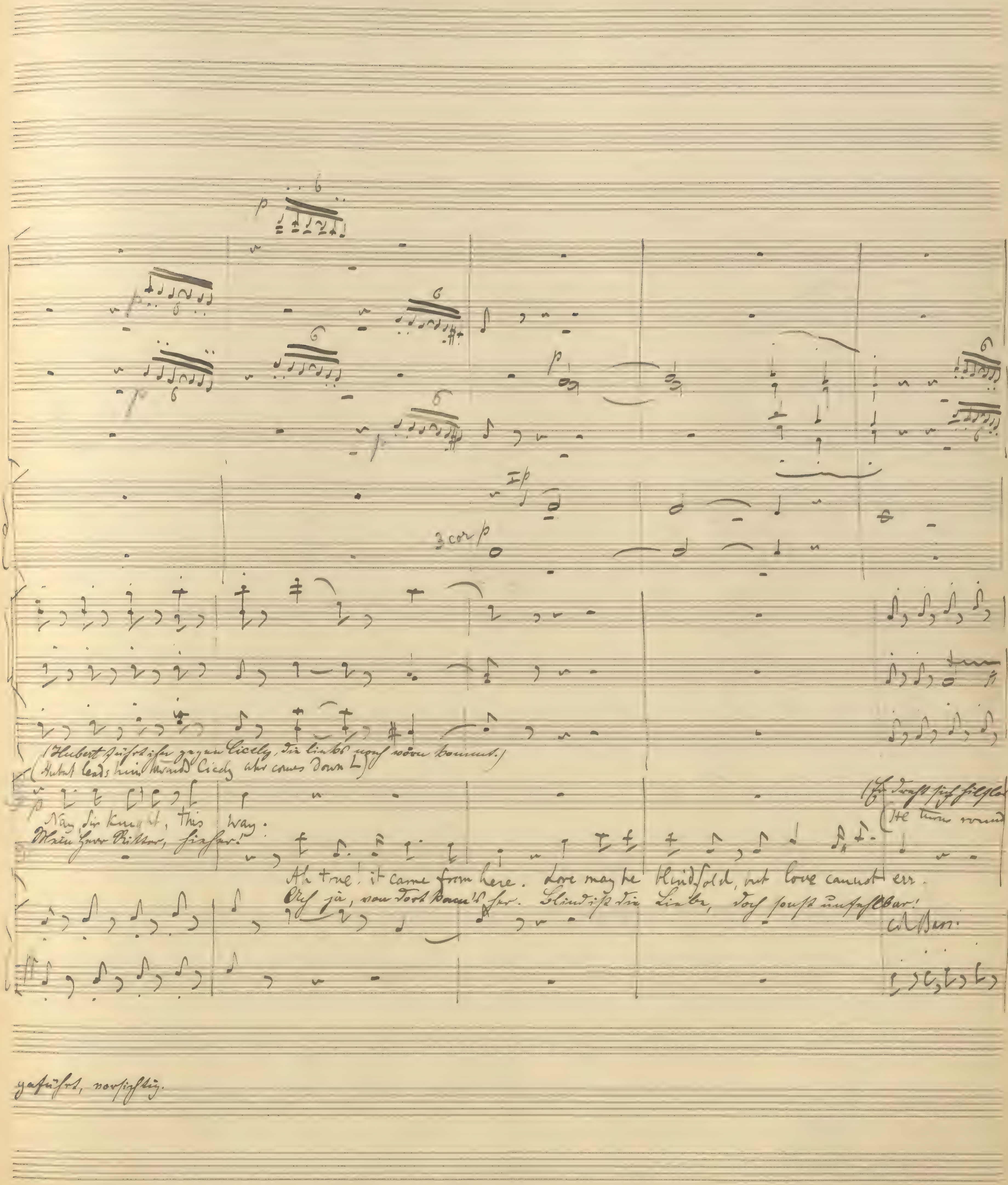


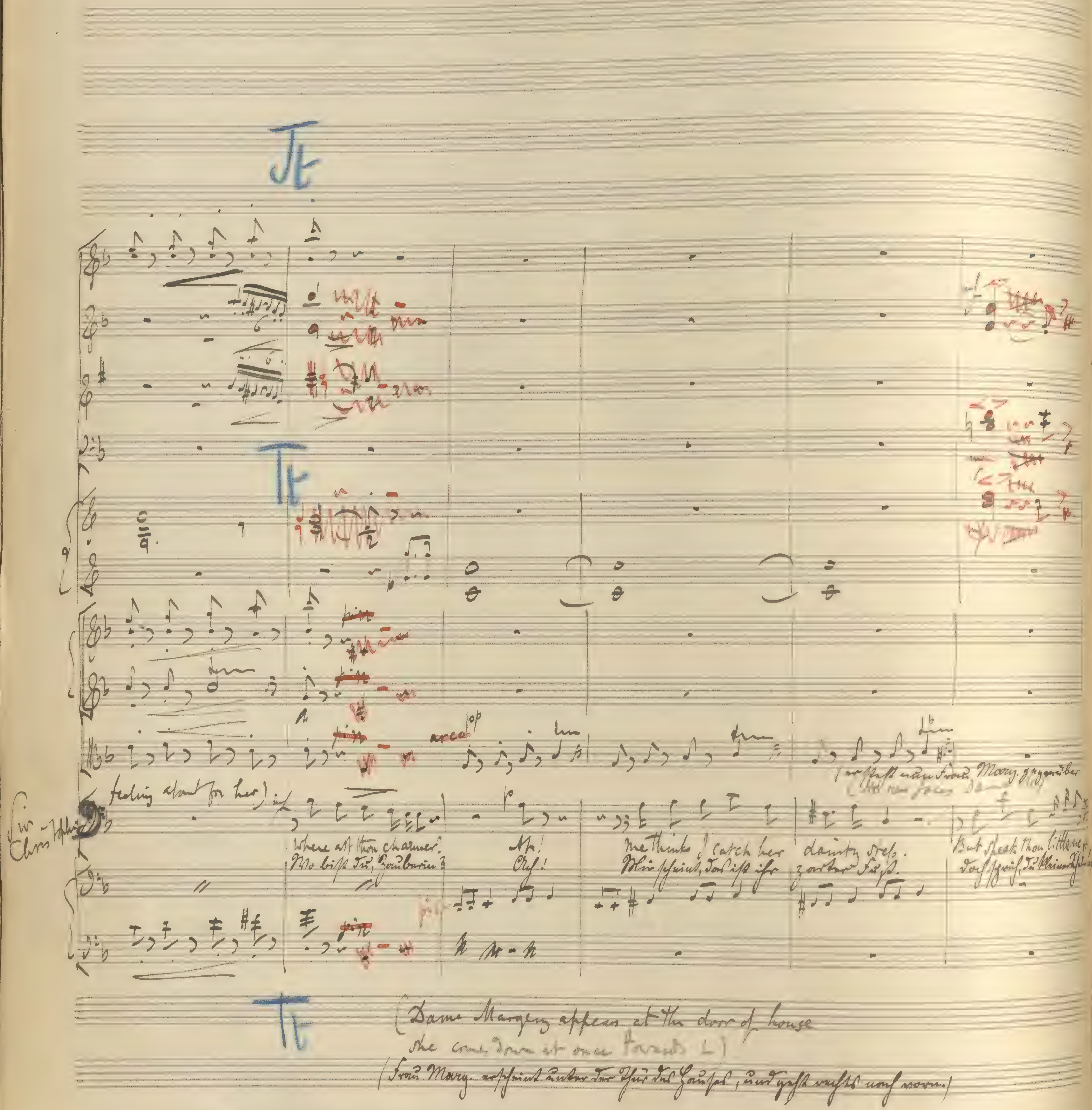
Enter Hubert and Sir Christopher.
(Hubert u. Sir Christopher kommen

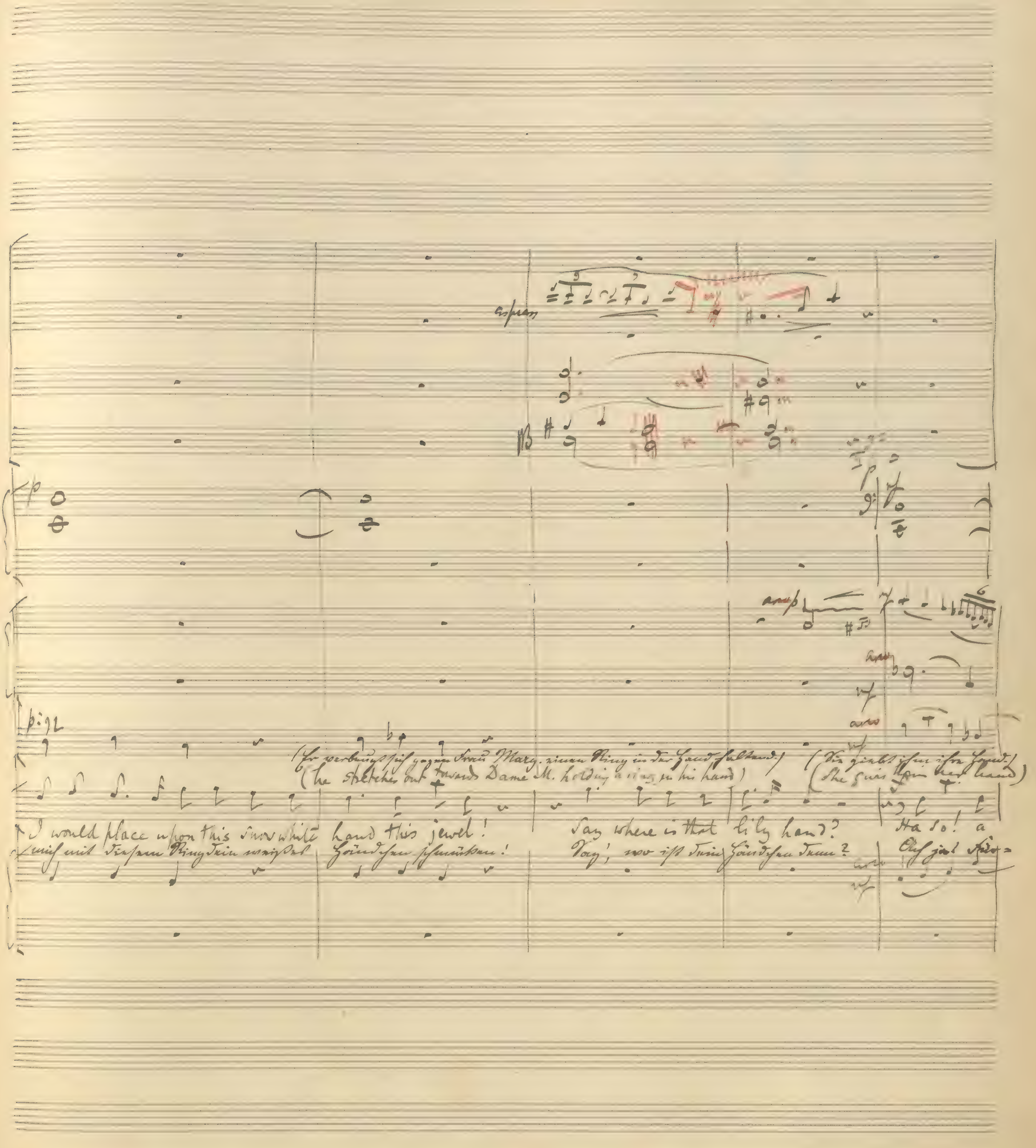


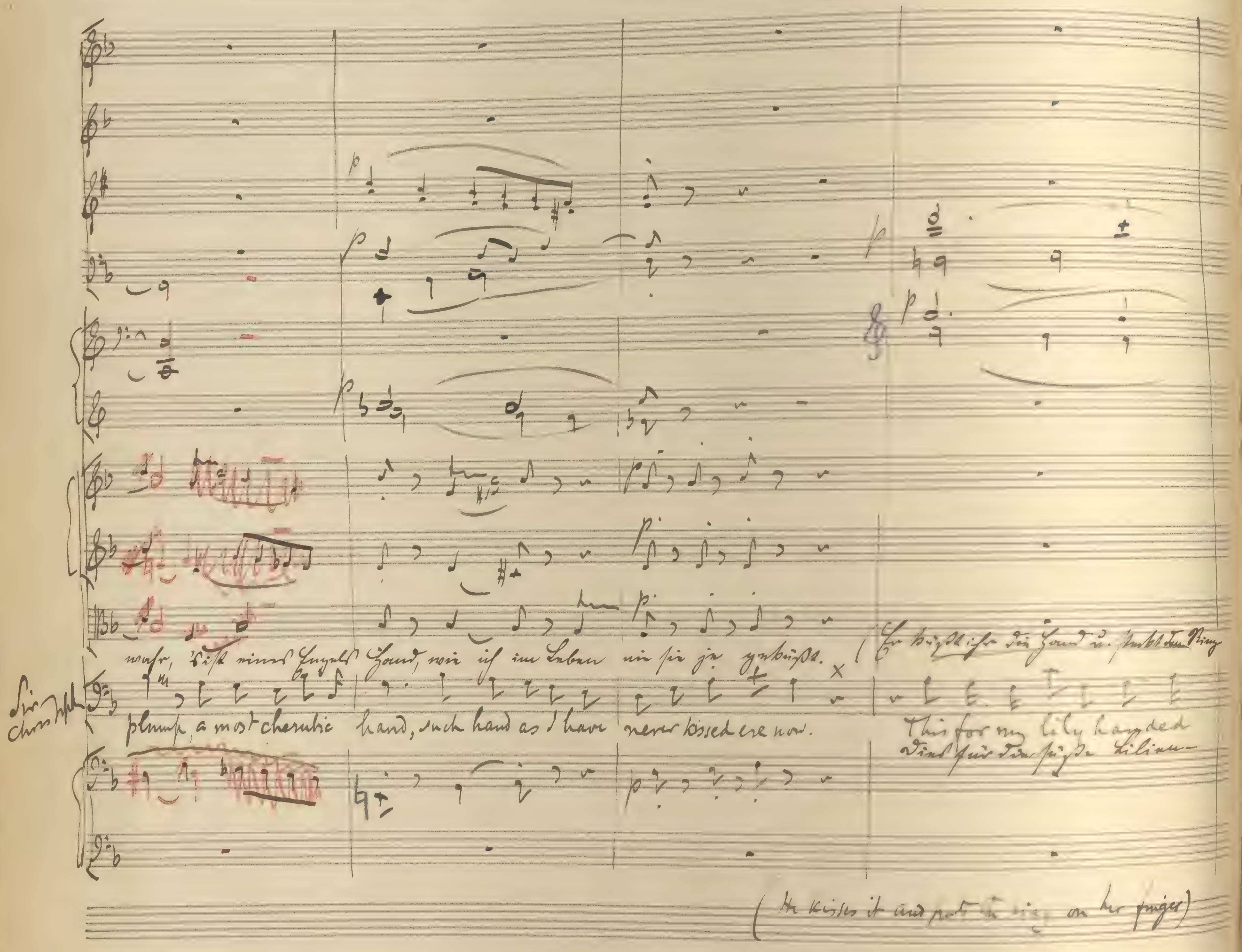
from porch. Sir C, who is blindfold, and has a copy of verses in his hand, is making his way cautiously, led on by Hubert.

aus der Pforte. Sir Christ. hat die Augen verbunden und hält ein Gedicht in der Hand; er geht, von Hubert

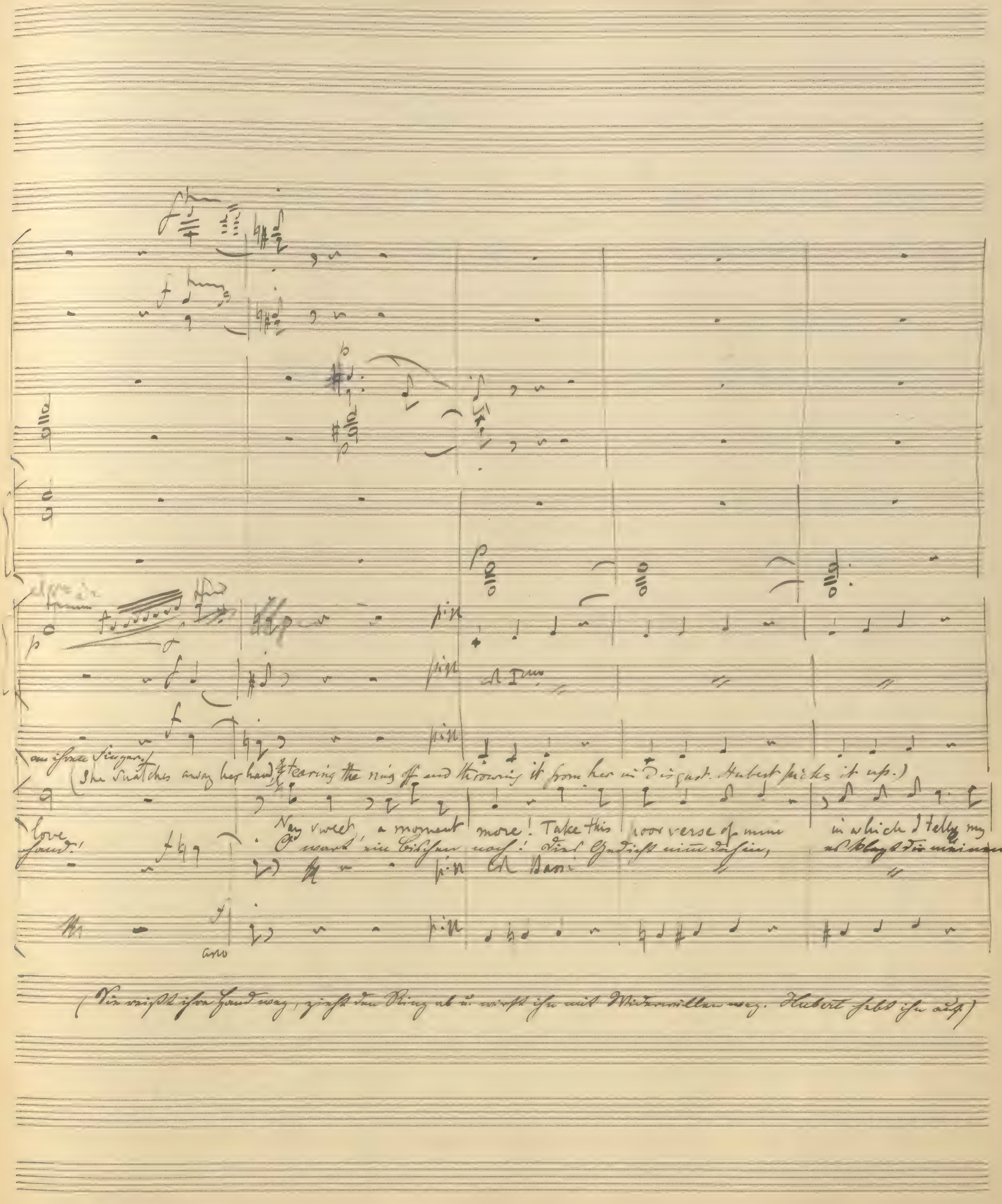

3 cor p
(Hubert leads him toward Cicely who comes down L.)
Nay Sir Knight, this way.
Ah true! it came from here. Love may be blindfold, but love cannot err.
(He turns round helplessly,
col Bass.


arco
Sir Christopher
feeling about for her)
Where art thou charmer?
Wo bist du, Zauberin?
Ah!
Ach!
Methinks I catch her dainty dress.
Mir scheint, das ist ihr zartes Kleid.
But speak thou little one,
(er steht nun Frau Mary gegenüber
Dame Margery appears at the door of house
she comes down at once towards L)
(Frau Mary erscheint unter der Thür des Hauses, und geht rechts nach vorn.)

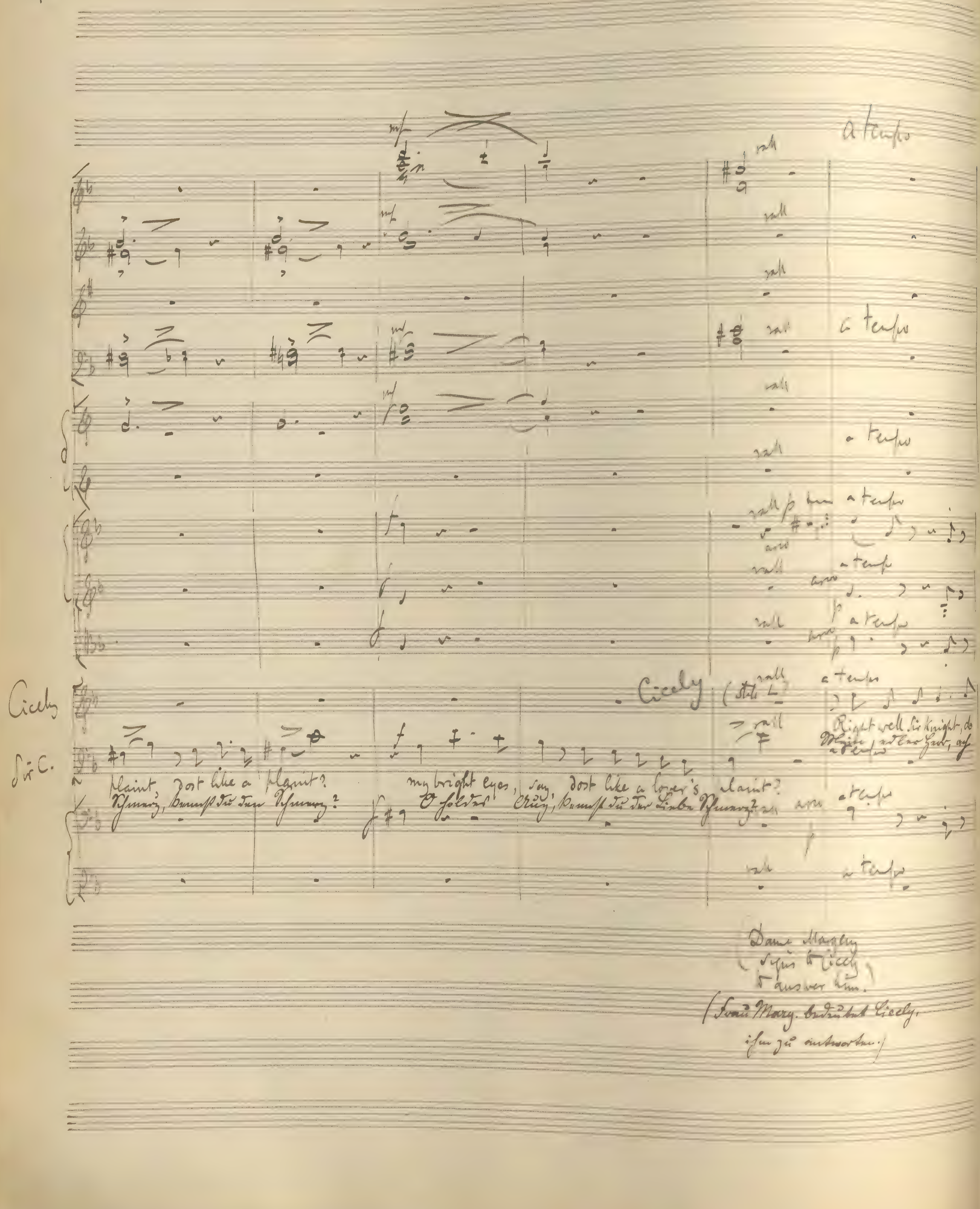

espress
(he stretches out towards Dame M. holding a ring in his hand)
(She gives him her hand)
I would place upon this snow white hand this jewel!
Say where is that lily hand?
Ha so! a
Ach ja!

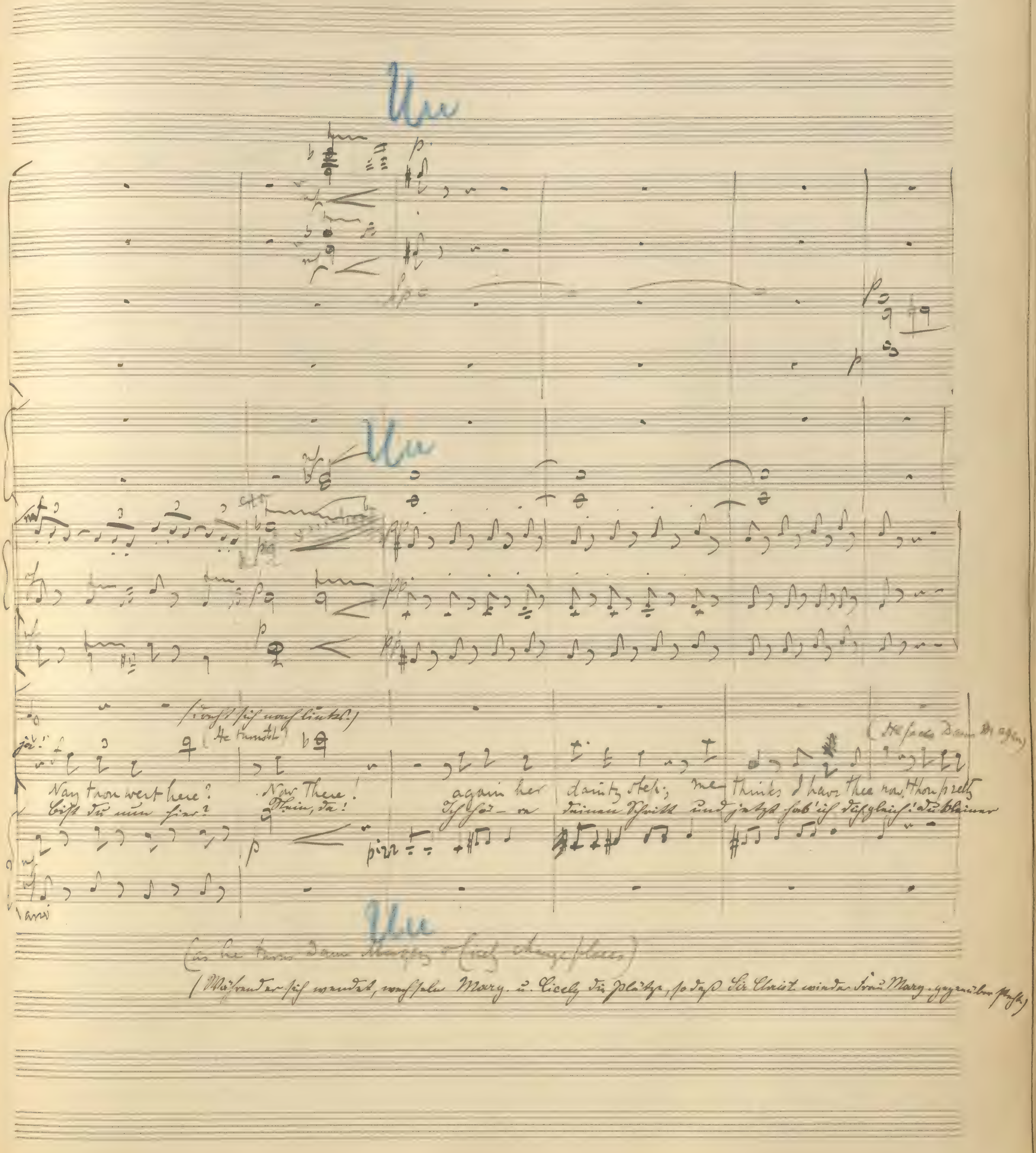


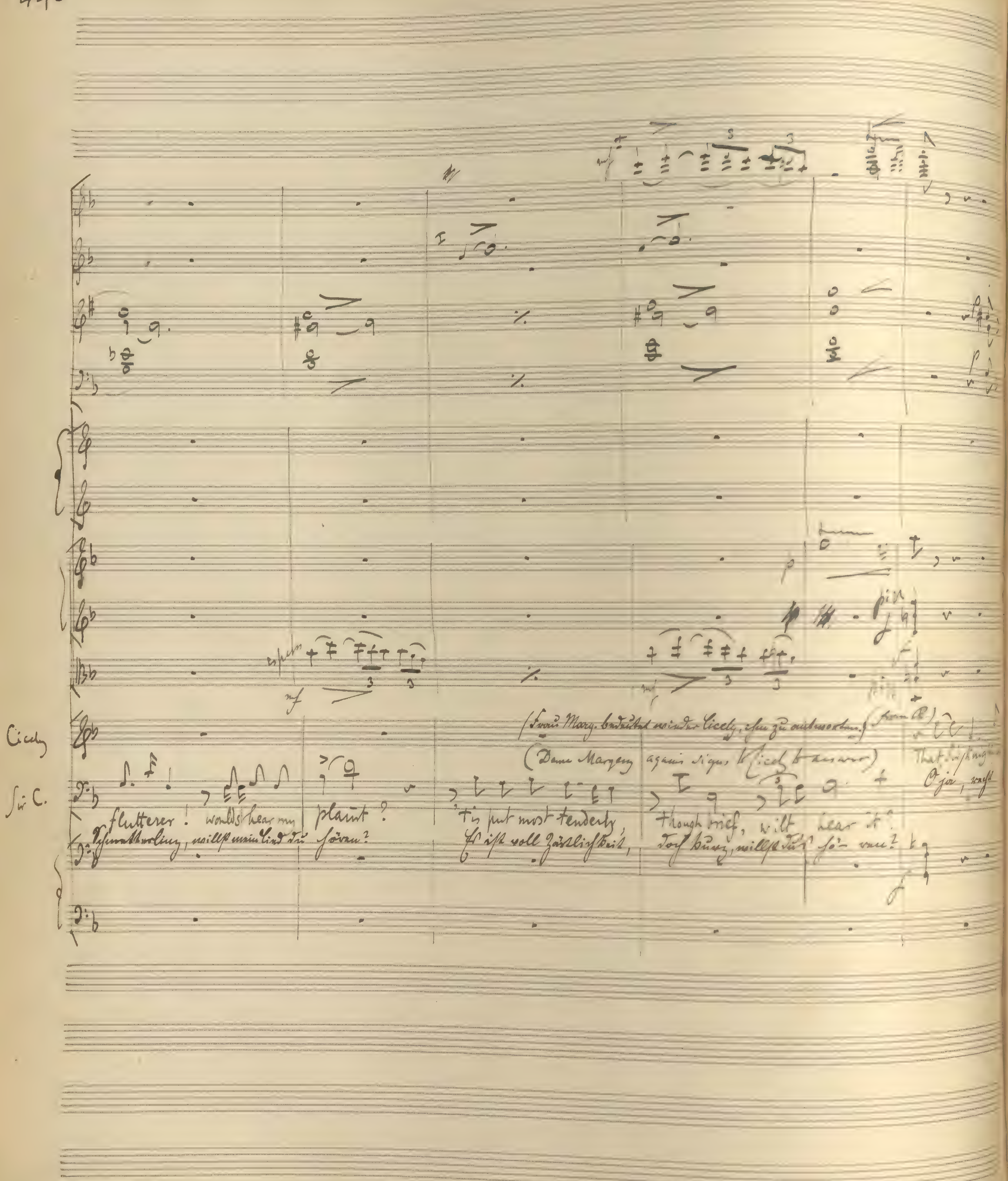
Sir Christoph
plump, a most cherubic hand, such hand as I have never kissed ere now.
This for my lily handed
(He kisses it and puts the ring on her finger)

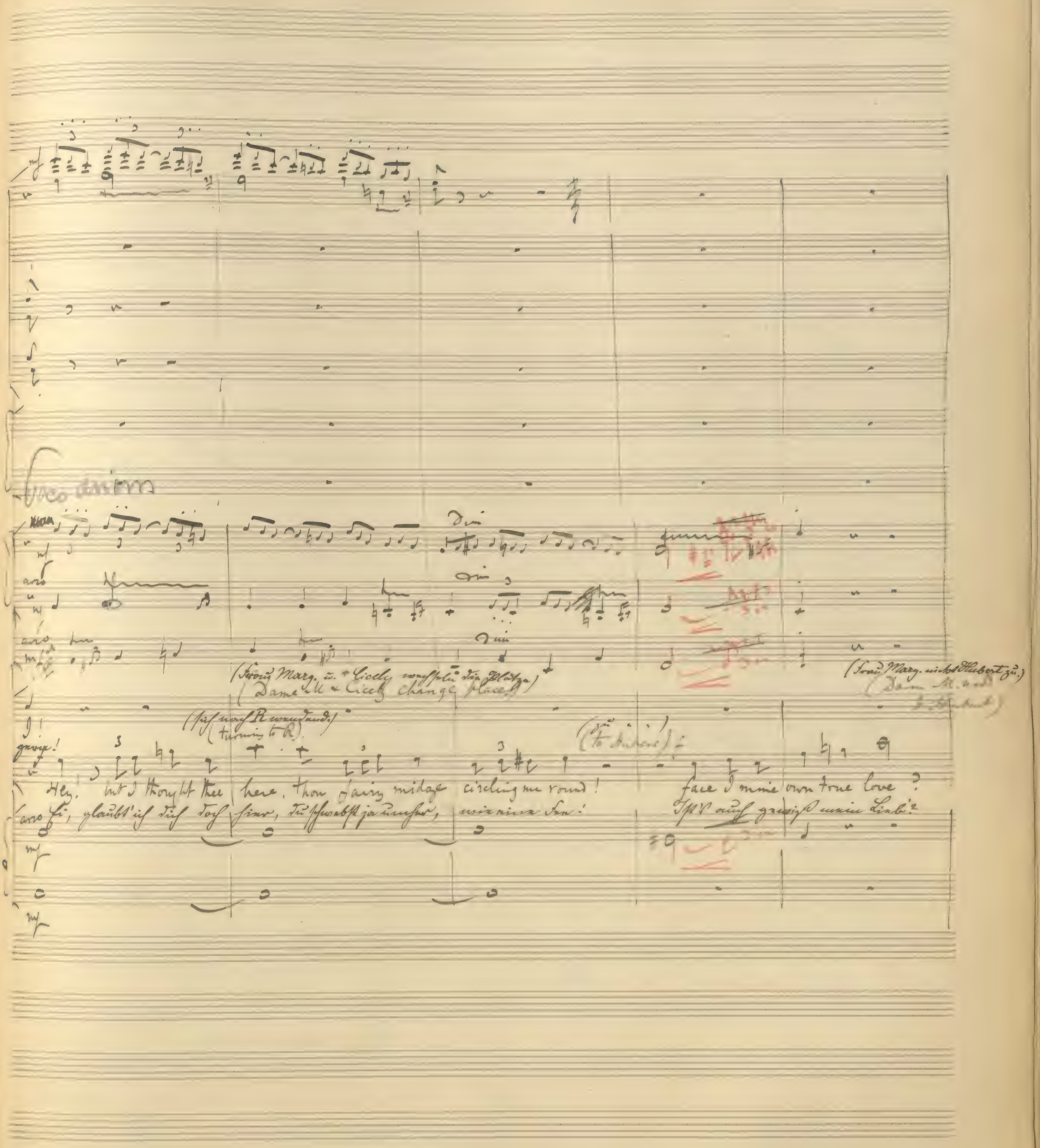


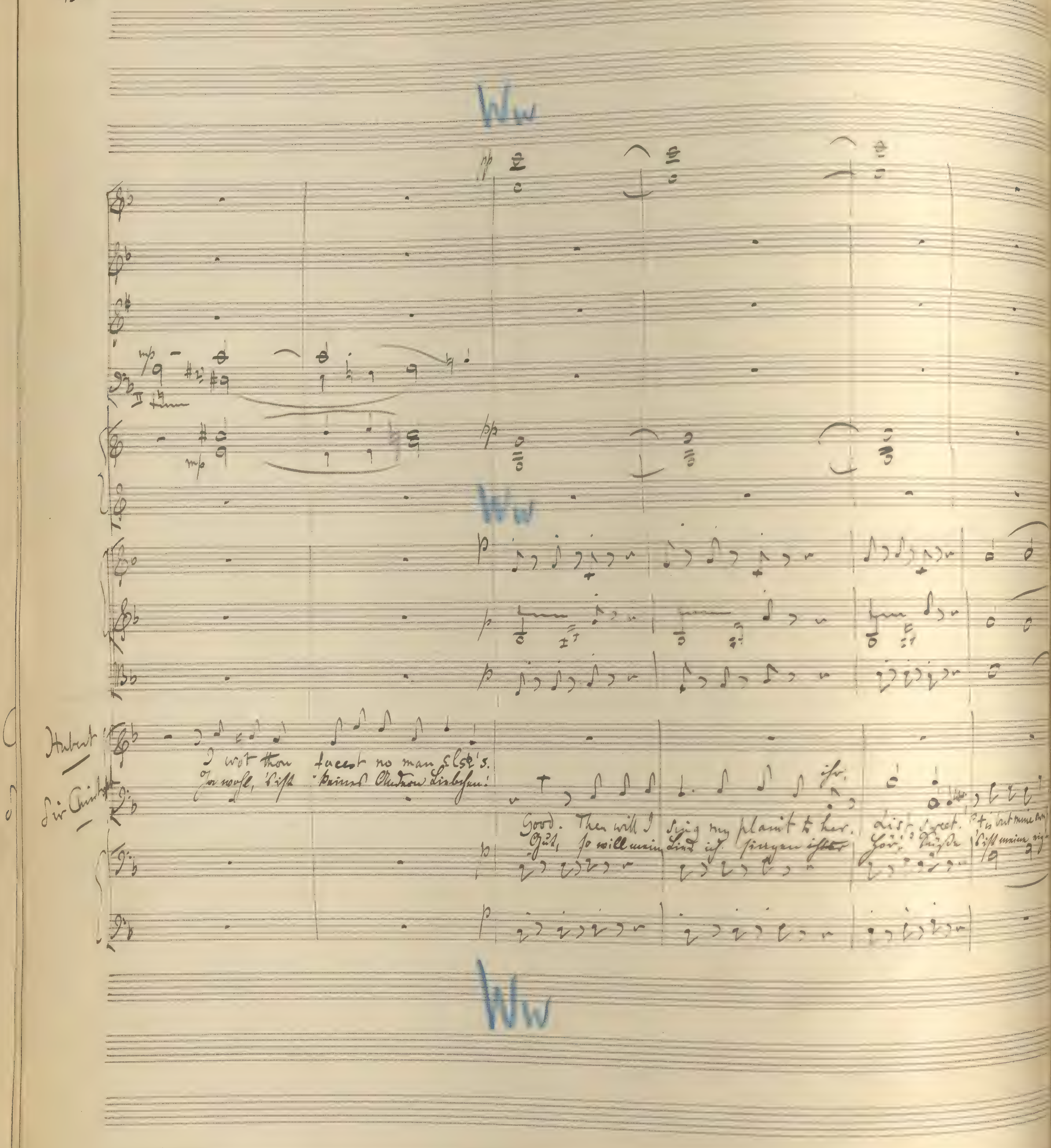
(am ihren Finger.)
(She snatches away her hand, tearing the ring off and throwing it from her in disgust. Hubert picks it up.)
love found!
Nay sweet, a moment more! Take this poor verse of mine in which I tell my
O wart' ein Bißchen noch! Dies Gedicht nimm dahin,
pizz
col Bassi
arco
(Sie reißt ihre Hand weg, zieht den Ring ab u. wirft ihn mit Widerwillen weg. Hubert hebt ihn auf)

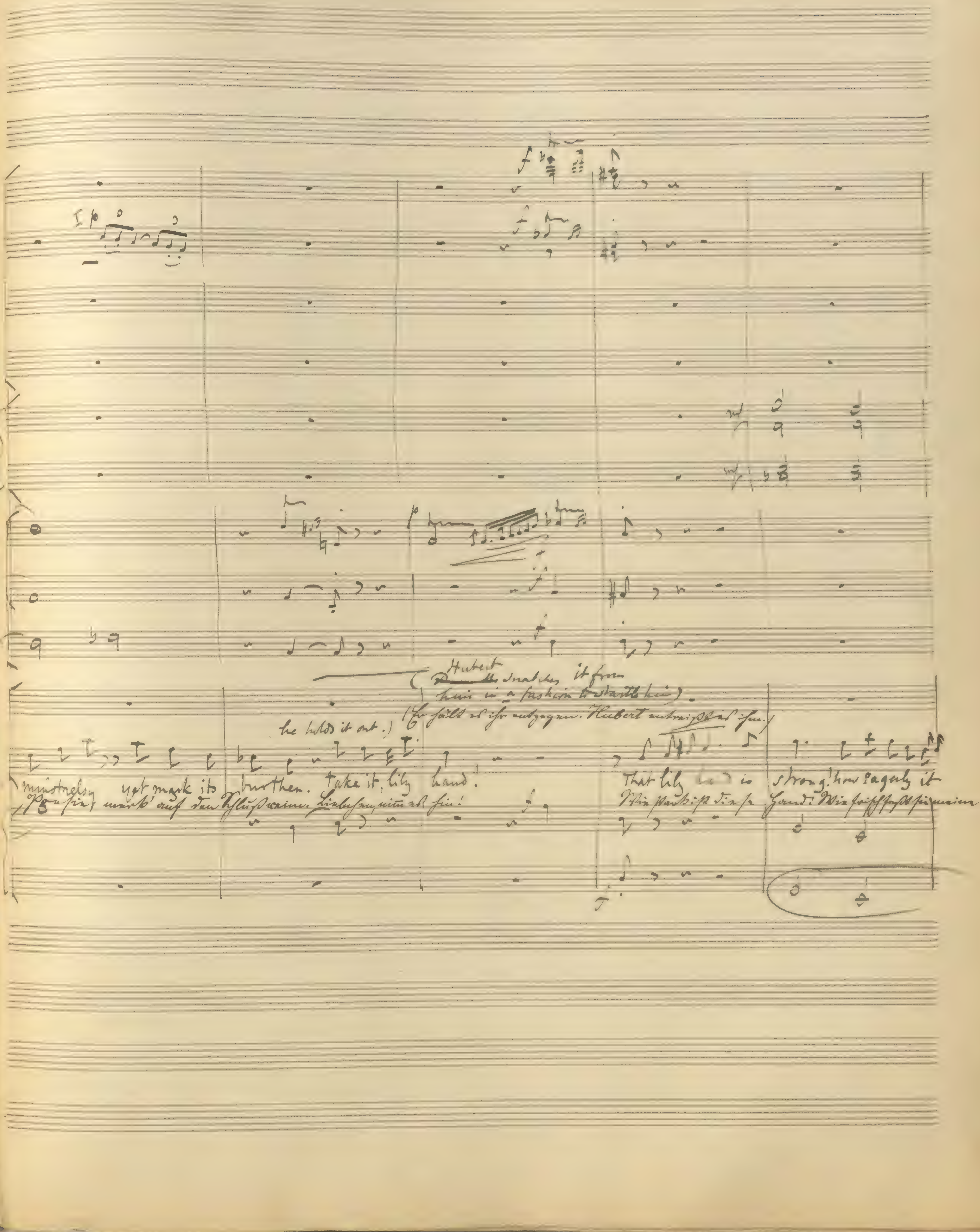

Cicely
Sir C.
a tempo
rall
plaint, dost like a plaint?
Schmerz, kennst du den Schmerz?
my bright eyes, say, dost like a lover's plaint?
kennst du der Liebe Schmerz?
Right well Sir Knight, do
Dame Margery signs to Cicely to answer him.
(Frau Mary bedeutet Cicely, ihm zu antworten.)

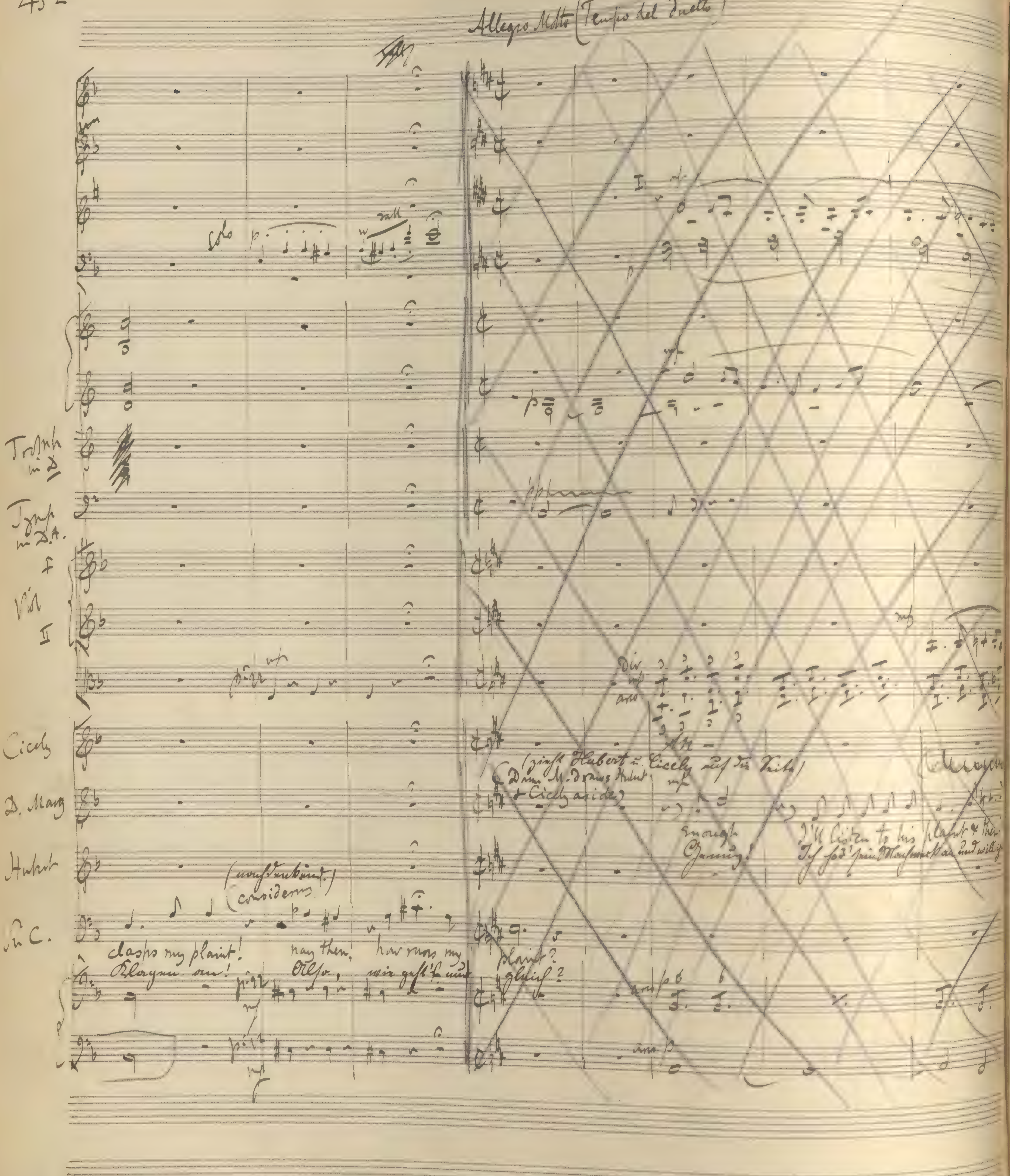

Nay thou wert here? Now There!
Bist du nun hier? Nein, da!
again her dainty step; me thinks I have thee now. Thou pretty
pizz

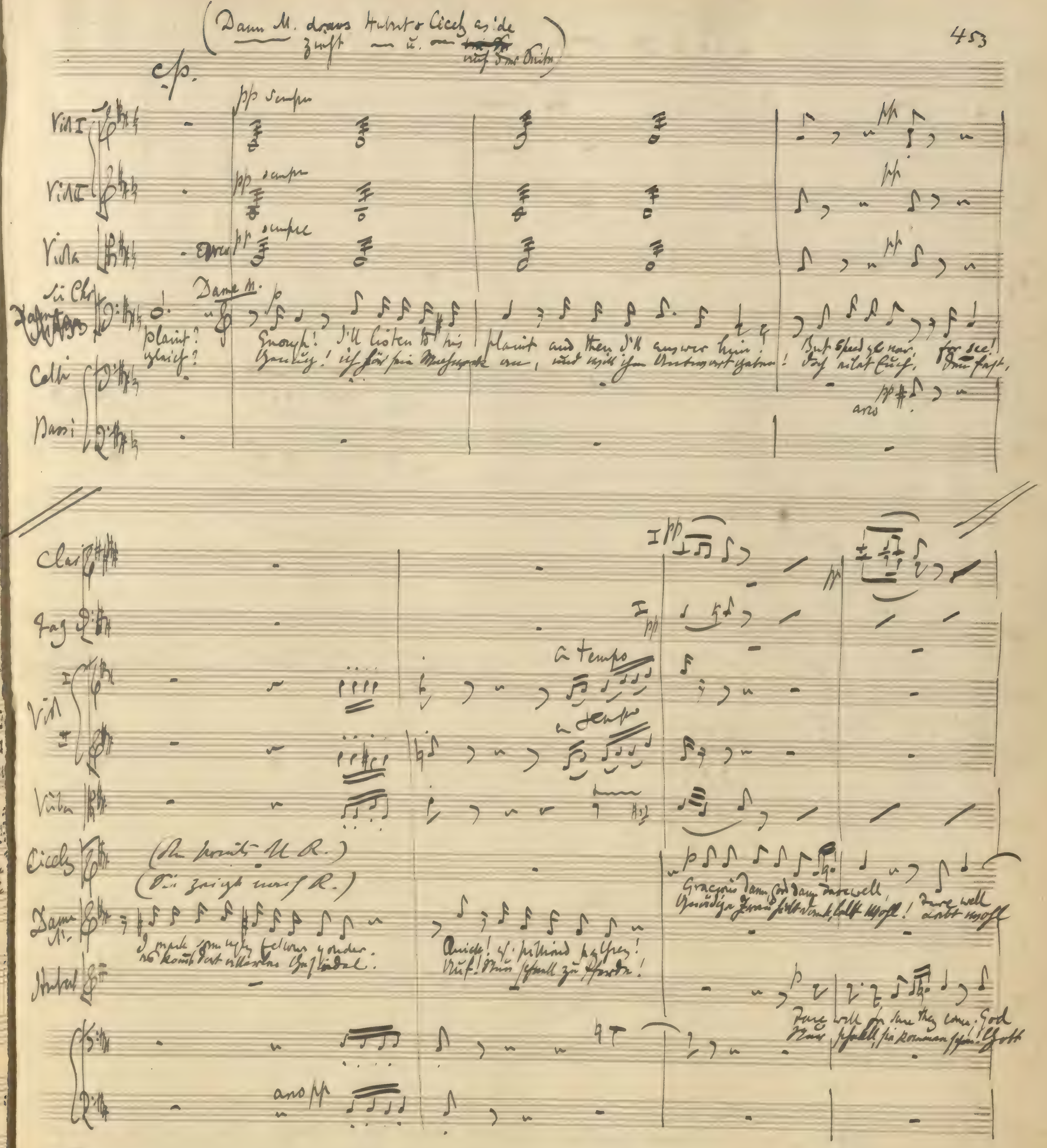

Cicely
Sir C.
flutterer! wouldst hear my plaint?
'Tis put most tenderly,
though brief, wilt hear it?
(Dame Margery again signs to Cicely to answer)
Schmetterling, willst mein Lied du hören?
Es ist voll Zärtlichkeit,
doch kurz, willst du's hören?
O ja,

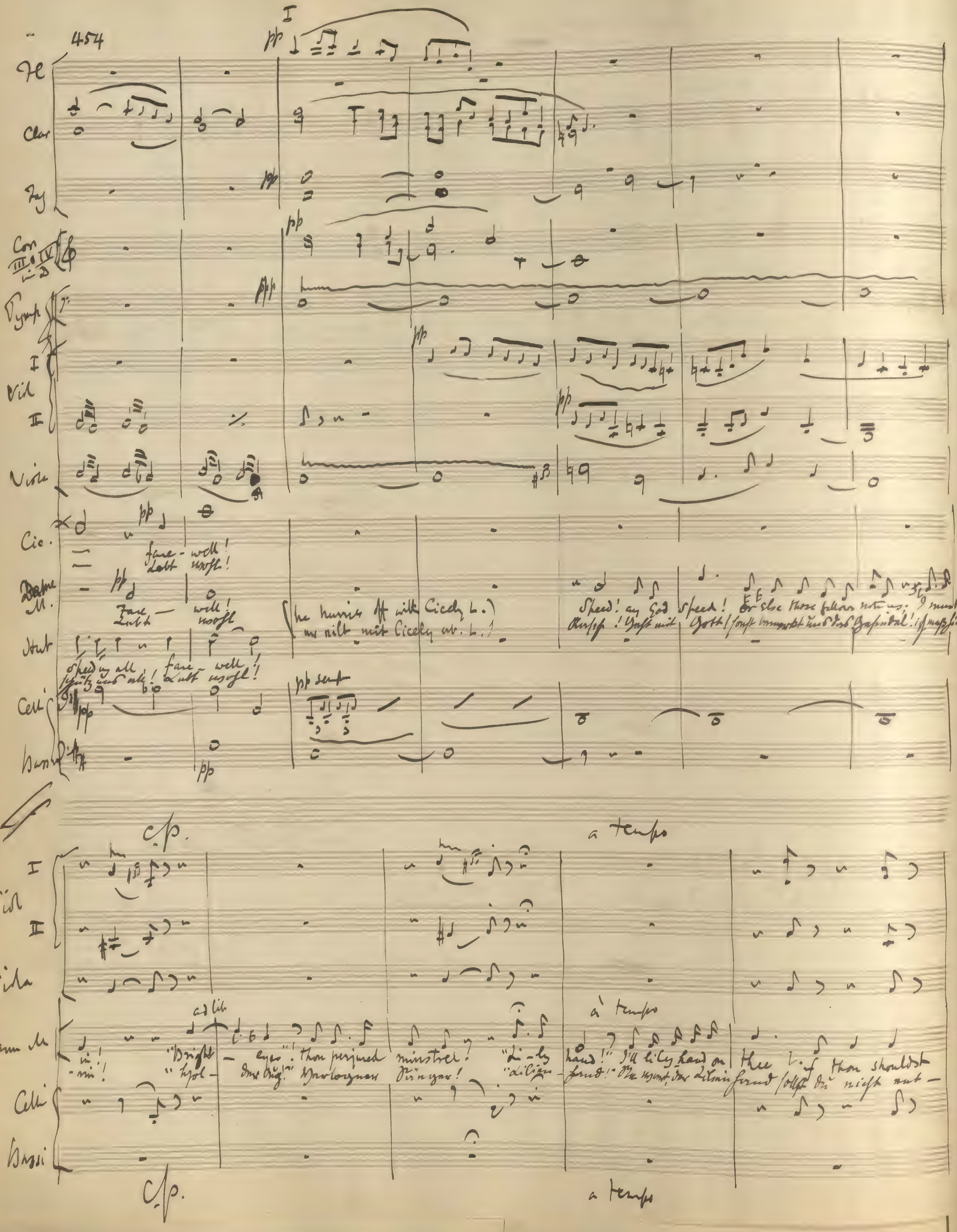

(Frau Marg. u. Cicely wechseln die Plätze)
(Dame M. & Cicely change places)
(turning to R.)
Hey, but I thought thee here, thou fairy midge circling me round!
glaubt' ich dich doch hier, du schwebst ja umher, wie eine Fee!
face of mine own true love?
Ist's auch gewiss mein Lieb'?
(Frau Marg. nickt Hubert zu.)

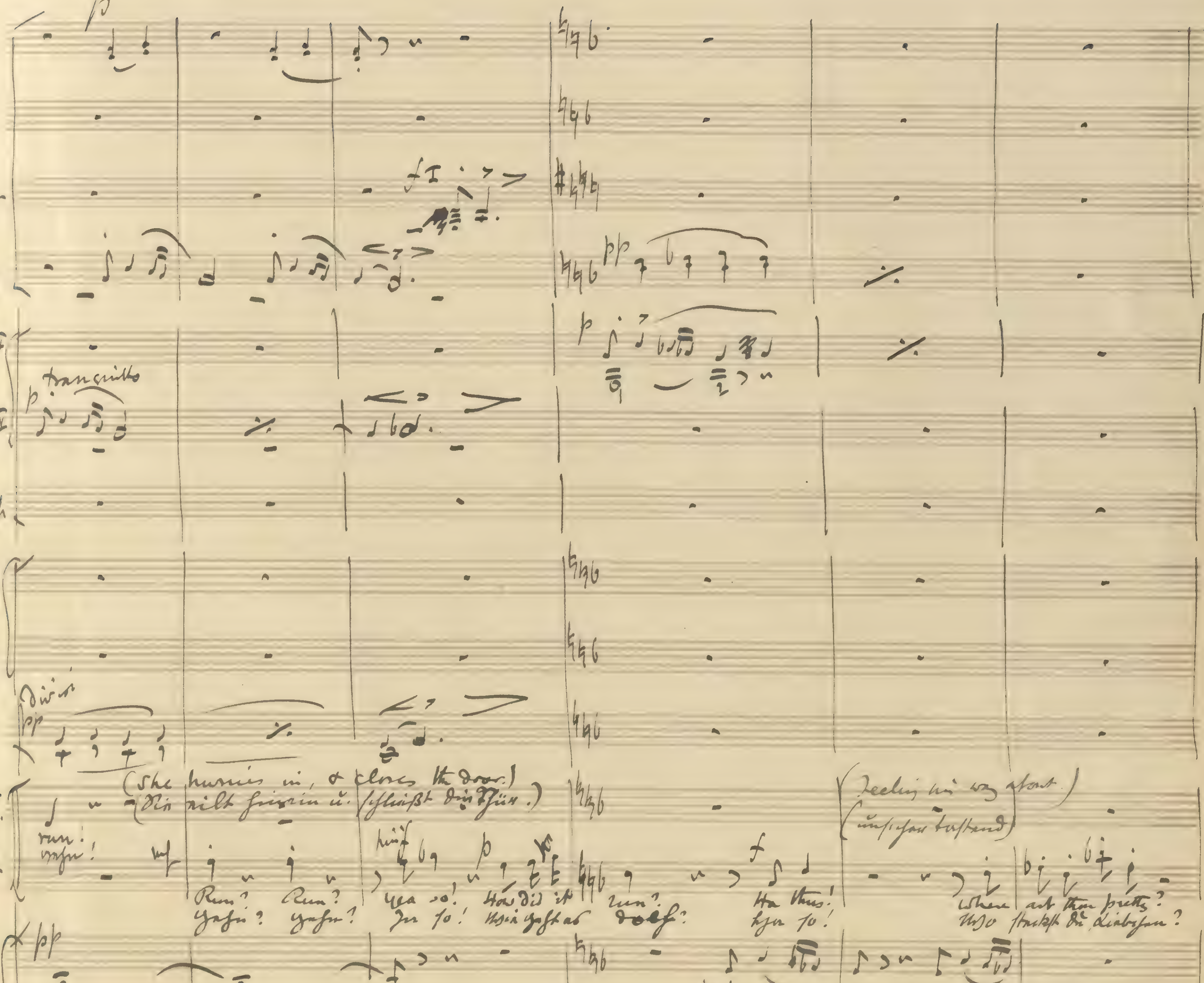

Ww
Ww
Hubert
Sir Christopher
I wot thou tacest no man else's.
Good. Then will I sing my plaint to her.
Ww

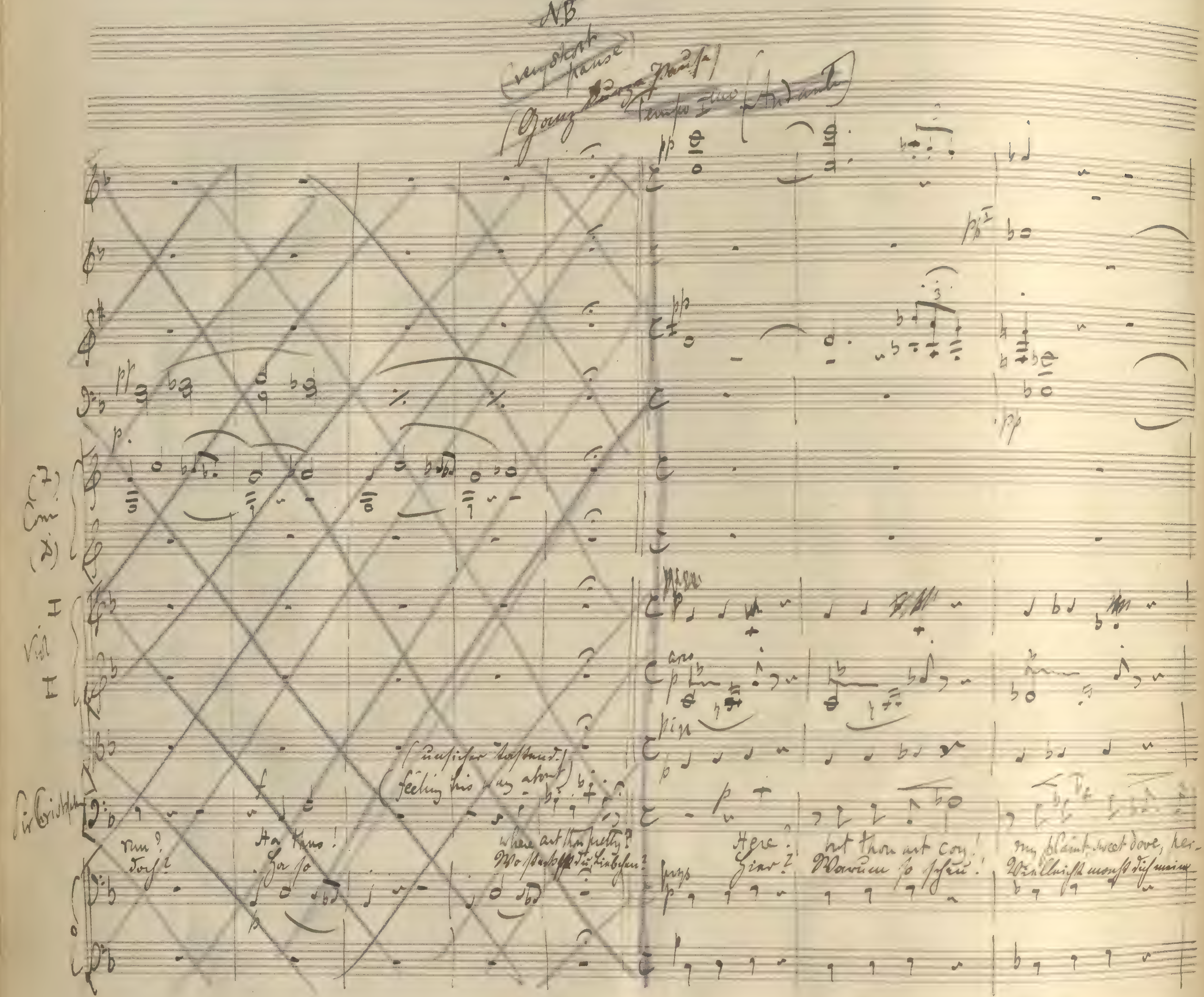

(Hubert snatches it from
him in a fashion to startle him)
(Er hält es ihr entgegen. Hubert entreißt es ihm.)
he holds it out.)
minstrelsy yet mark its burthen. Take it, lily hand!
That lily hand is strong! how eagerly it

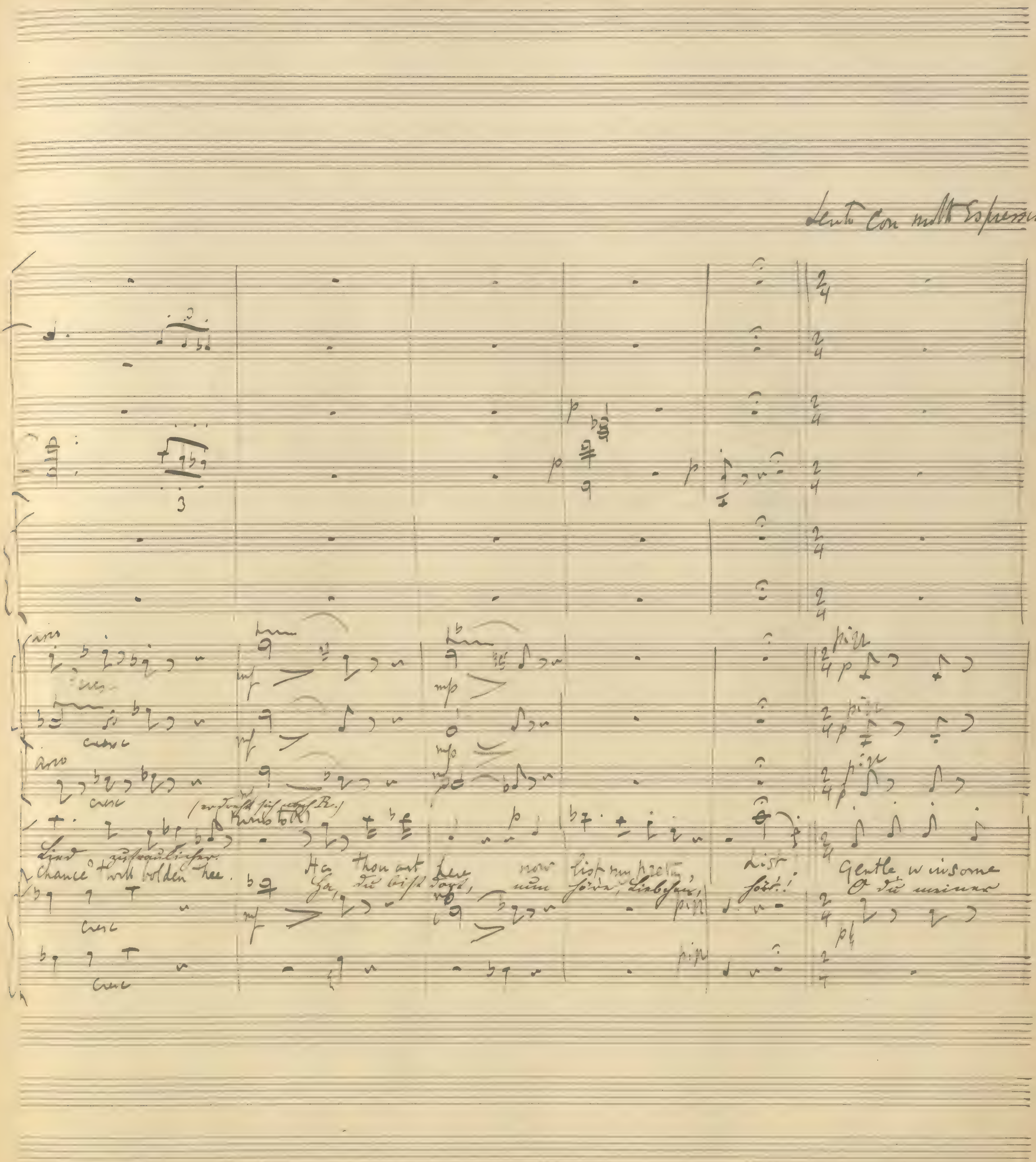

Allegro Molto (Tempo del Duetto)
solo
Cicely
D. Marg
Hubert
Sir C.
(considers)
clasps my plaint!
nay then,
how runs my
plaint?
(Dame M. draws Hubert & Cicely aside)
Enough
I'll listen to his plaint & then

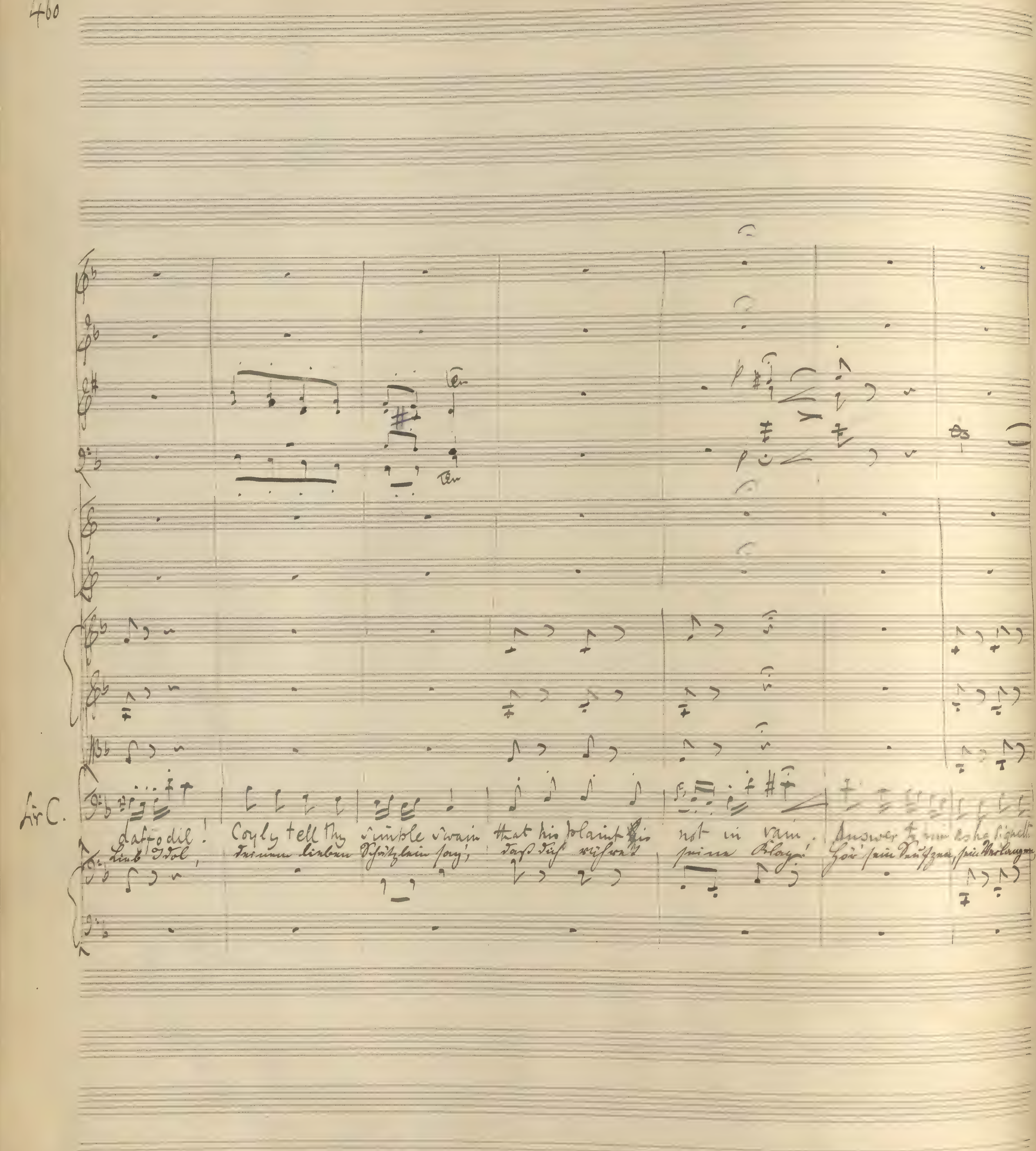
(Dame M. draws Hubert & Cicely aside
Viol I
Viol II
Viola
Celli
Bassi
Dame M.
plaint?
Enough! I'll listen to his plaint and then I'll answer him!
But speed ye now, for see!
Clar
Fag
a tempo
Cicely
Hubert
Farewell

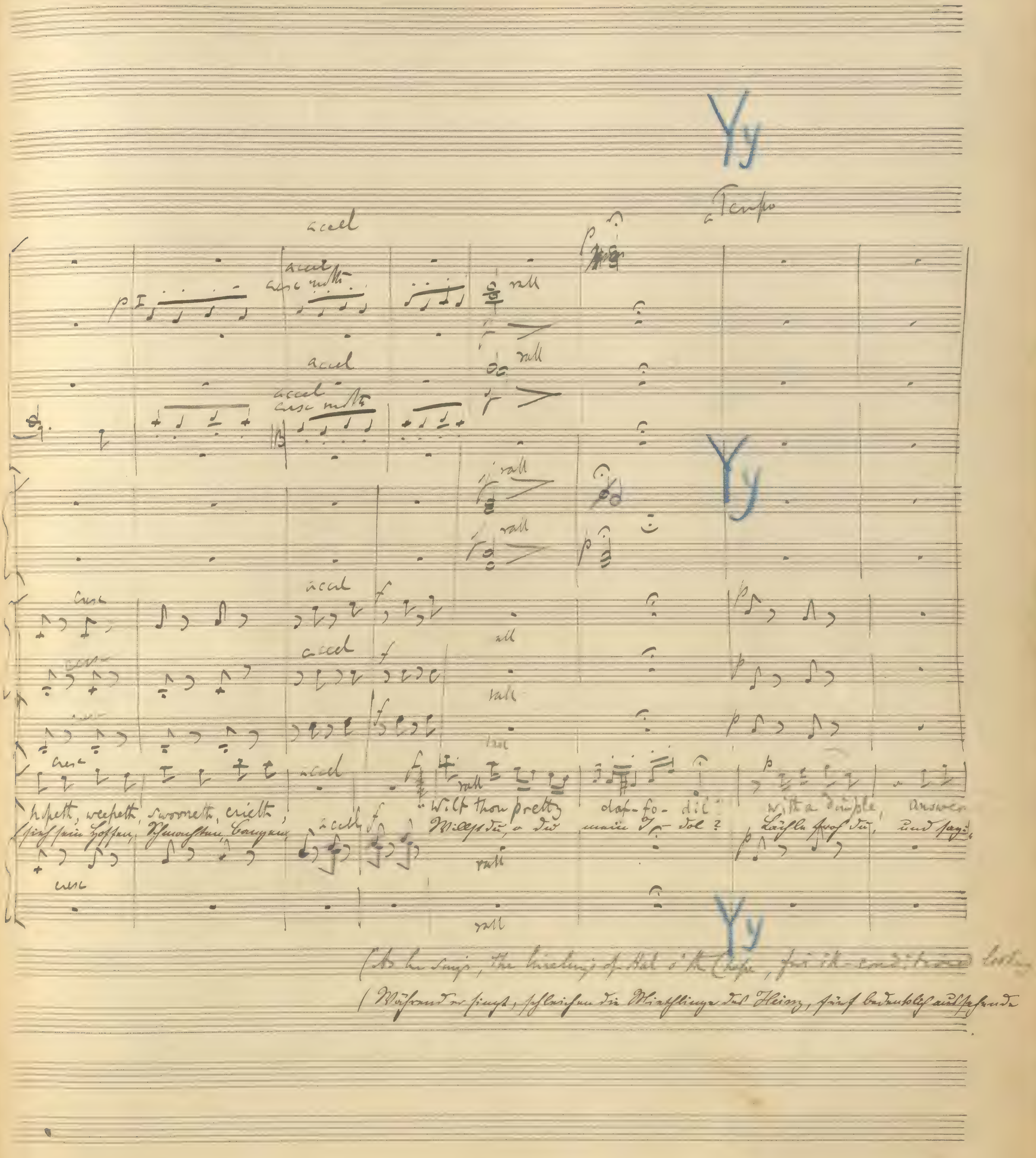

Fl
Clar
Fag
Cor III & IV in D
Tymp
Viol I
Viol II
Viole
Cic.
fare-well!
Lebt wohl!
Dame M.
Fare - well!
(he hurries off with Cicely L.)
(er eilt mit Cicely ab. L.)
Speed! ay God speed!
Stut
Celli
Bassi
c.p.
a tempo
Viol I
Viol II
Viola
Dame M.
ad lib
"Bright - eyes"! Thou perjured minstrel? "Li-ly hand!" I'll lily hand on thee If thou shouldst
Celli
Bassi
c.p.
a tempo

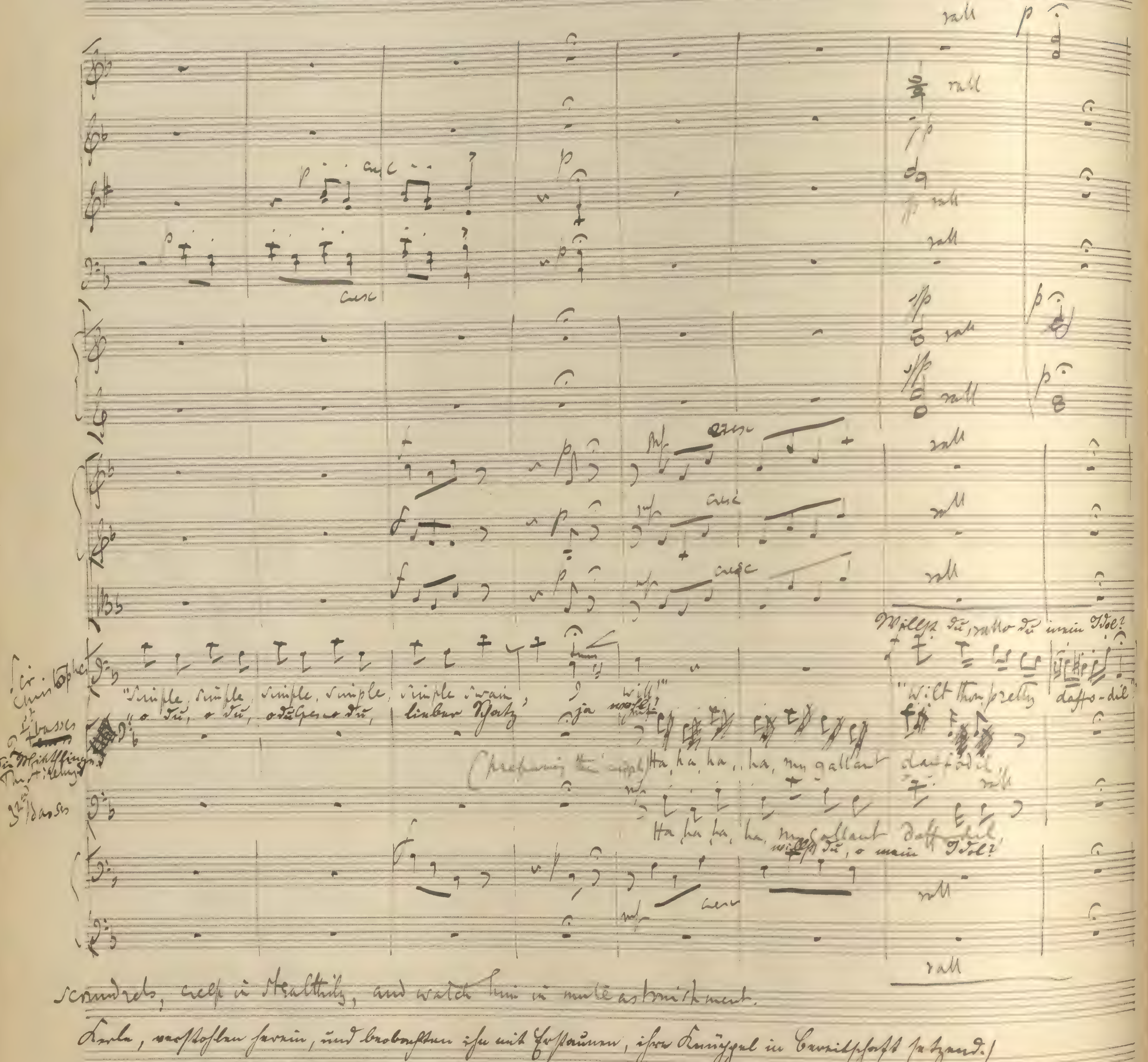

Fl
Ob
Clar
p
pp
tranquillo
Cor
Vla
(She hurries in, & closes the door.)
run!
Run? Run? Yea so! How did it run?
Ha thus!
(Feeling her way about.)
Where art thou pretty?
Celli e Bassi


N.B.
Tempo I^mo
Sir Christopher
Viol
(feeling his way about)
where art thou pretty?
Wo steckst du Liebchen?
Here!
Hier!
but thou art coy!
Warum so scheu!
sweet dove,


Lento Con molto Espressione
Ha thou art here now list my pretty,
Ja, du bist da, nun höre, Liebchen,
Gentle winsome
O du minnige

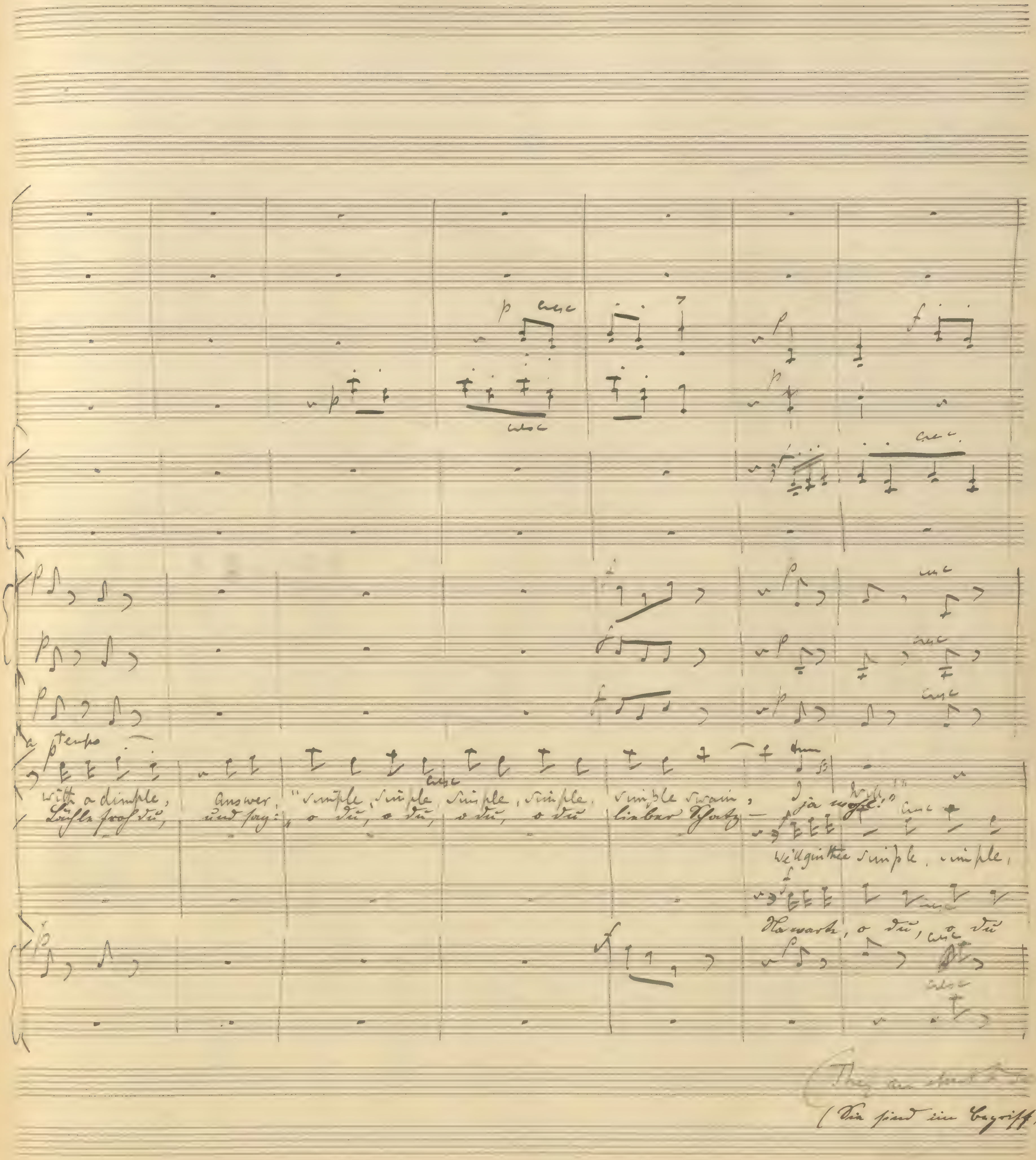

Air C.
daffodil! Coyly tell thy simple swain that his plaint is not in vain. Answer
Lieb Idol, Deinem lieben Schätzlein sag', daß Dich seine Klag'! Hör sein Seufzen, sein Verlangen
Ten
Ten

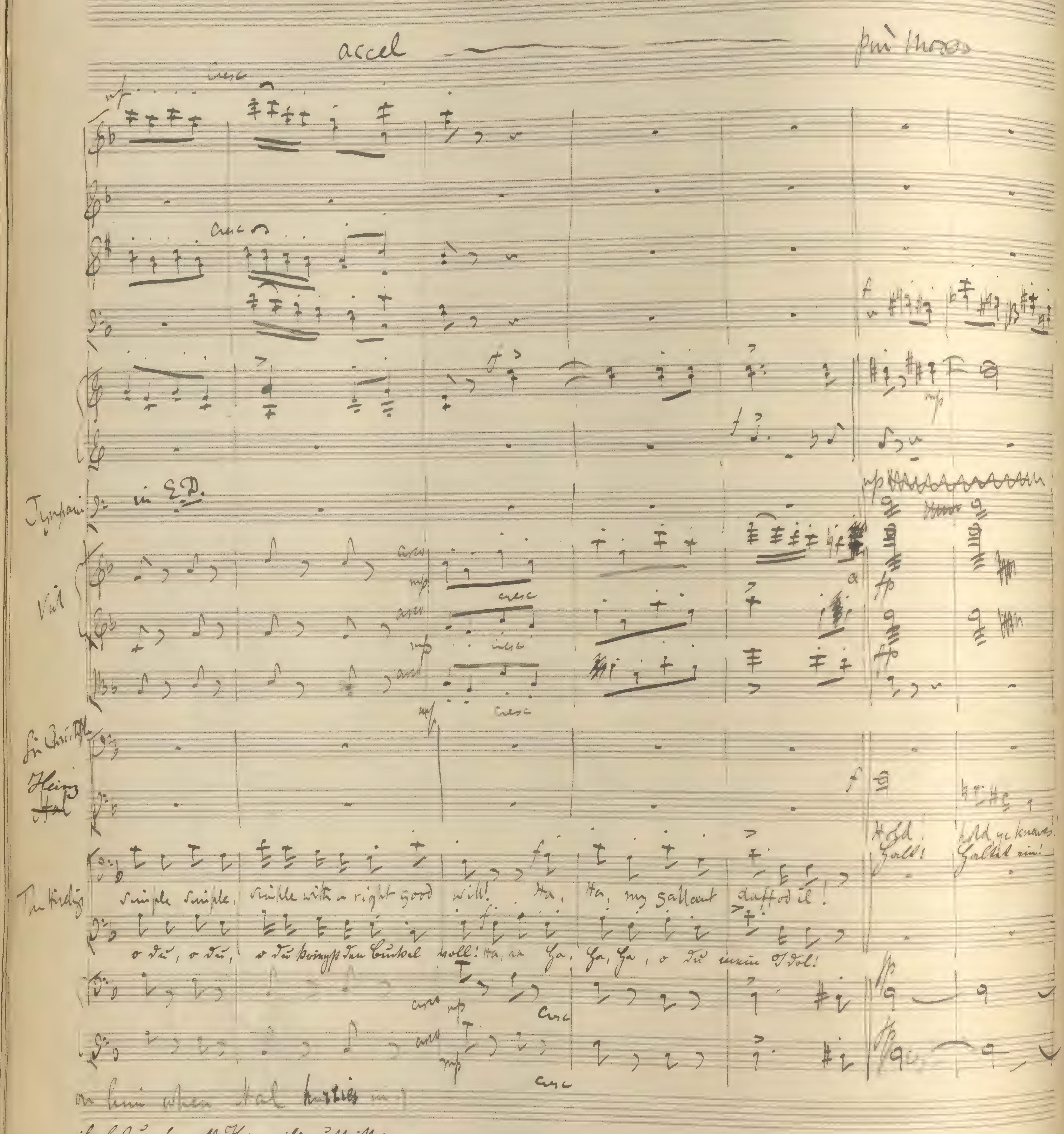

Yy
a Tempo
accel
rall
cresc
Wilt thou pretty
daf-fo-dil?
with a dimple,
answer
Willst du, o du
Lächle

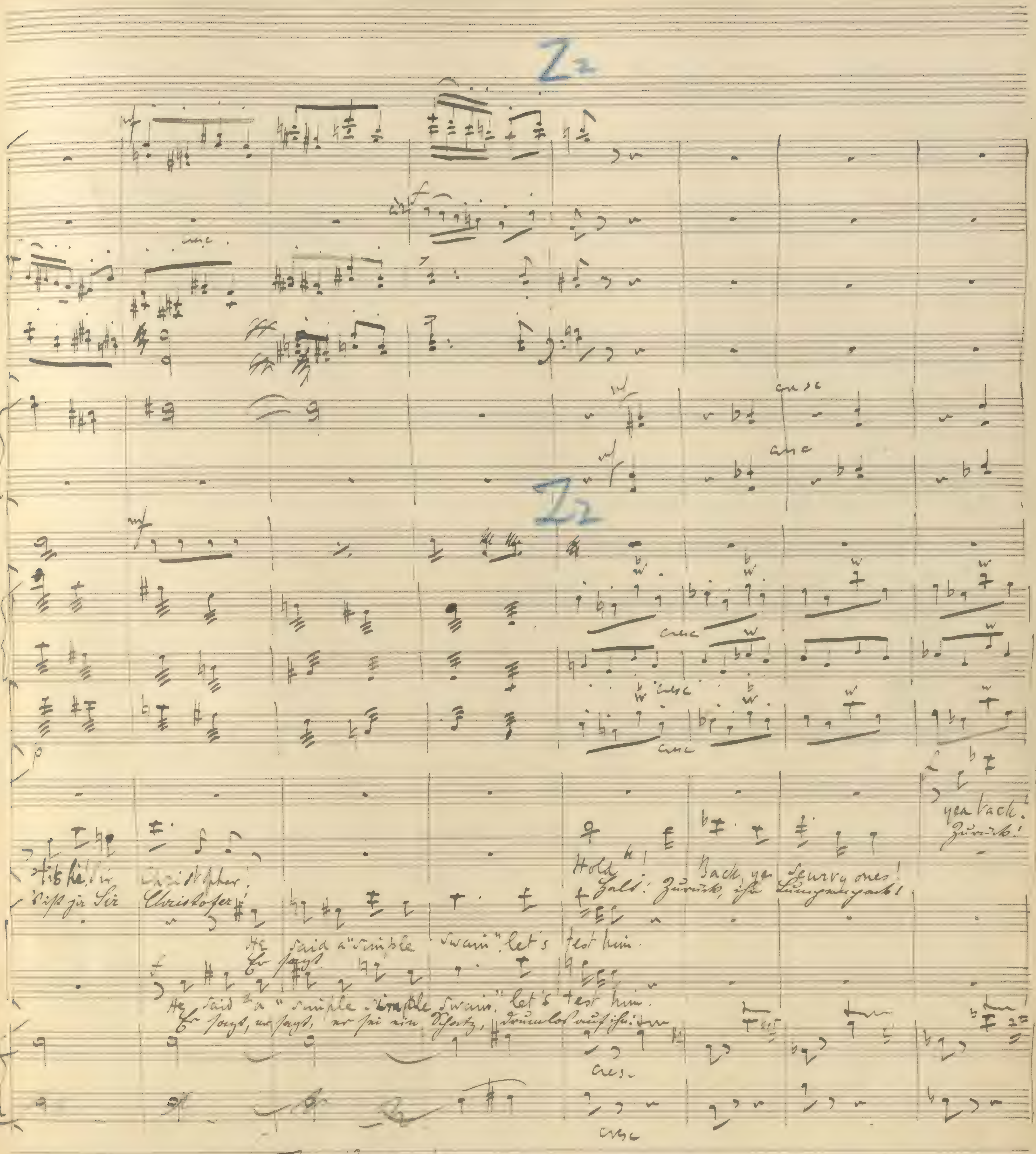


scoundrels, creep in stealthily, and watch him in mute astonishment.

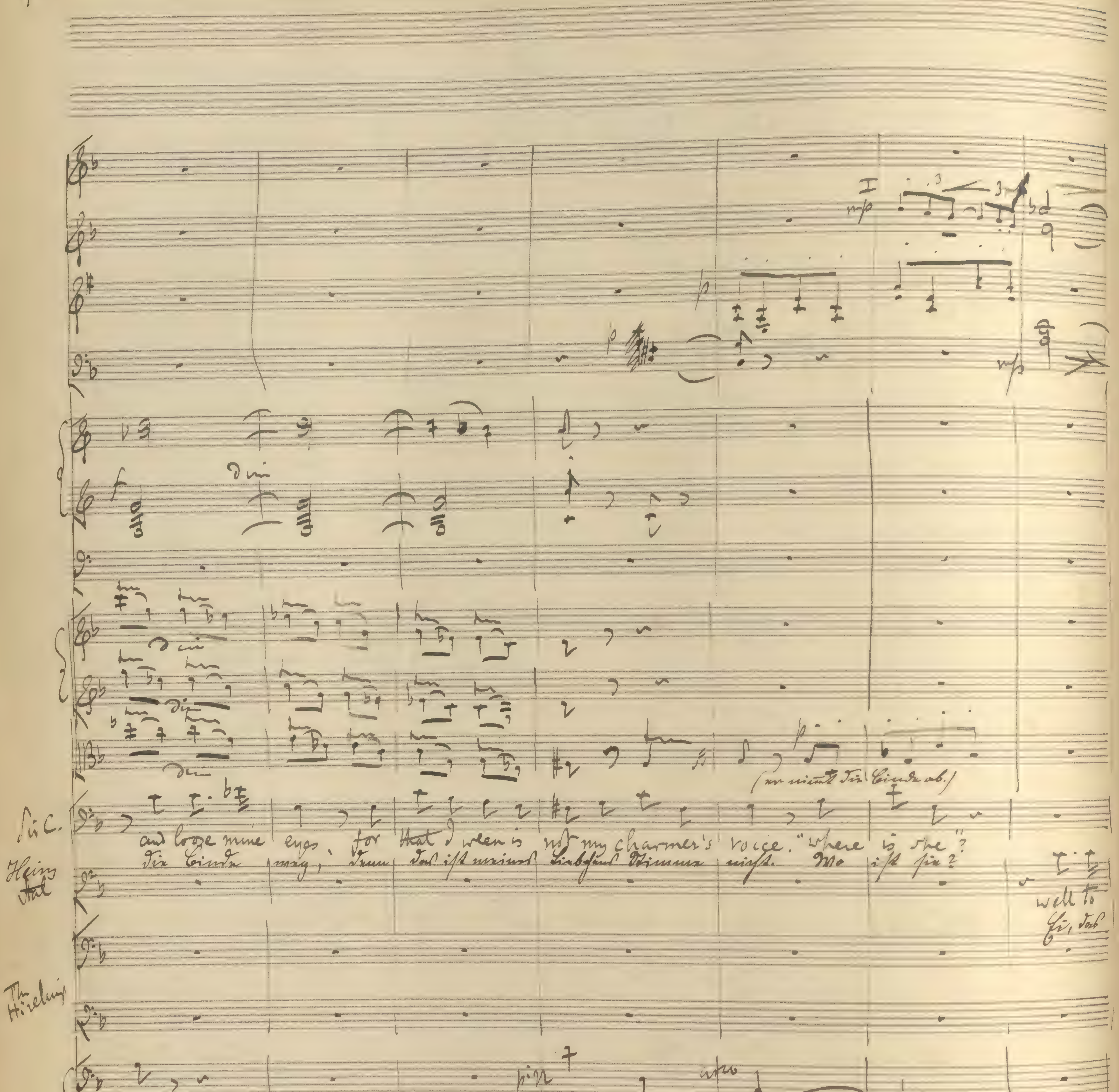
Kerle, verstohlen herein, und beobachten ihn mit Erstaunen, ihre Knüppel in Bereitschaft setzend.)

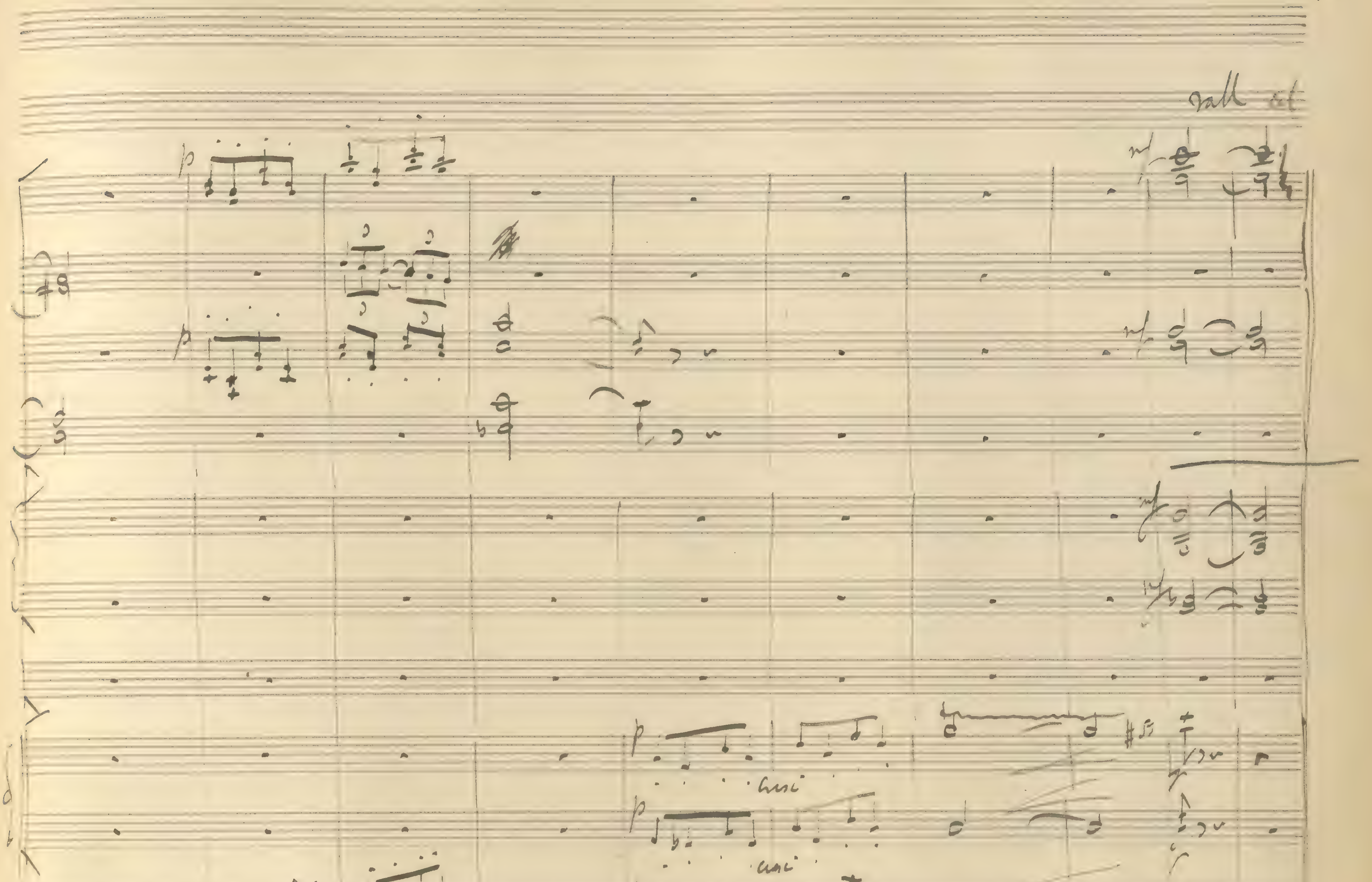

a tempo
with a dimple, Answer, "simple, simple, simple, simple, simple swain,
Lächle froh du, und sag: o du, o du, o du, o du lieber Schatz —
ja wohl!"
simple, simple,
o du, o du
(Sie sind im Begriff, auf

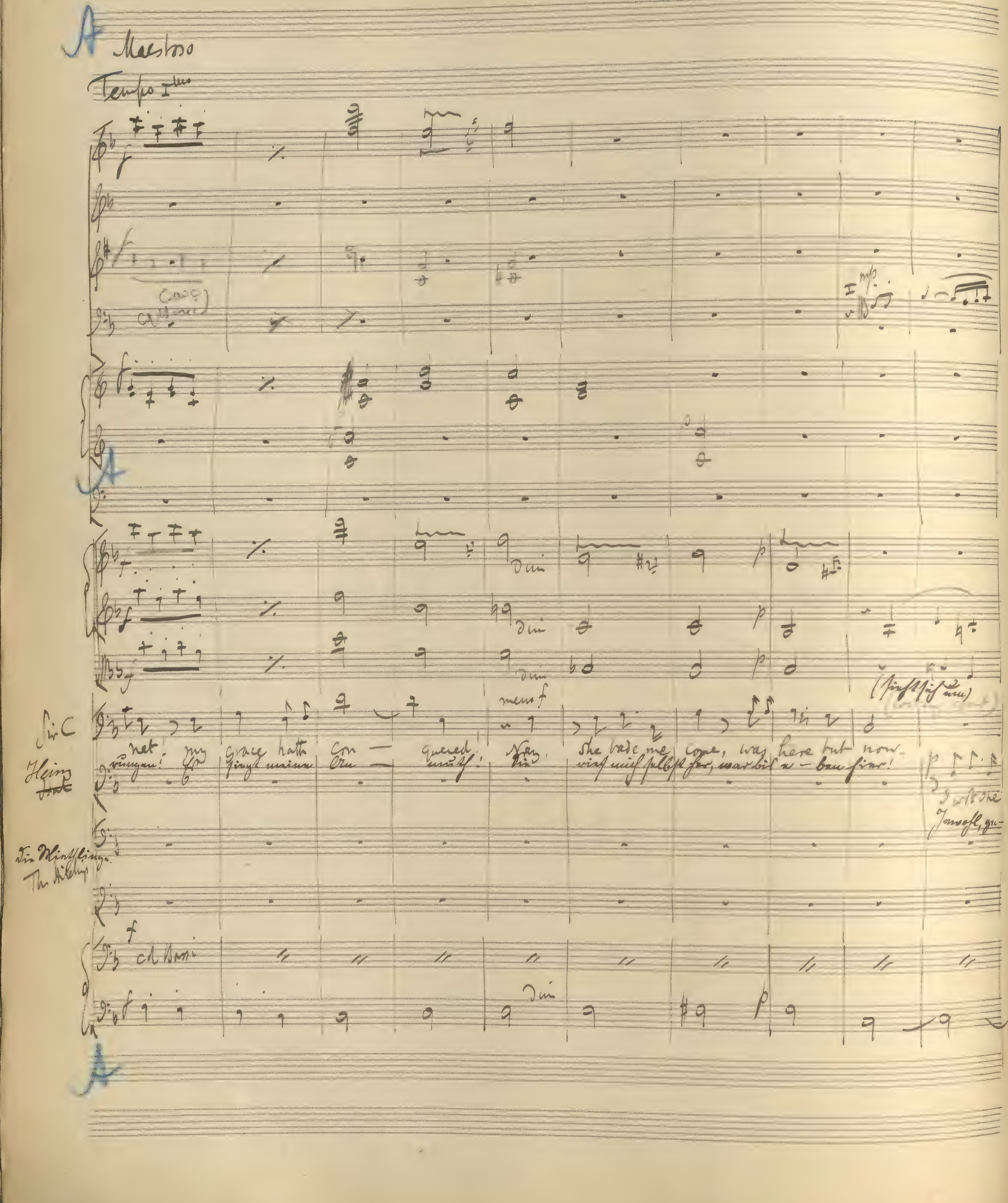

accel
più mosso
Tympani
Viol
Heinz
Hal
simple, simple, simple with a right good will! Ha, Ha, my gallant daffodil!
o du, o du, o du bringst den Becher voll! Ha, ha Ha, Ha, Ha, o du mein Idol!
accel
più mosso

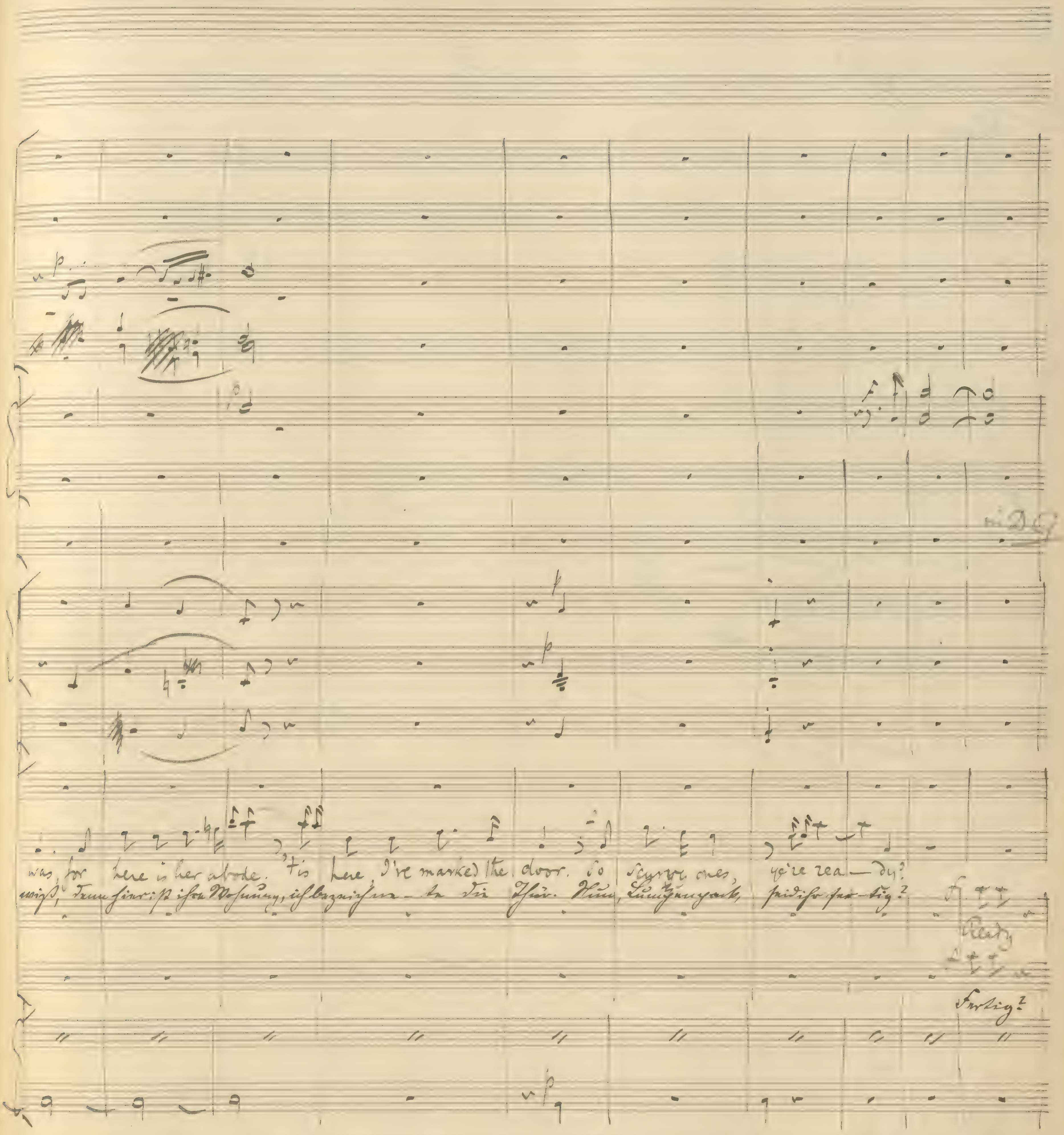


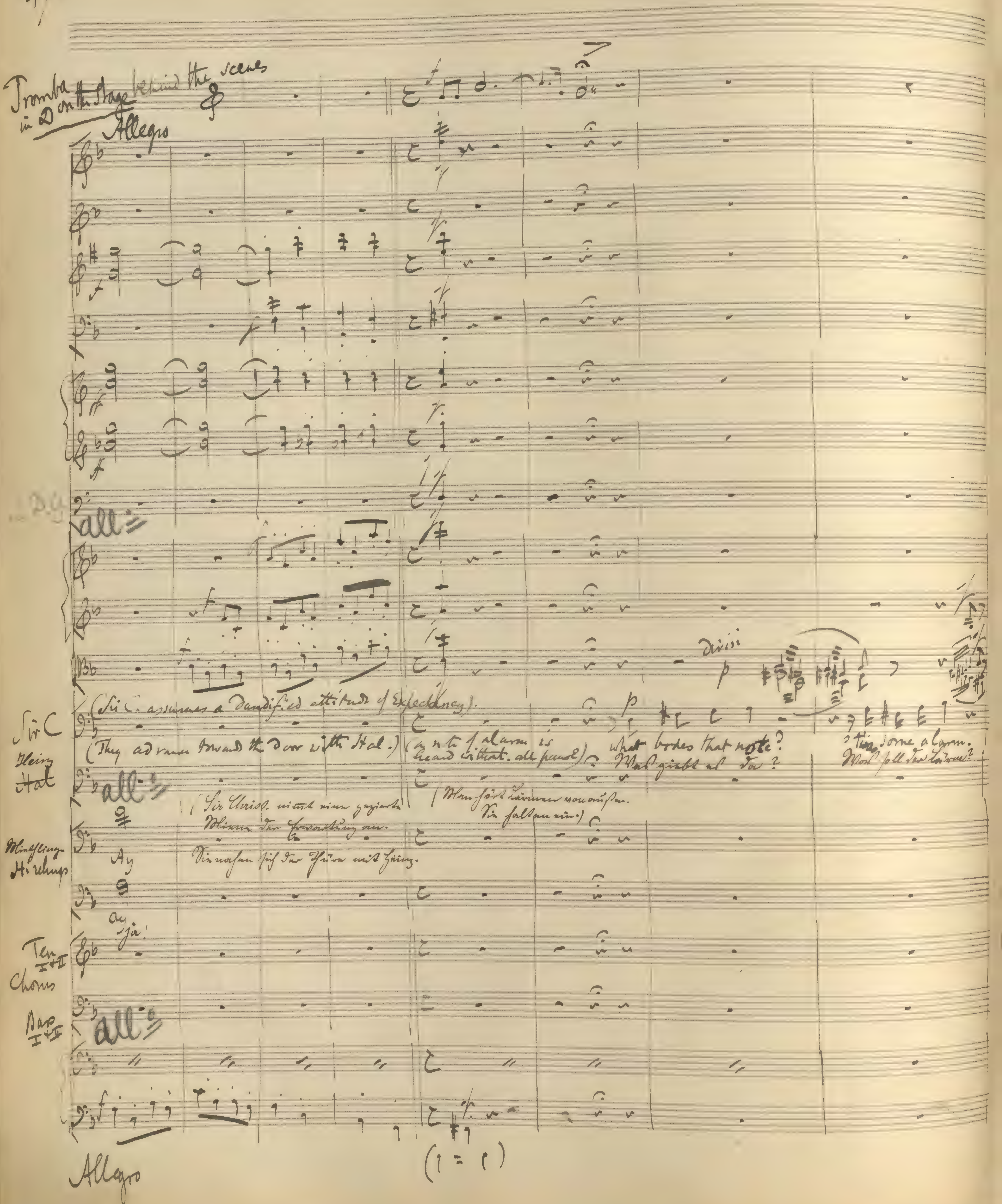
(They threaten him again)
(Sie drohen nochmal, auf ihn loszugehen)

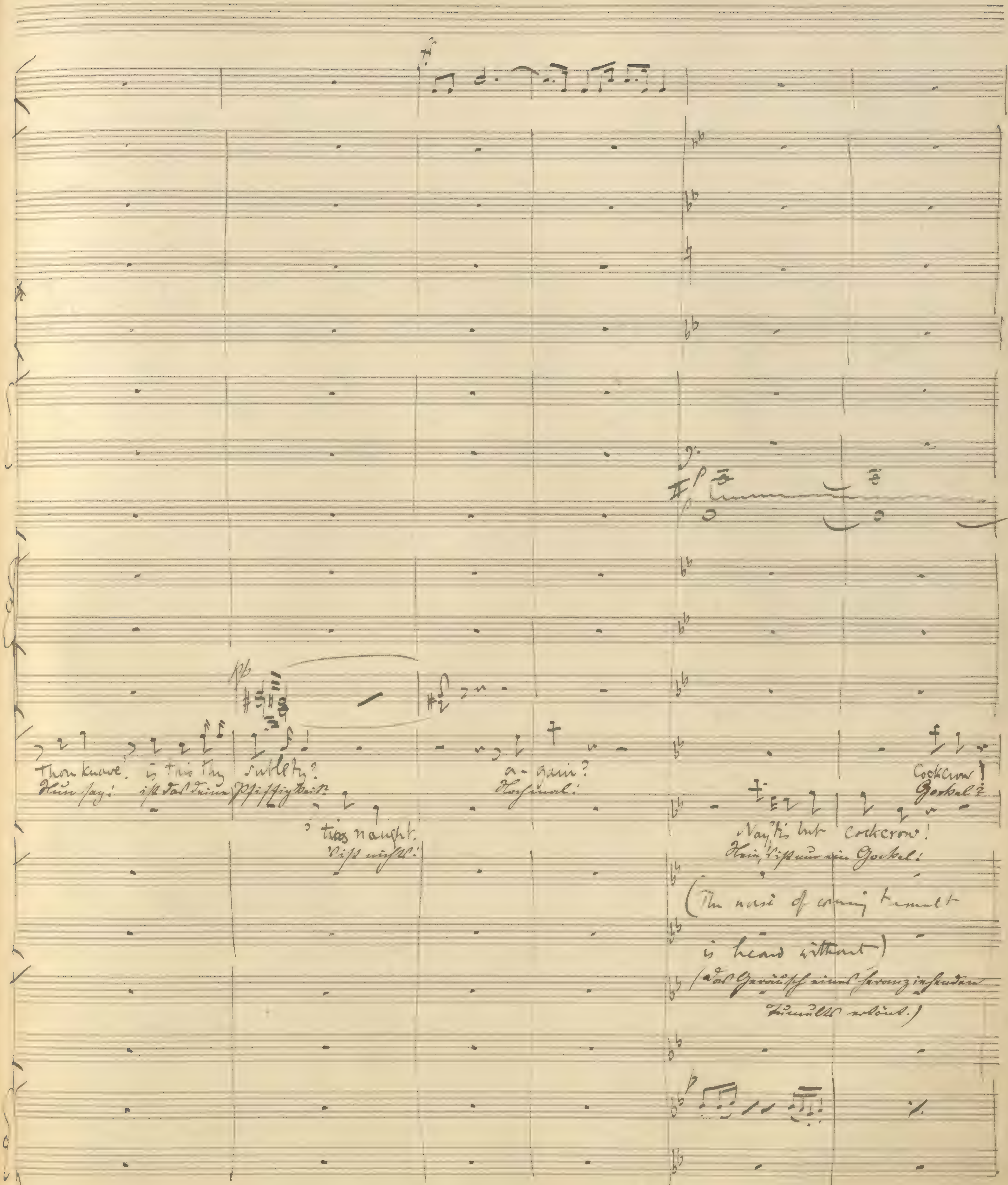

Sir C.
Heinz Stal
The Hireling
(er nimmt die Binde ab.)
and loose mine eyes, for that I wen is not my charmer's voice. "Where is she"?
Die Binde weg, denn das ist meines Liebchens Stimme nicht. Wo ist sie?
well to

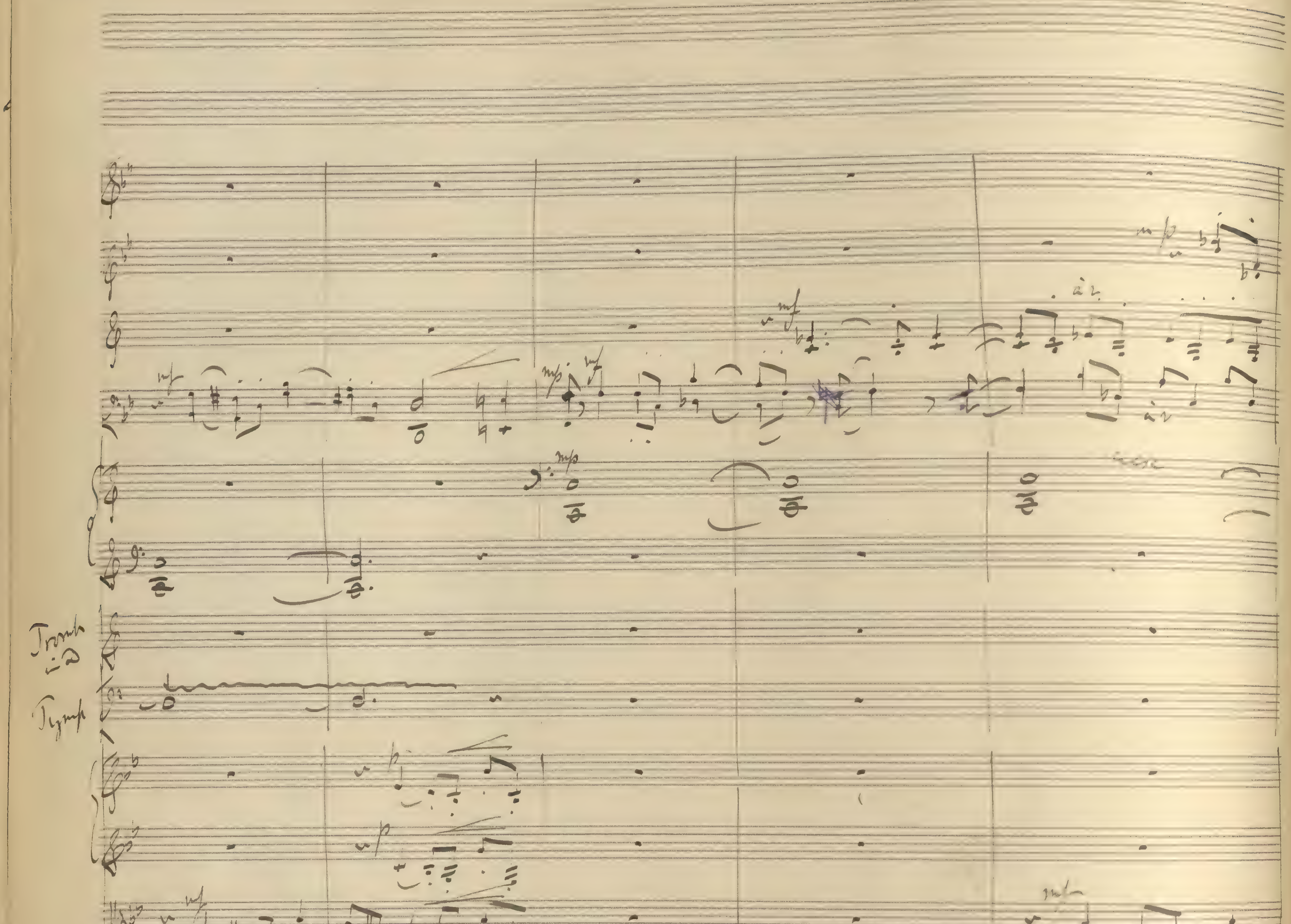

rall
cresc
ask 'tis thee we seek. the hour is here
The plot is ripe, and now to net the prize.
The prize

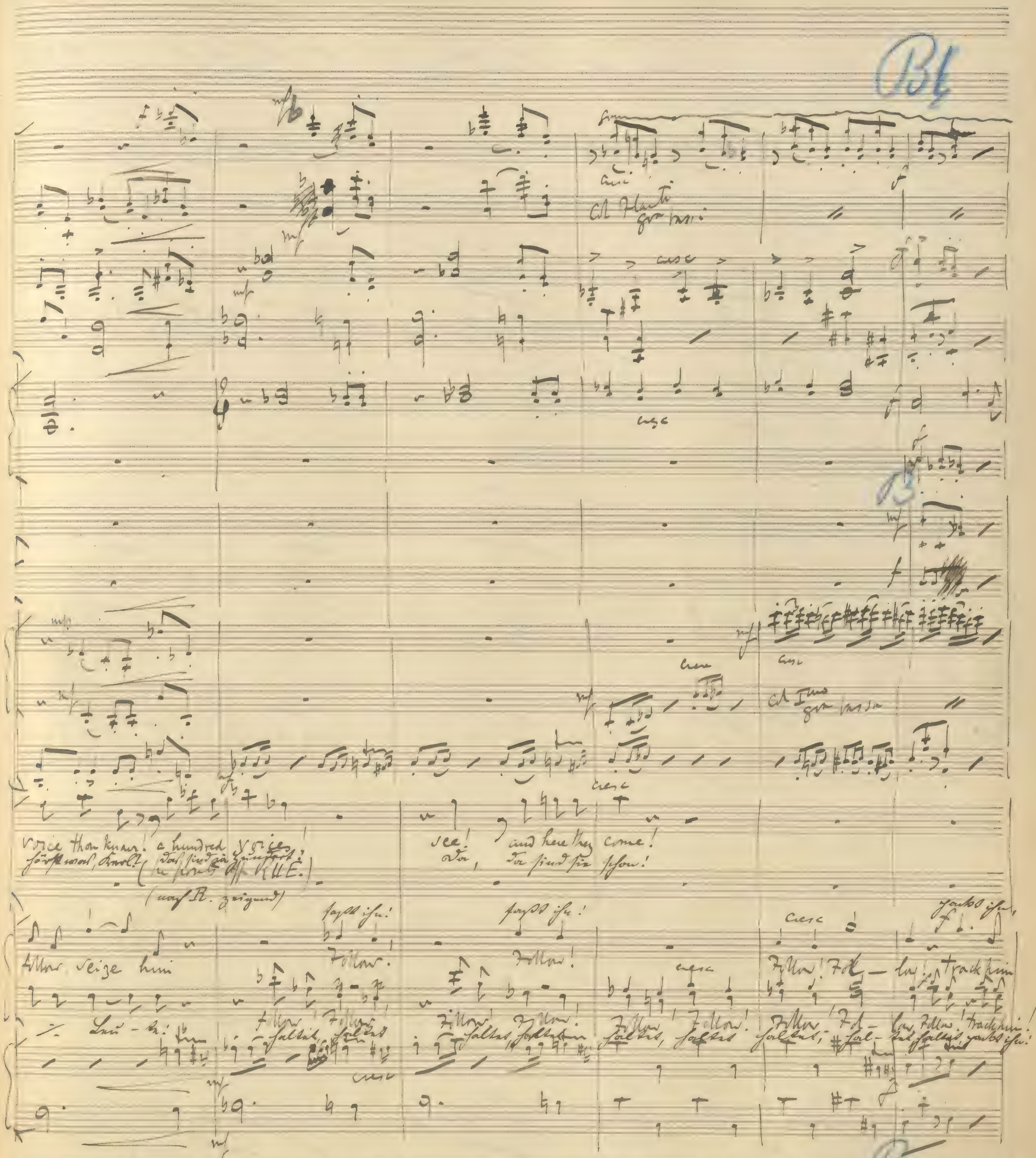

A
Maestoso
Tempo Imo
Sir C
net, my grace hath con — quered. Nay, She bade me come, was here but now
mezzo f
dim
col Bassi
The Hidings


was, for here is her abode. 'tis here, I've marked the door. So scurvy ones, ye're rea — dy?
Ready
Fertig?


Tromba in D on the Stage behind the scenes
Allegro
all
divisi
Sir C
Hal
(Sir C. assumes a dandified attitude of Expectancy).
(They advance toward the door with Hal.)
(a note of alarm is heard without. all pause)
What bodes that note?
Was giebt es da?
'tis some alarm.
Ten I+II
Chorus
Bass I+II
Allegro

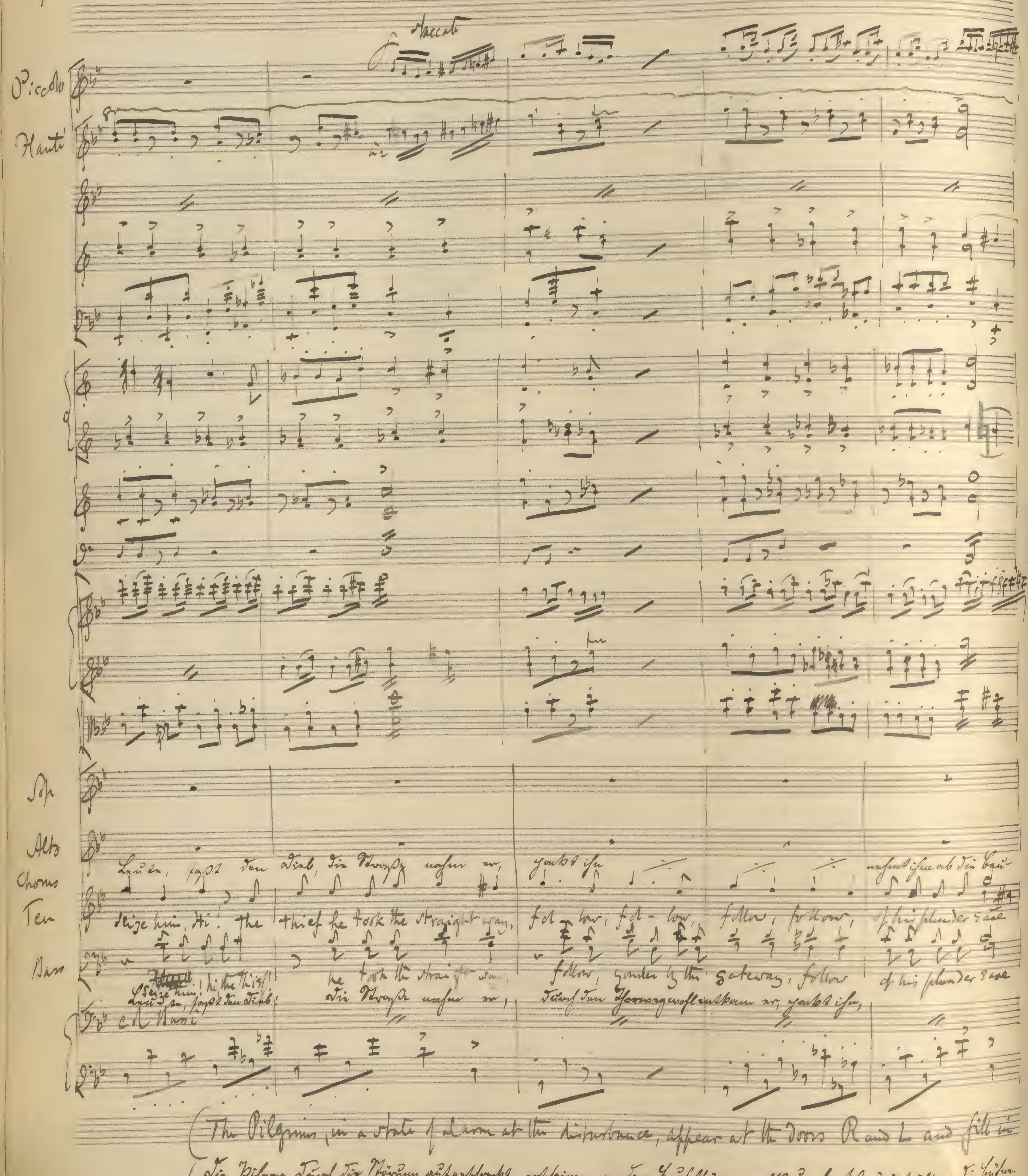

Thou knave!
is this thy
subtlety?
'twas naught.
a-gain?
Nay, 'tis but
Cockcrow!
Cockcrow!
(The noise of coming tumult
is heard without)


Tymp
Lying knave! why the whole town's astir!
Hark voices!
Thou'rt right I heard a voice!
seize him, seize — him!
(without)
Hi! follow! Hi! follow, seize him, seize — him! follow, follow, follow,

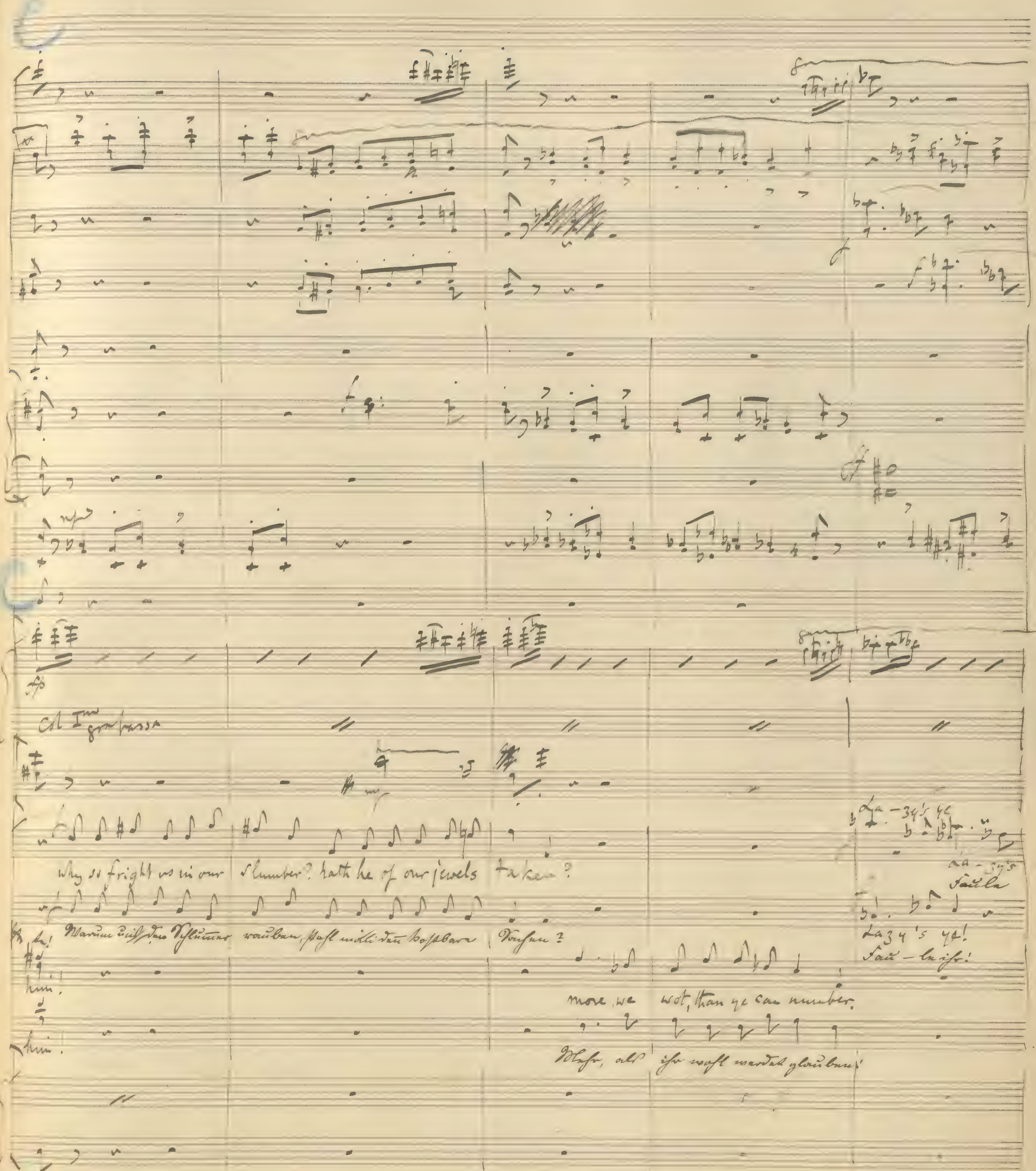


(One or two townsfolk hurry in, beckoning to some one to follow them; and pointing off toward L as if in pursuit. Other townsfolk aroused by the tumult hastily enter from all sides. Sir C bewildered at first withdraws to back, Hal and his hirelings cover him.

(Ein paar der Einwohner treten schnell auf, winken den Andern, ihnen zu folgen, indem sie nach links zeigen, als verfolgten sie Jemand; andere treten, durch den Lärm geweckt, hastig von allen Seiten. Sir Christ. zieht sich in Verwirrung in den Hintergrund zurück, Heinz und seine Leute beschützen ihn.

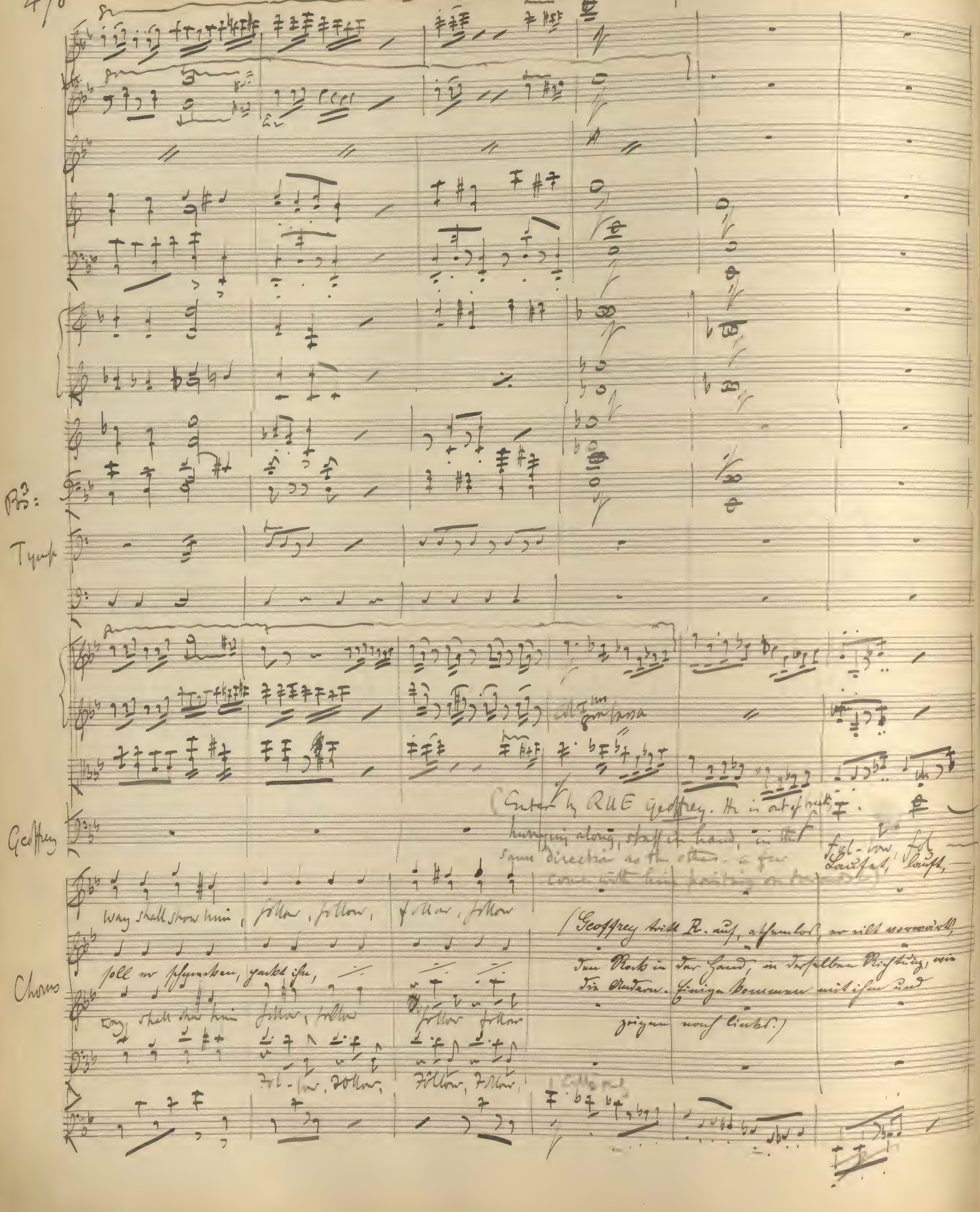


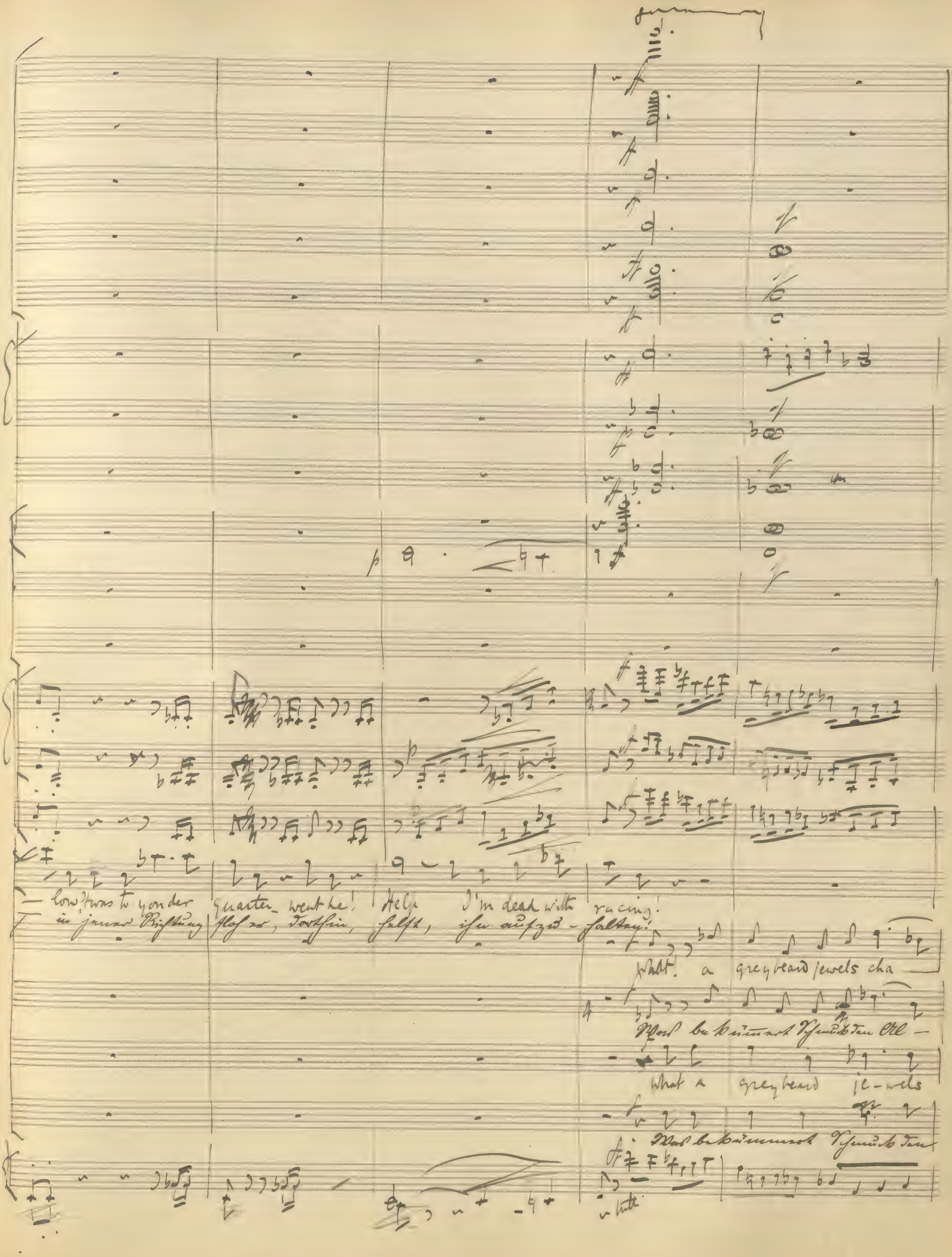
(The Pilgrims, in a state of alarm at the disturbance, appear at the doors R and L and fill in
(Die Pilger, durch die Störung aufgeschreckt, erscheinen an den Haustüren rechts u. links und füllen die Bühne.

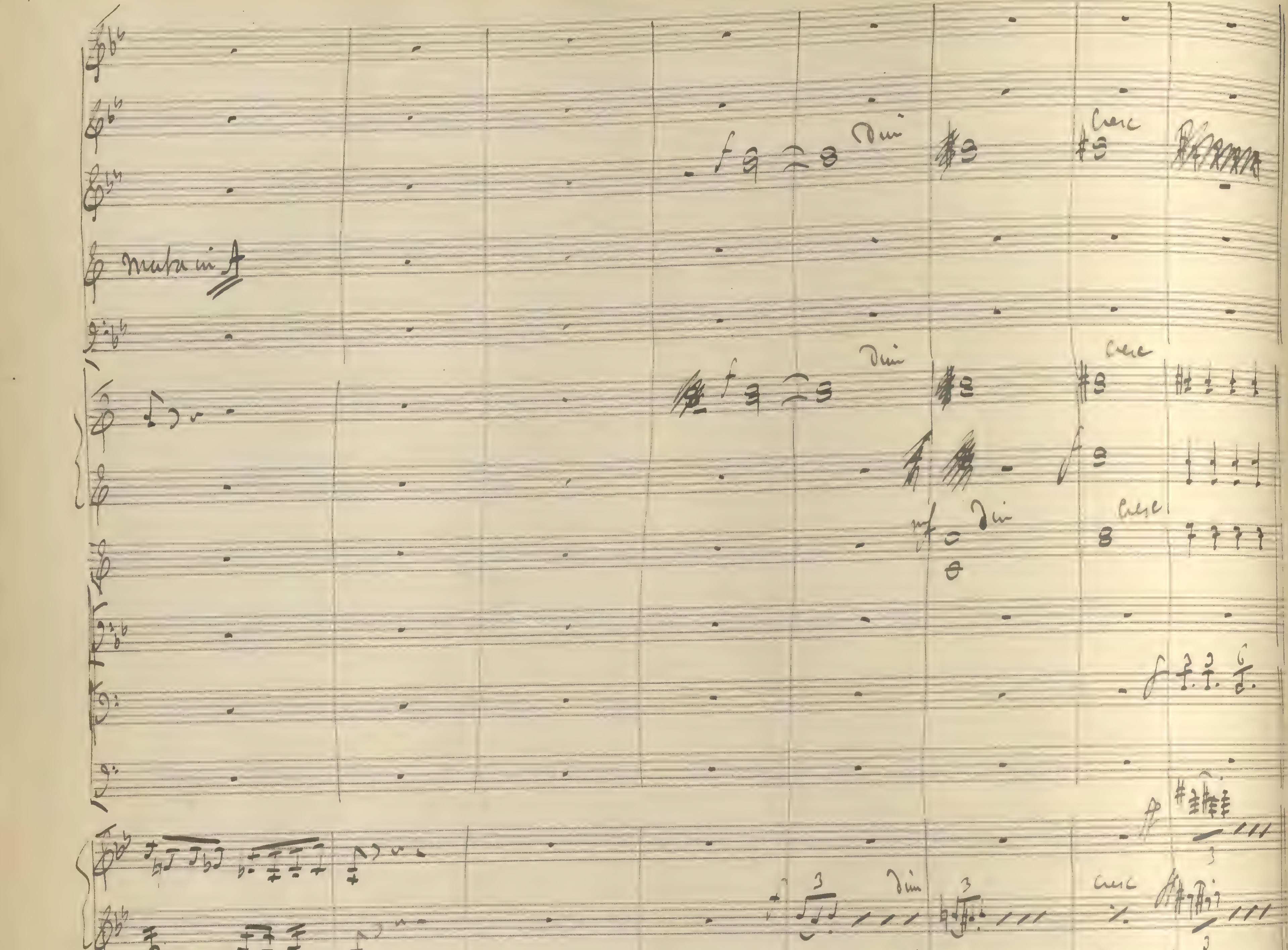


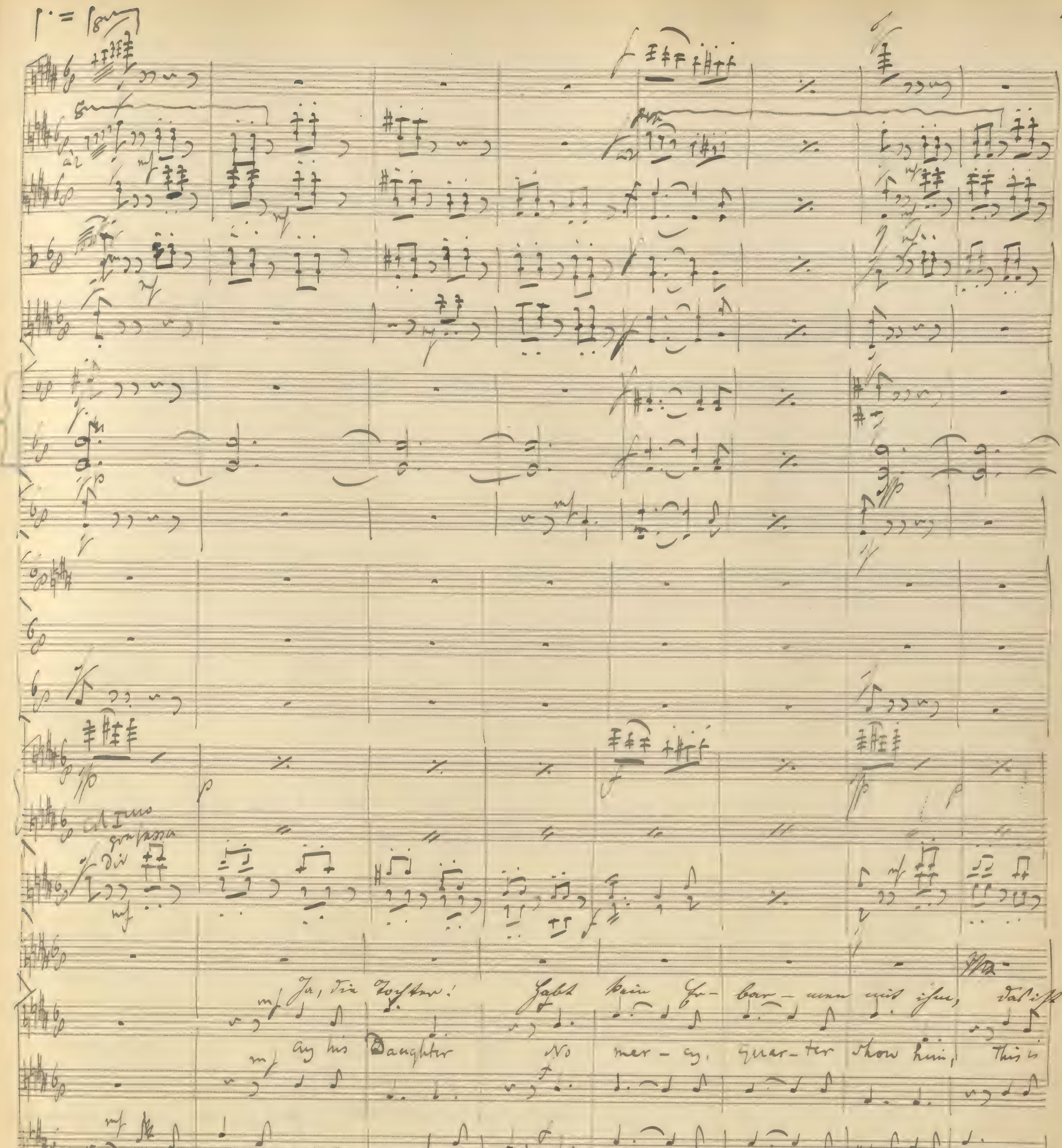
the scene, which gradually becomes crowded, leaving an avenue from (R.U.E. to front L.)

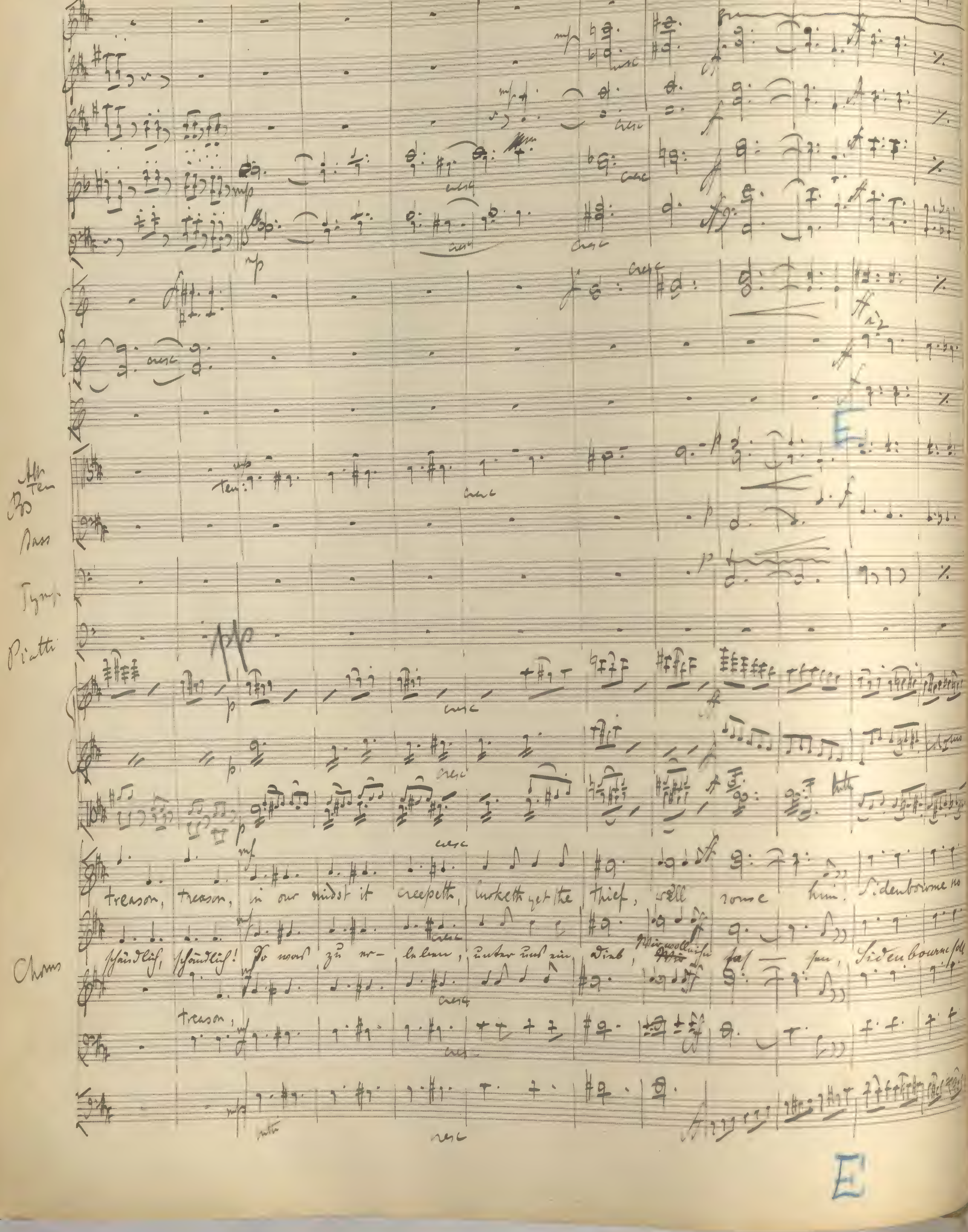
die Menge läßt einen Gang von Rechts nach Links frei.)

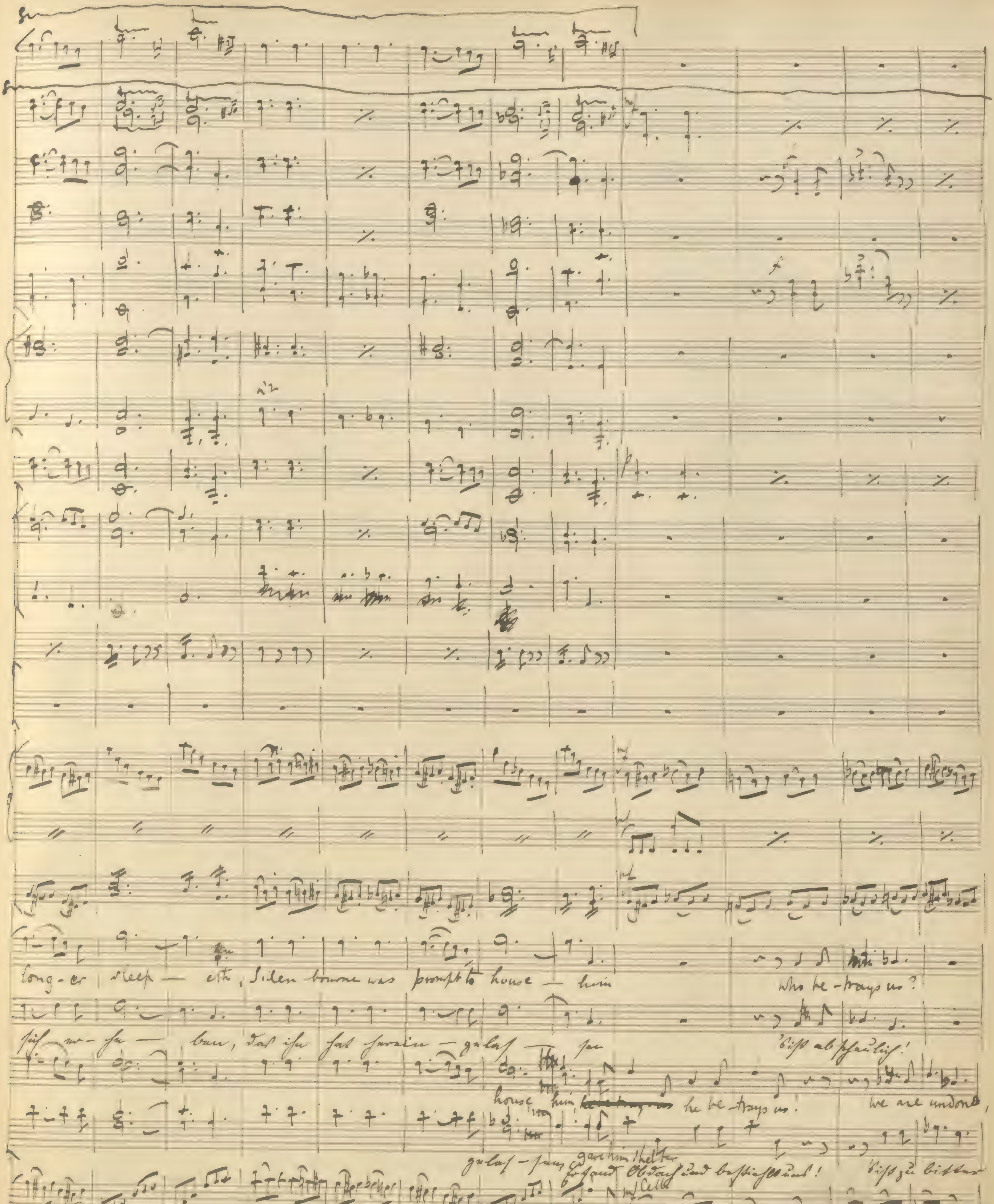

Tymp
Geoffrey
Chorus
(Enter by RUE Geoffrey. He is out of breath,
hurrying along, staff in hand, in the
same direction as the others
Way shall show him, follow, follow, follow, follow
soll er schwanken, zeigt ihm,
follow, follow
Fol-low, follow, Follow, follow,
fol-low, fol
Laufet, lauft,
(Geoffrey tritt R. auf, athemlos, er eilt vorwärts,
den Stock in der Hand, in derselben Richtung, wie
die Anderen. Einige kommen mit ihm und
zeigen nach links.)

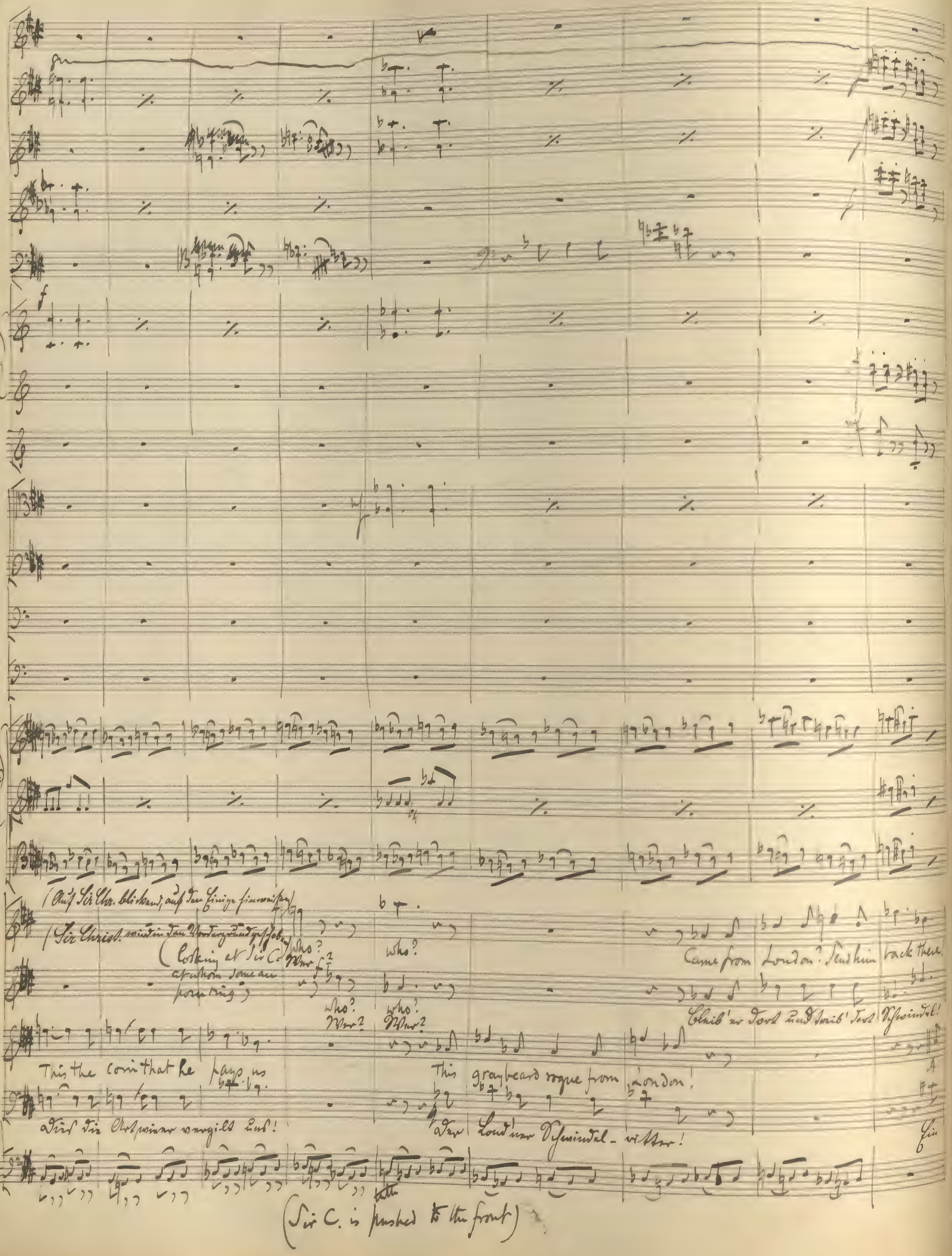

low, turns to yonder
quarter_ went he!
Help I'm dead with racing!
What! a greybeard jewels cha
What a greybeard je-wels

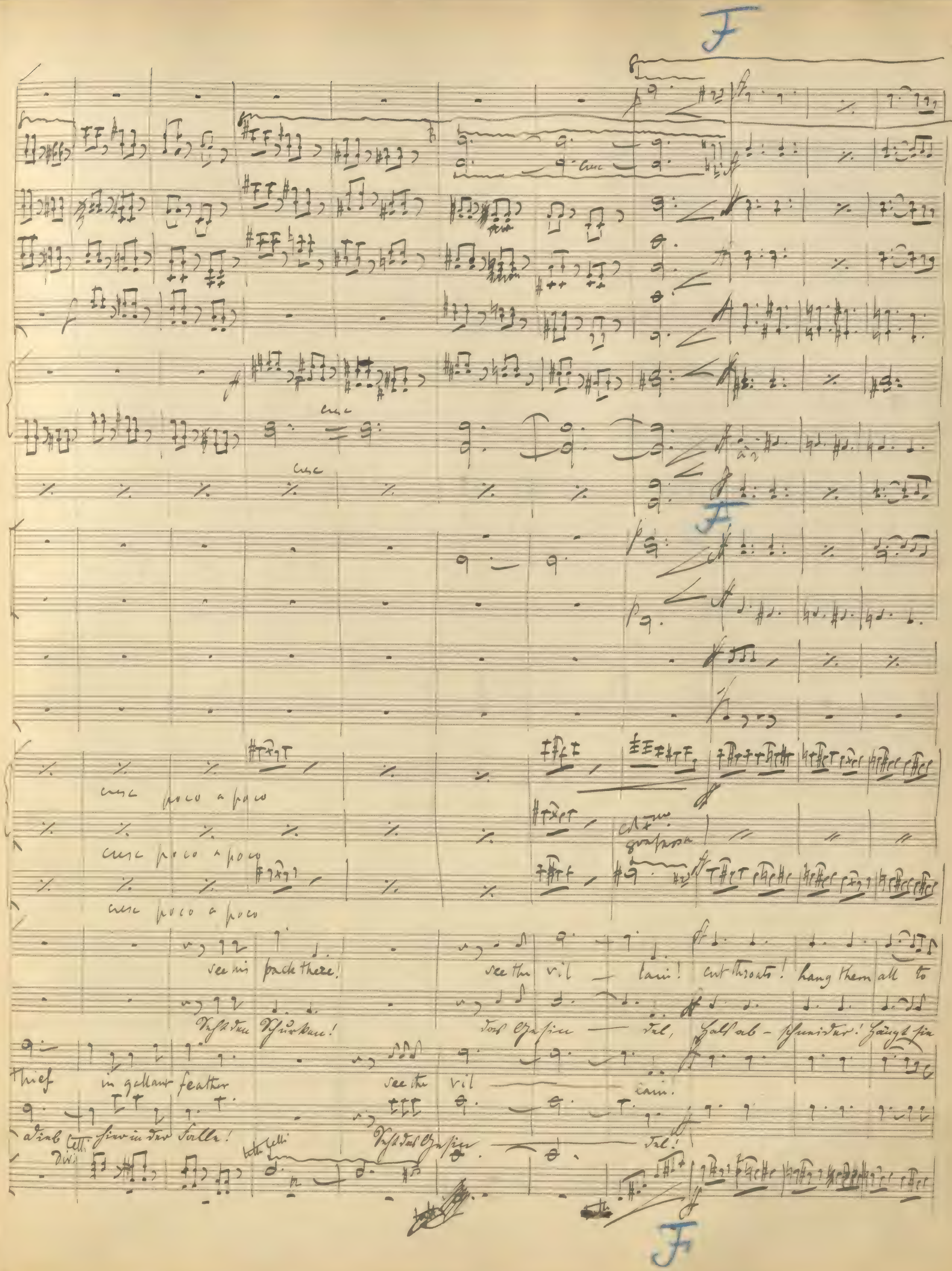

Muta in A
f
dim
cresc
jew-els!
He hath got my daugh-ter
fol-low, follow, follow, follow!
Was, Schmuck?
Er entführt meine Toch-ter!
(He hurries off L. some going with him)
(Er stürzt davon, Einige mit ihm.)
Sing
chasing
Chorus

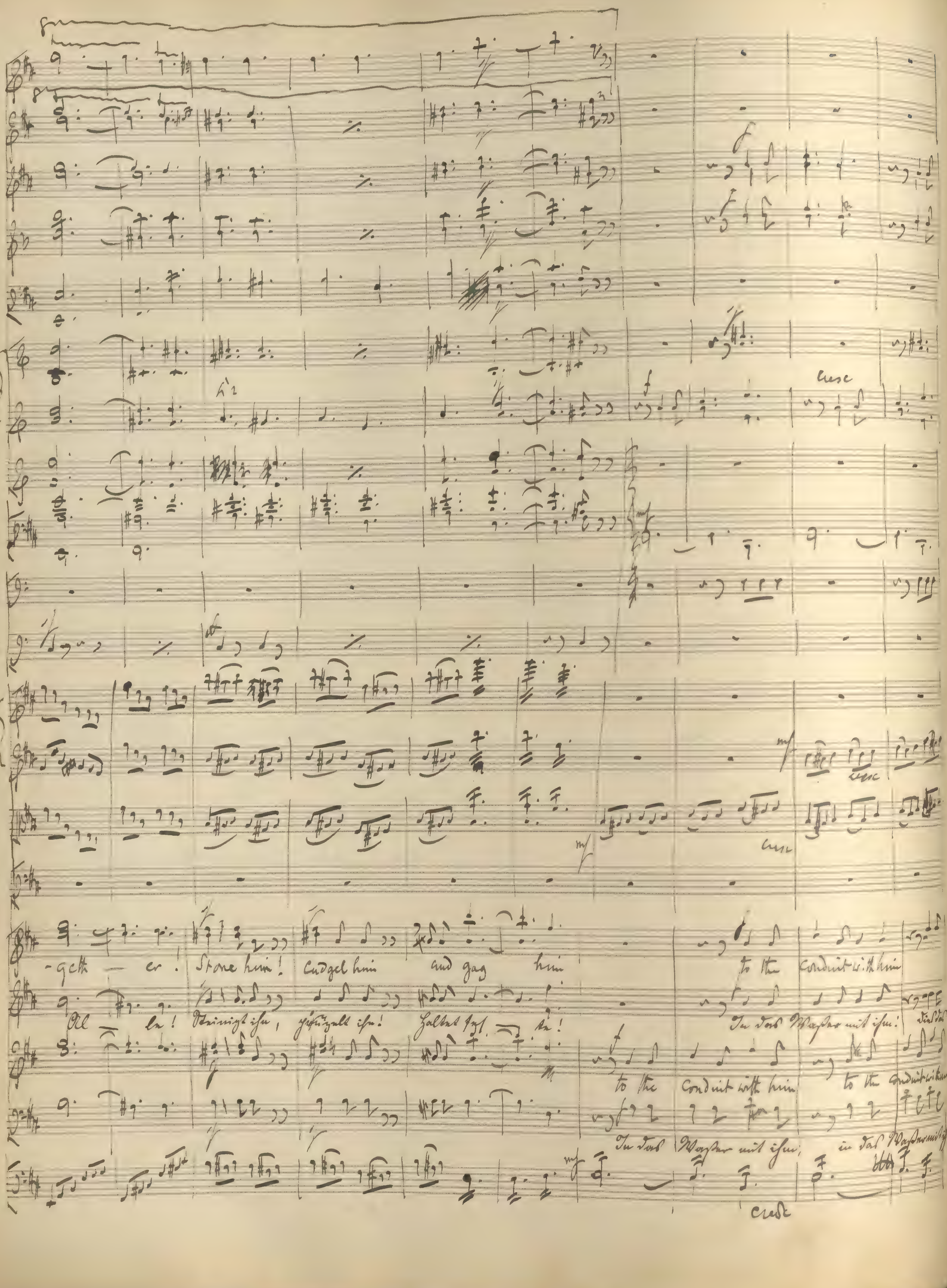

Ja, die Tochter! Habt kein Er-bar-men mit ihm, das ist
Ay his Daughter No mer-cy, quar-ter show him, This is
Said he daughter! Name the thief! No mer-cy quar-ter show him, this is outrage,
Sagt' er Tochter! Nennt den Dieb! Habt kein Er-bar-men mit ihm, das ist schändlich,

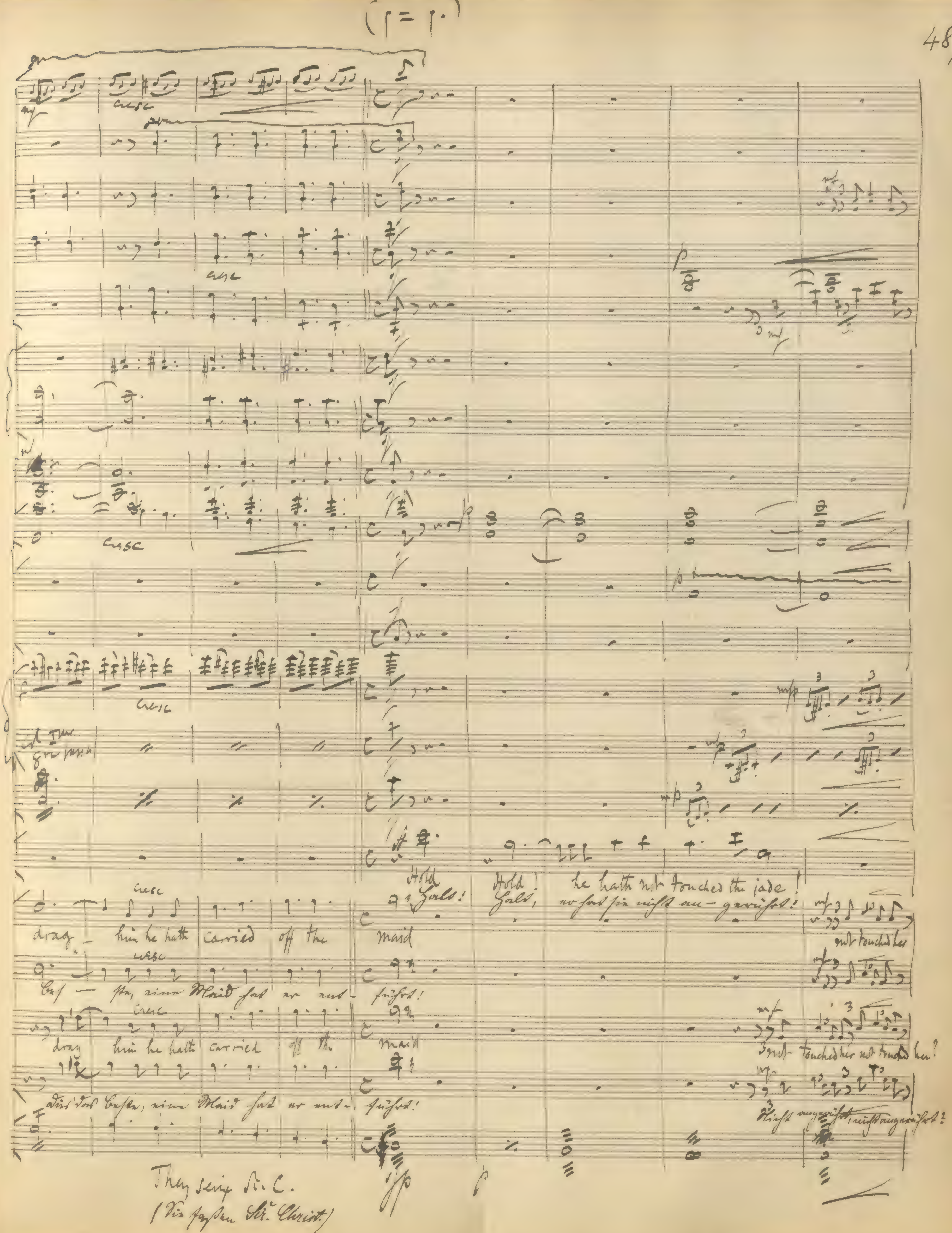

E
Alto Ten
Bass
Tymp
Piatti
Chorus
treason, treason, in our midst it creepeth, lurketh yet the thief, well rouse him.
treason,
E

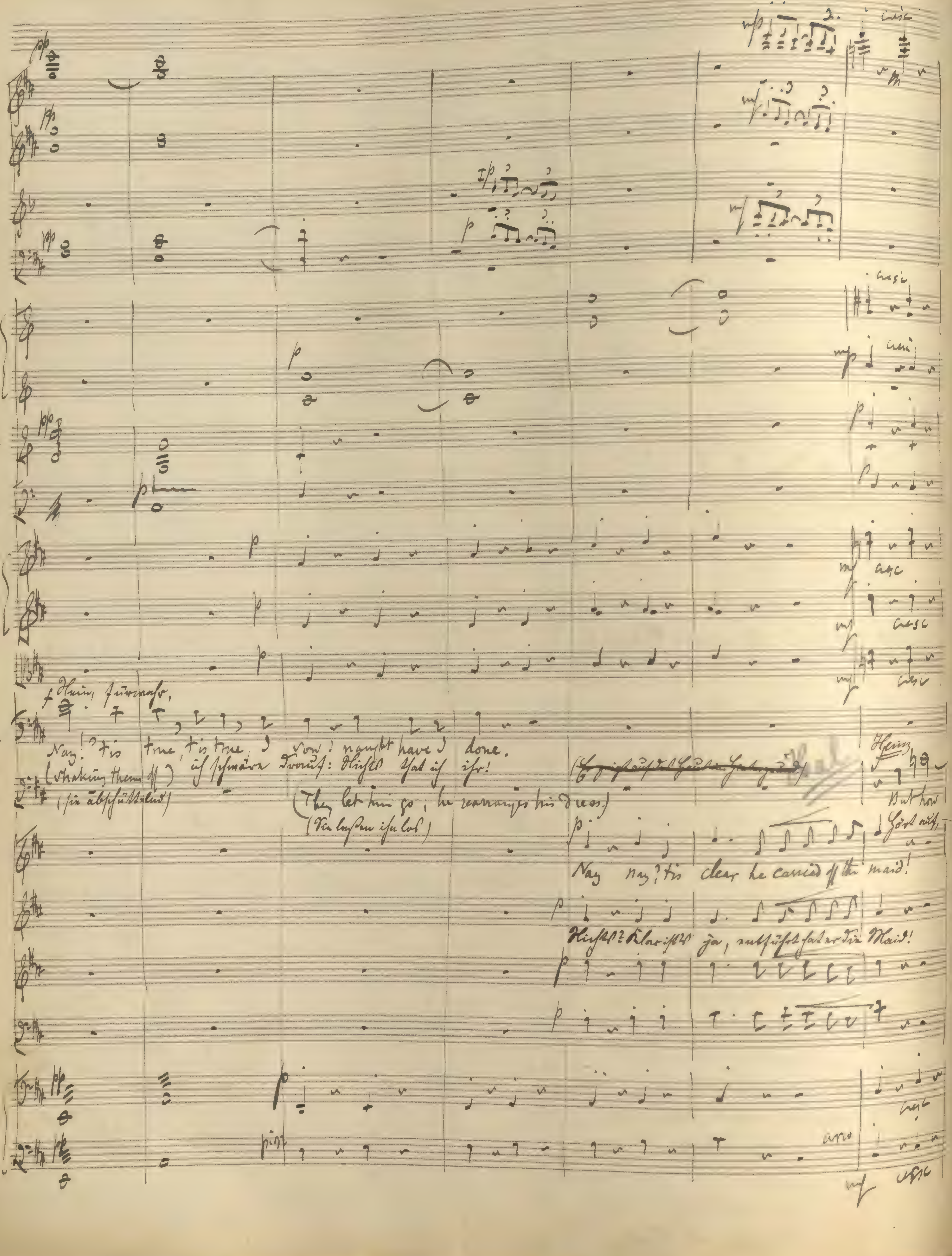

long-er sleep — eth, Silen brune was prompt to house — him
Who be-trays us?
house him he be-trays us.
We are undone,
gave him shelter
Cello

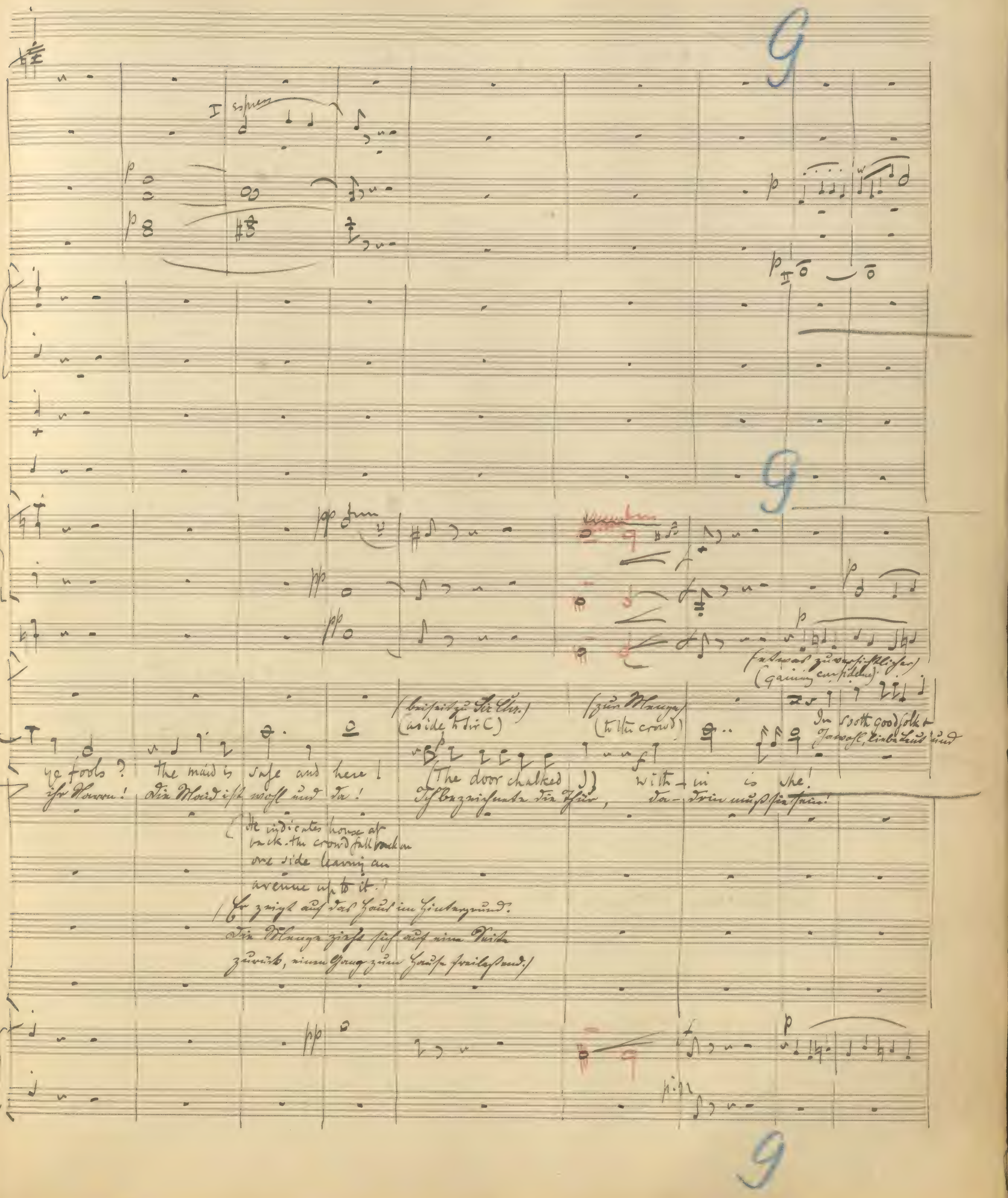

Chorus
(looking at Sir C. at whom some are pointing)
Who?
Wer?
Came from London? Send him back there.
This the coin that he pays us
This graybeard rogue from London!
(Sir C. is pushed to the front)

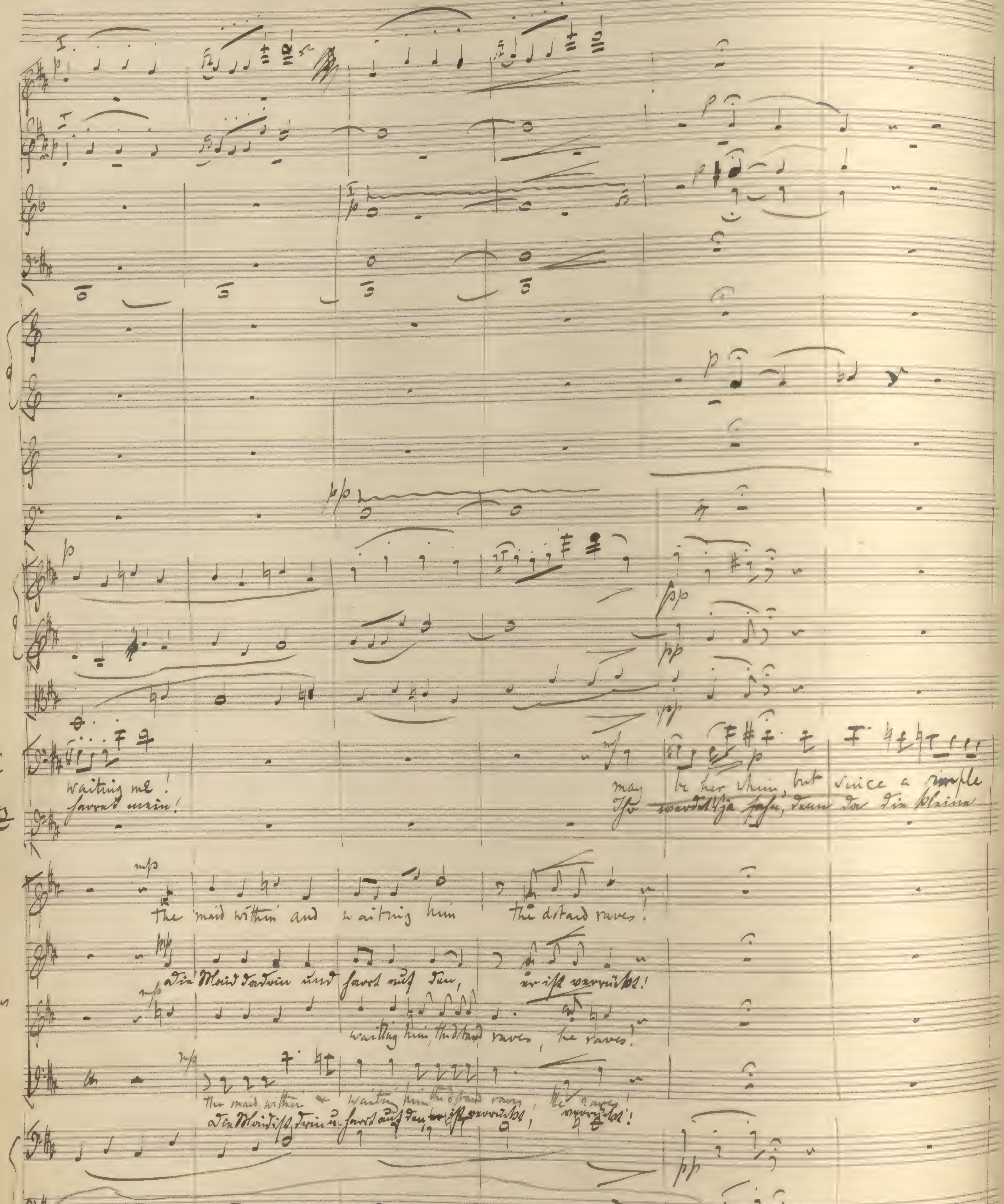

F
cresc poco a poco
see the vil — lain! cut throats! hang them all to
thief in gallant feather
see the vil — lain.


3 Pos:
Tymp
Piatti
Chorus
-geth — er! Stone him! Cudgel him and gag him
to the Conduit with him
In das Wasser mit ihm!
to the Conduit with him
cresc

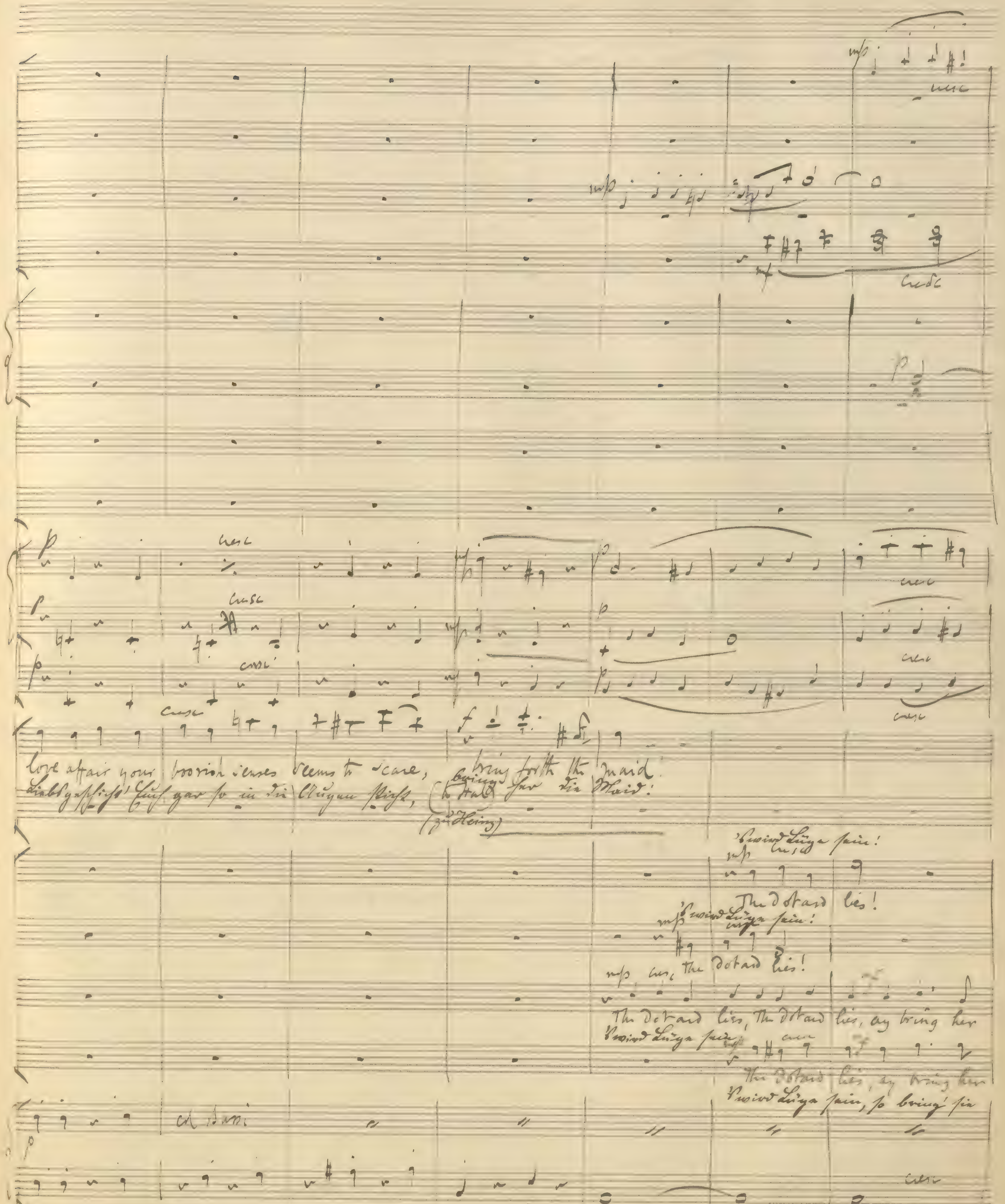

Hold! Halt!
Hold! Halt!
he hath not touched the jade!
er hat sie nicht an-gerührt!
not touched her
maid
maid
They seize Sir C.
(Sie fassen Sir Christ)

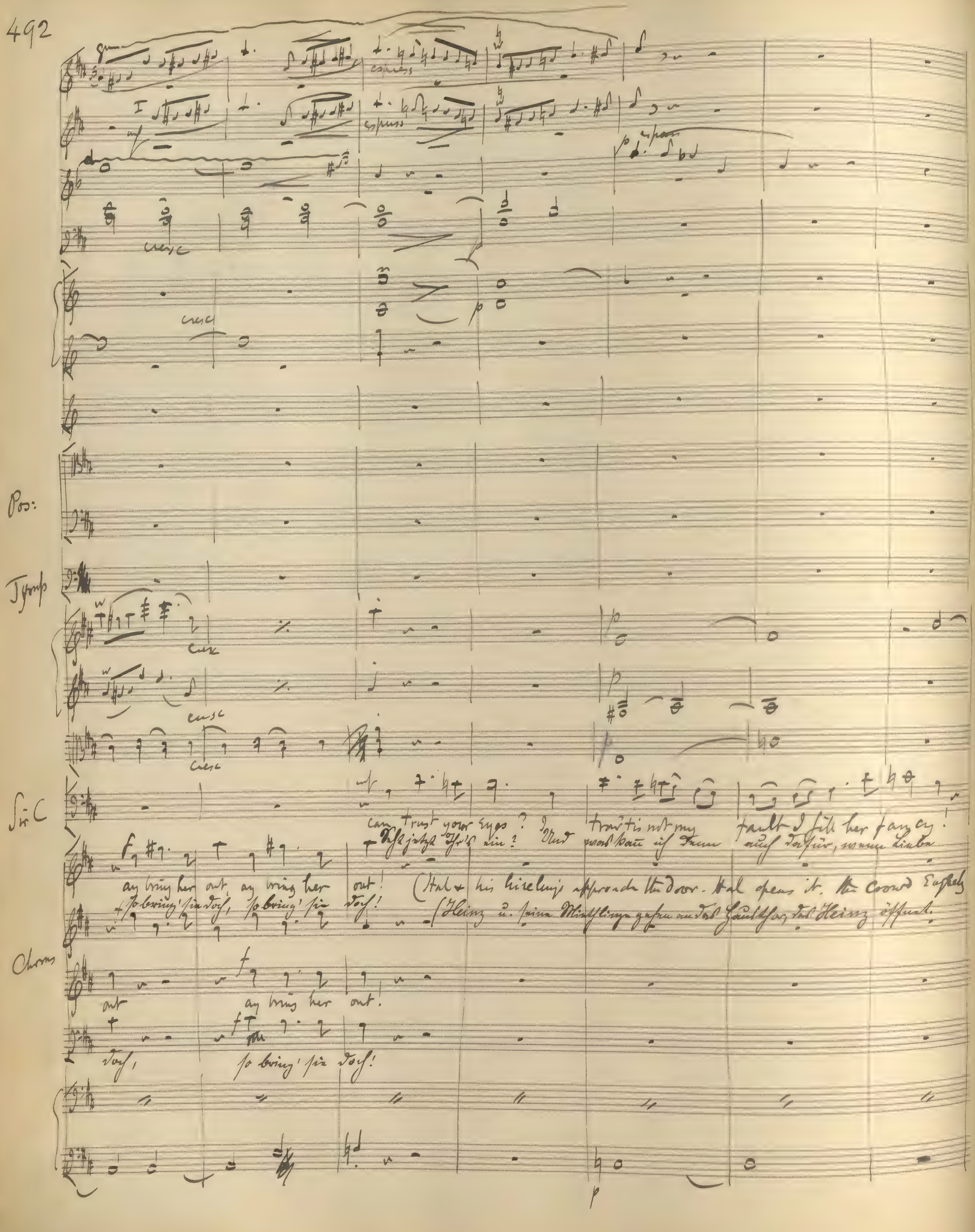

Tromb
Timp
Sir C.
Nay! 'tis true, 'tis true, I vow! naught have I done.
(shaking them off)
(They let him go, he rearranges his dress.)
Nay nay! 'tis clear he carried off the maid!
But how
Chorus
Celli
Bassi

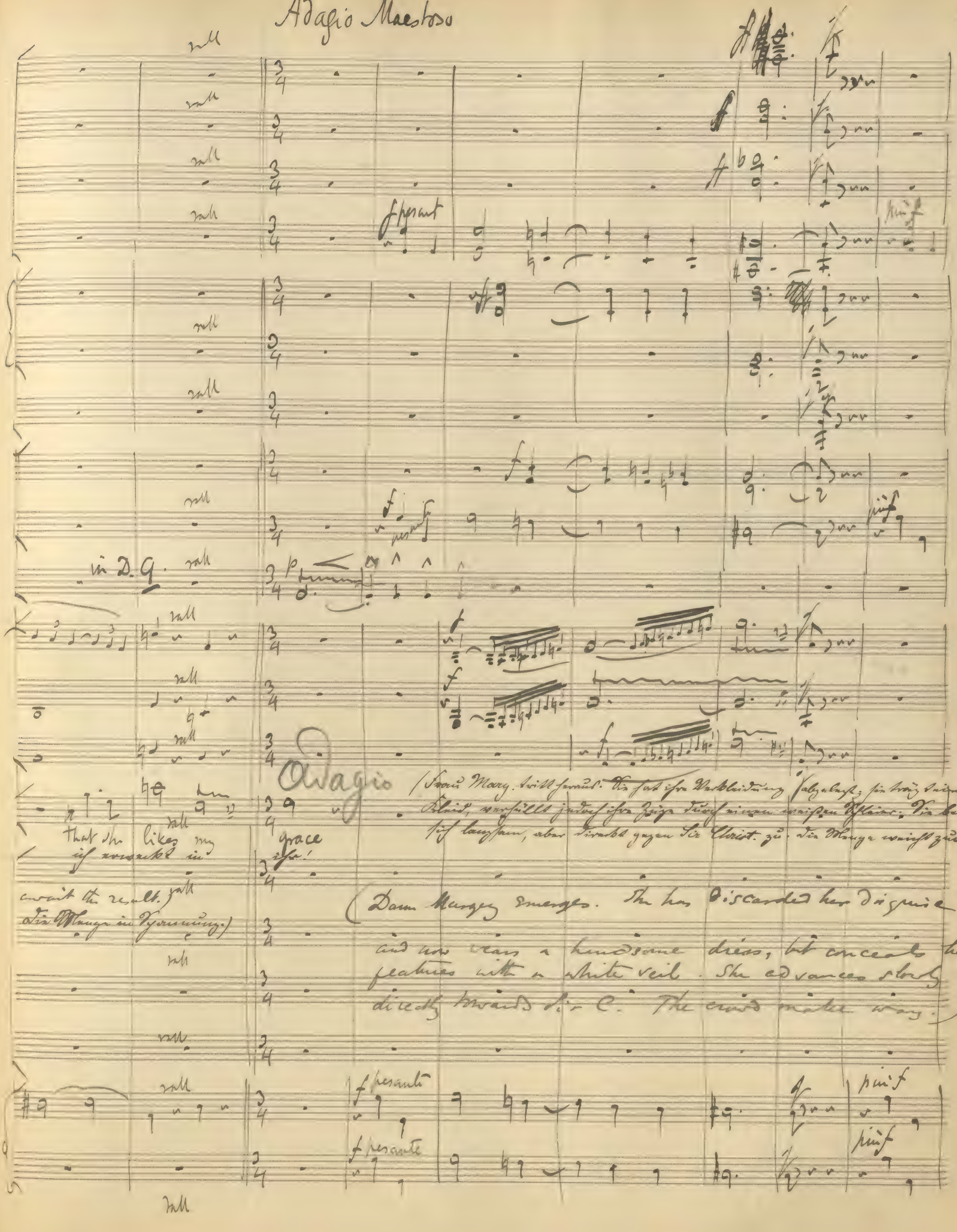

9
I espress.
(Etwas zuversichtlicher)
(Gaining confidence)
ye fools? The maid is safe and here!
ihr Narren! Die Maid ist wohl und da!
(beiseite zu Dr. Chr.)
(aside to Dr. C)
(The door chalked I) with-in is she!
Ich bezeichnete die Thür, da-drin muss sie sein!
(zur Menge)
(to the crowd)
In sooth goodfolk
Jawohl, liebe Leut und
(He indicates house at back. the crowd fall back on one side leaving an avenue up to it.)
(Er zeigt auf das Haus im Hintergrund. Die Menge zieht sich auf eine Seite zurück, einen Gang zum Hause freilassend.)

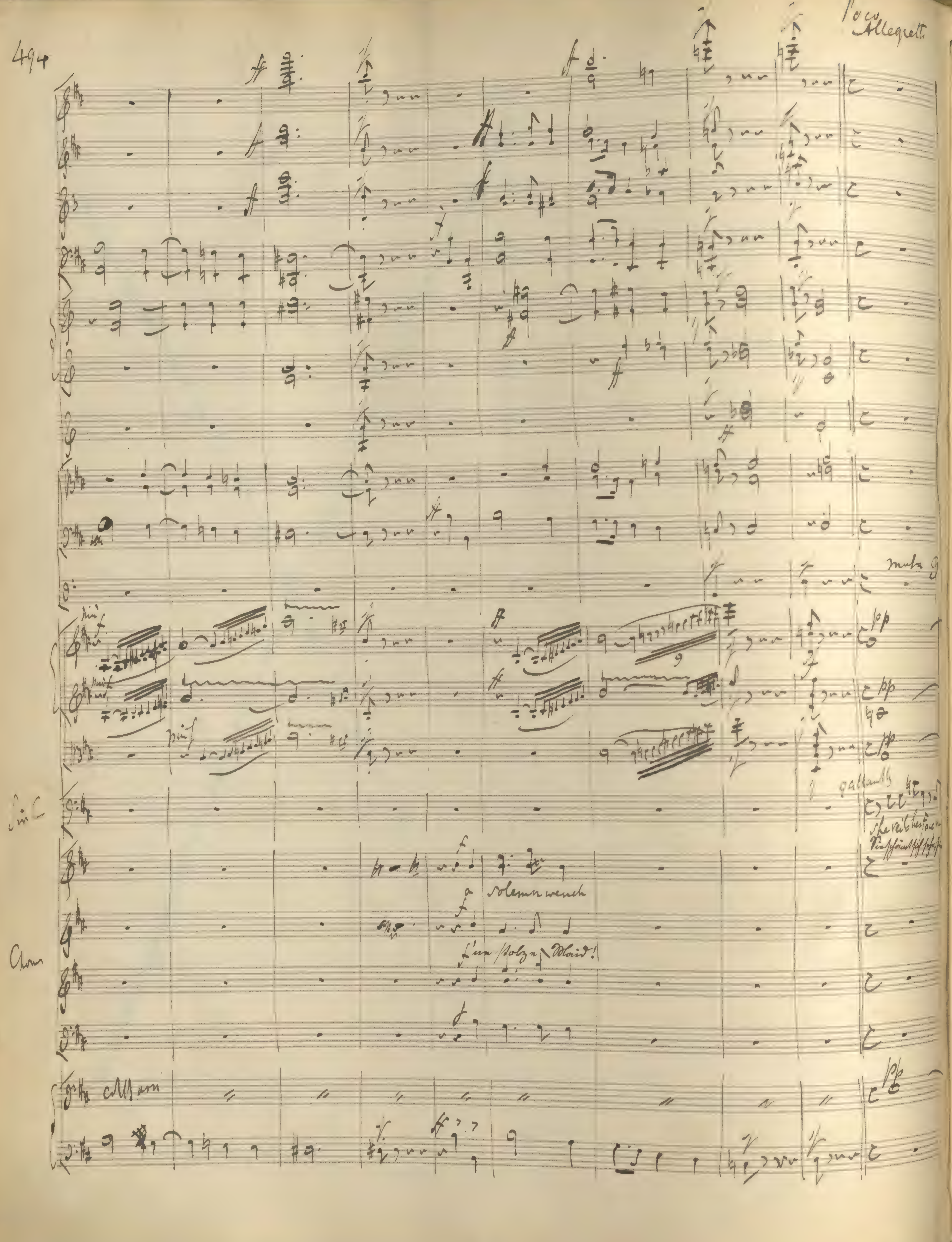


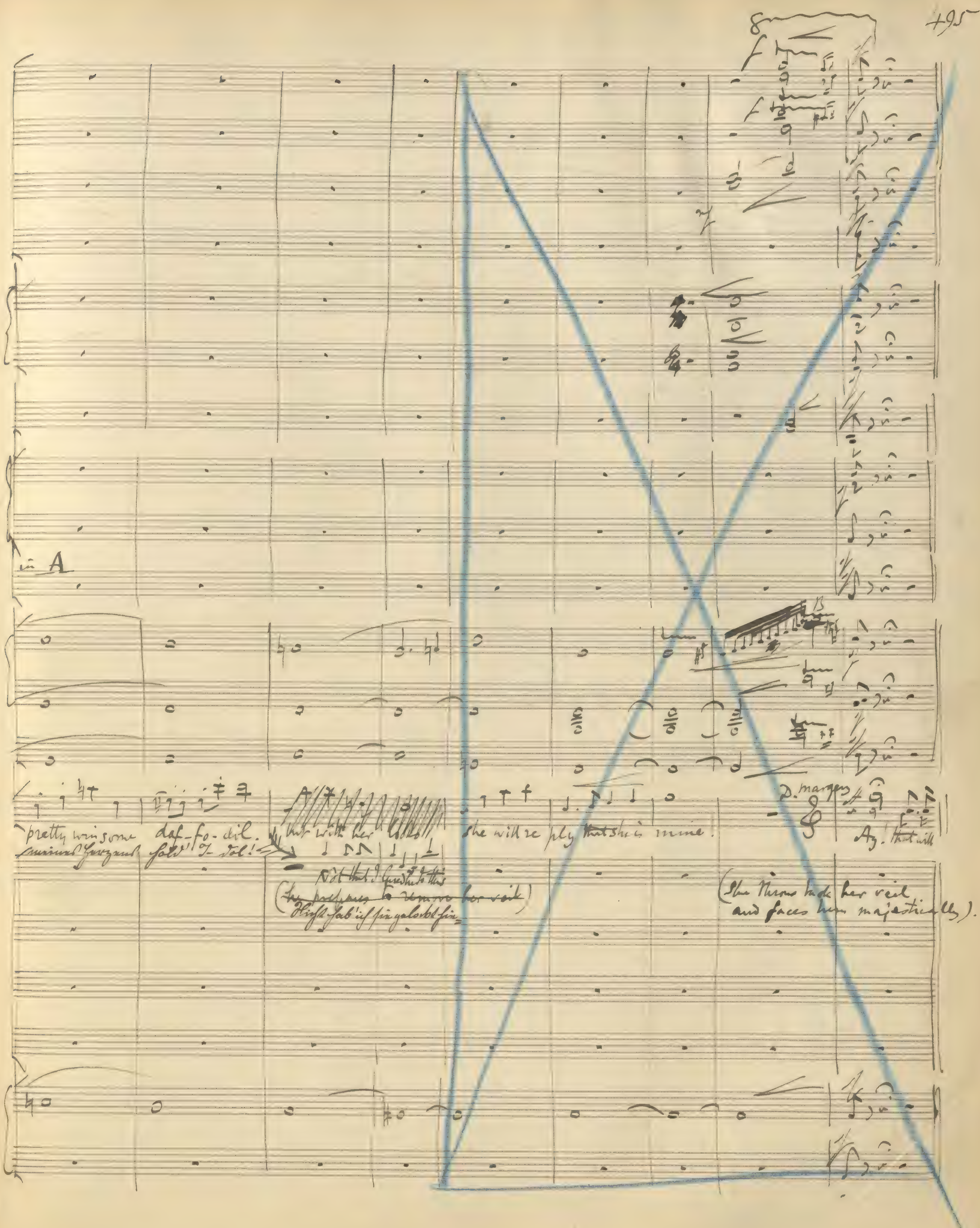
Chorus
The maid within and waiting him the dotard raves!
waiting him, the dotard raves, he raves!
the maid within & waiting him the dotard raves, he raves!
waiting me!
may be her chum, but since a simple

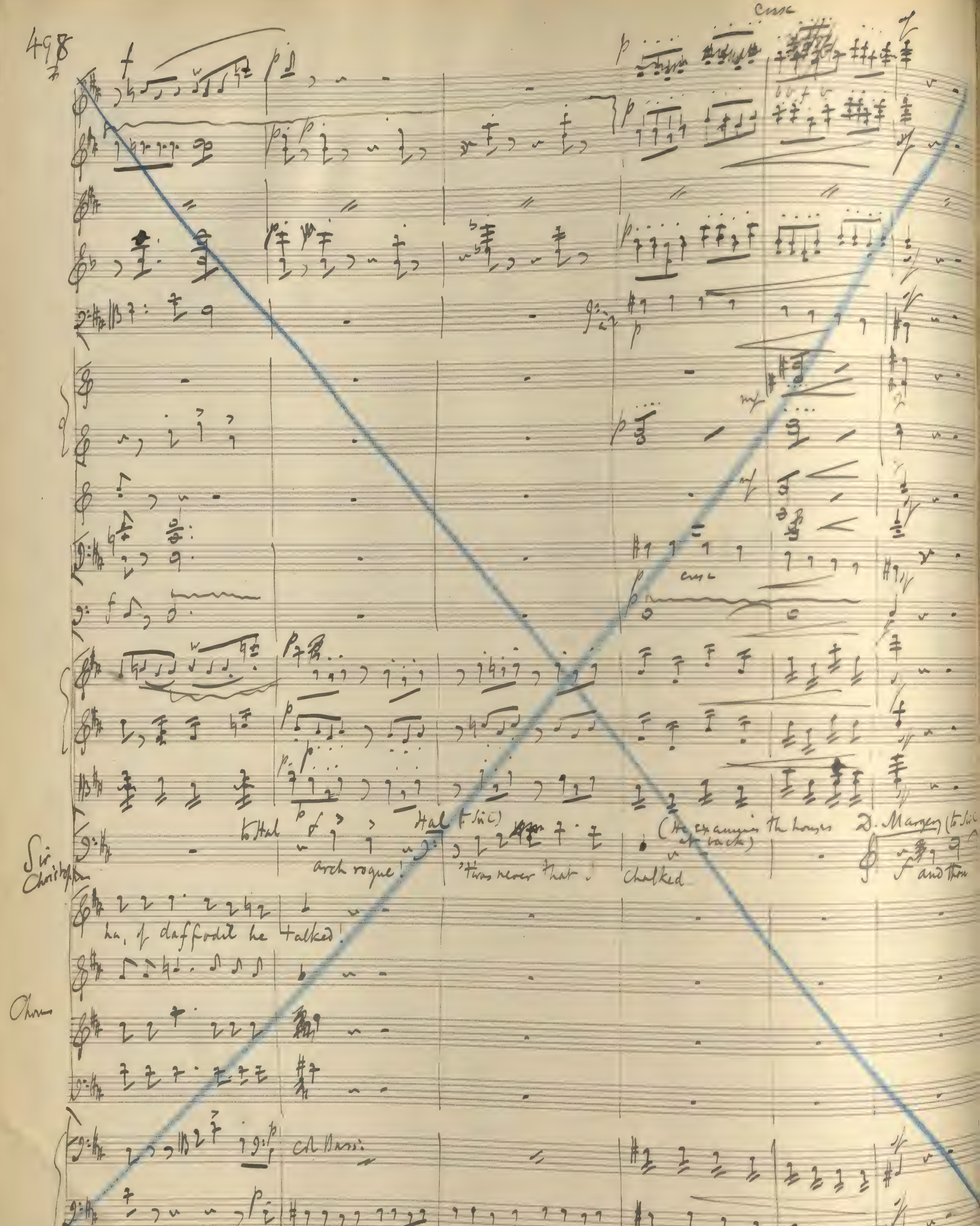

love affair your boorish senses seems to scare, bring forth the maid
The dotard lies!
The dotard lies, the dotard lies, ay bring her
The dotard lies, ay bring her

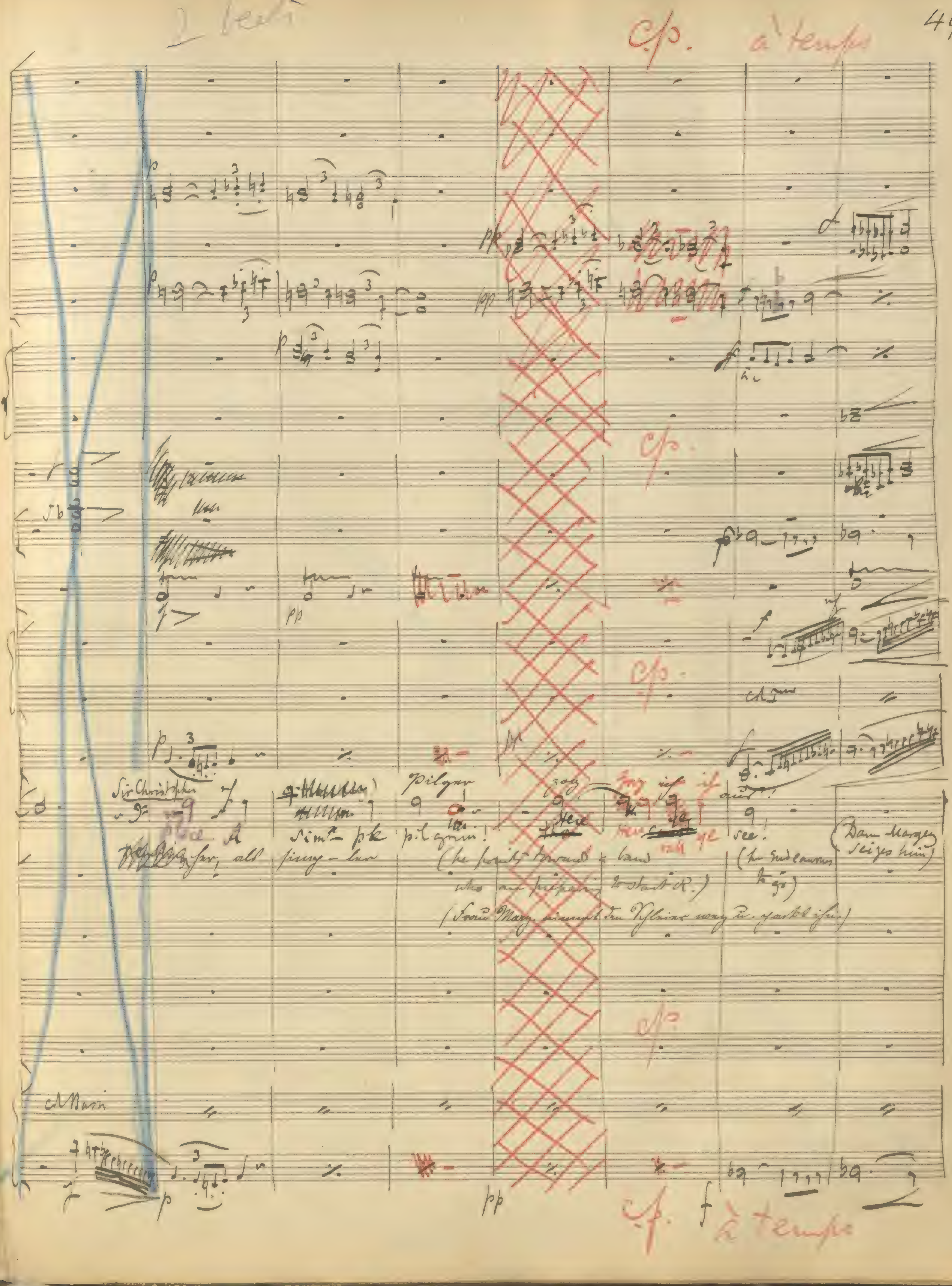

Pos:
Timp
Sir C
can trust your eyes?
true 'tis not my fault I fill her fancy!
ay bring her out, ay bring her out!
so bring' sie doch, so bring' sie doch!
(Hal & his hirelings approach the door. Hal opens it. The Crowd
(Heinz u. seine Miethlinge gehen an das Hausthor, das Heinz öffnet.
Chorus
ay bring her out!
so bring' sie doch!

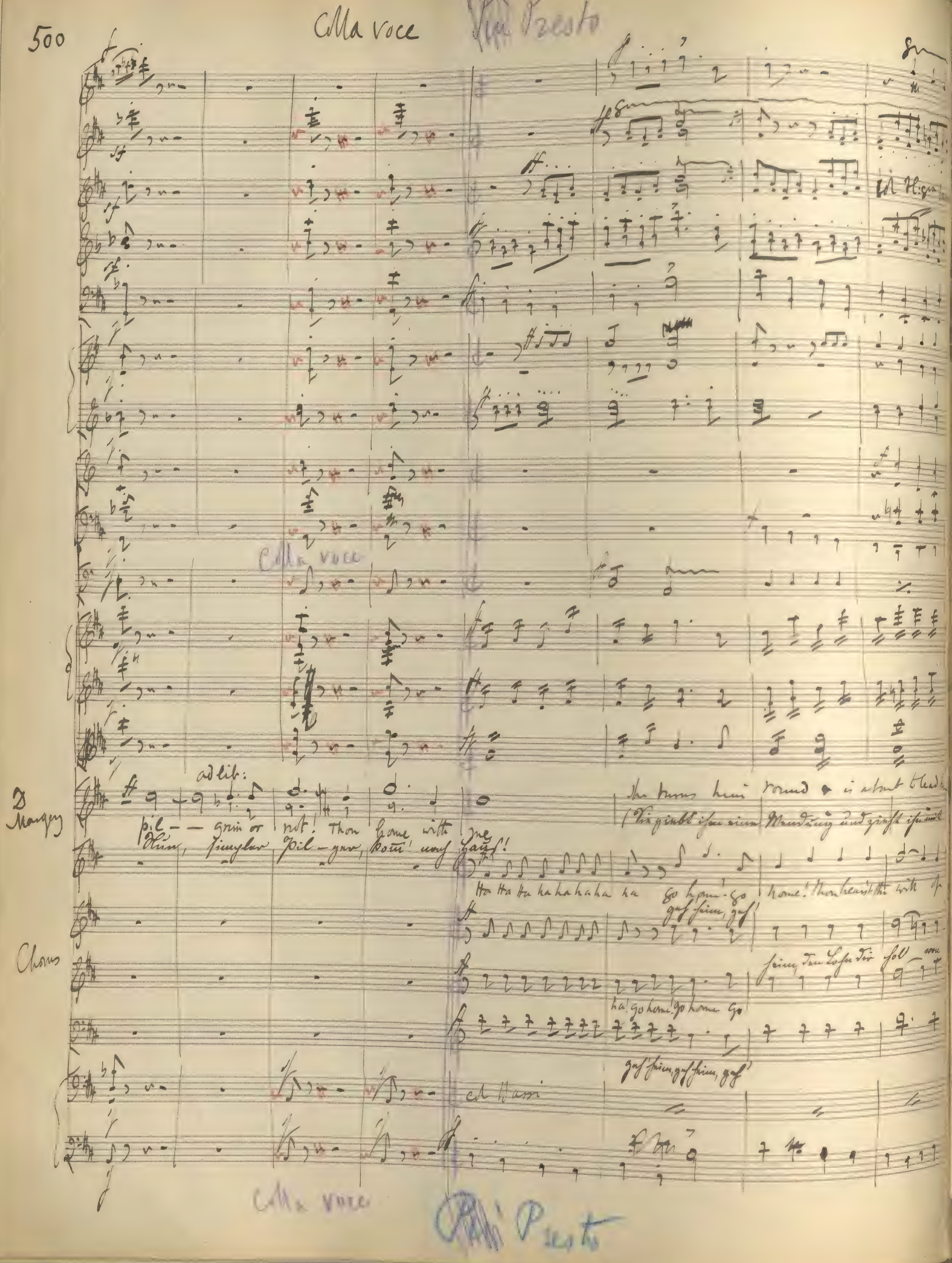

Adagio Maestoso
rall
in D. G.
f pesant
Adagio
grace
that she likes my
await the result.)
(Dam Margery emerges. She has discarded her disguise
and now wears a handsome dress, but conceals her
features with a white veil. She advances slowly but
directly towards Sir C. The crowd makes way.)
sich langsam, aber direkt gegen Sir Christ. zu. Die Menge weicht zurück.)
f pesante
più f

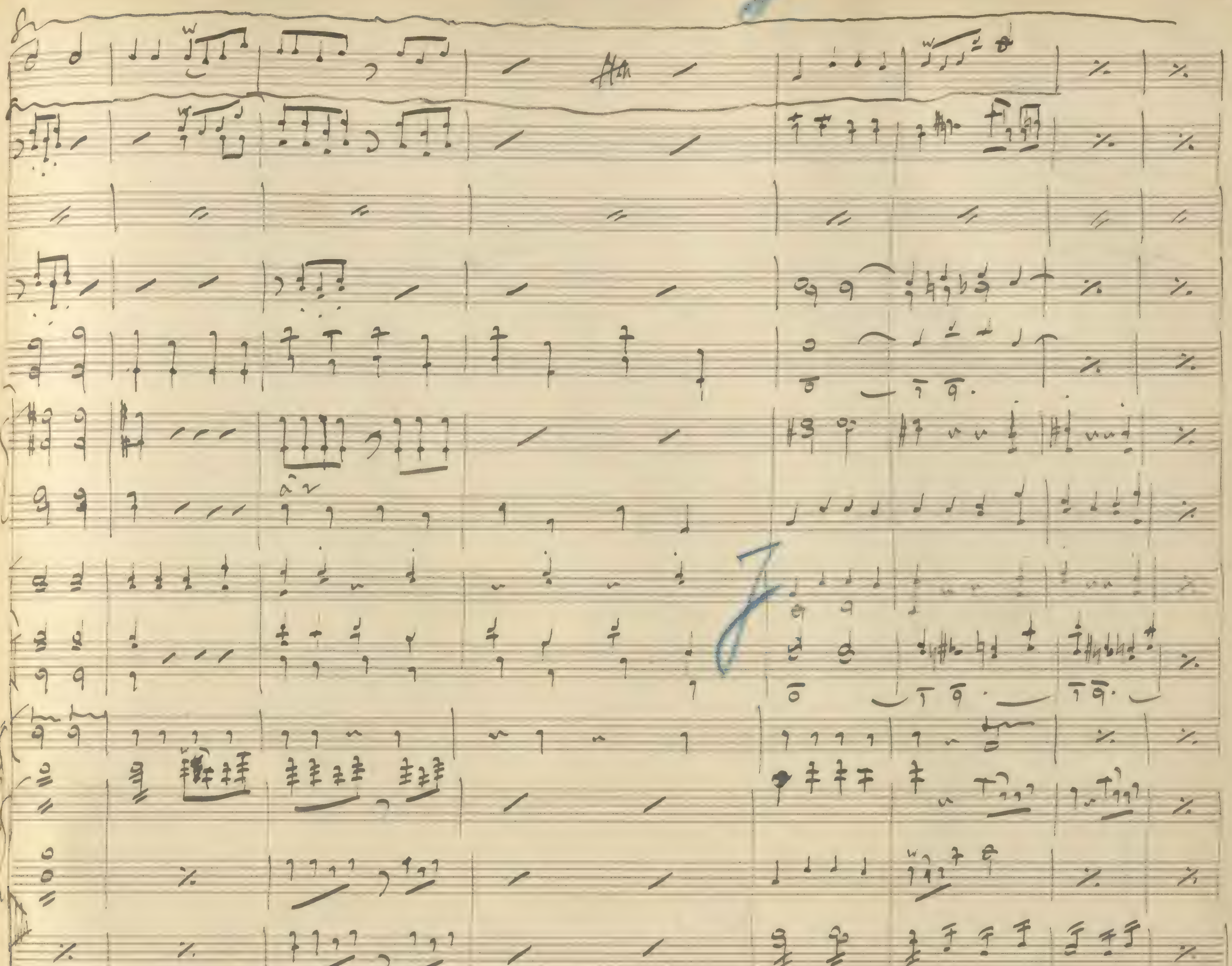

Poco Allegretto
muta G
solemn weich
Ein' stolze Maid!


A
pretty winsome daf-fo-dil.
She will re ply that she is mine.
D. margery
Ay! that will
(She throws back her veil
and faces him majestically).


cresc
Sir Christopher
Chorus
to Hal
arch rogue!
Hal (to Sir)
'Twas never that
(He examines the houses at back)
Chalked
D. Margery (to Sir)
and thou
ha, of daffodil he talked!
col Bassi

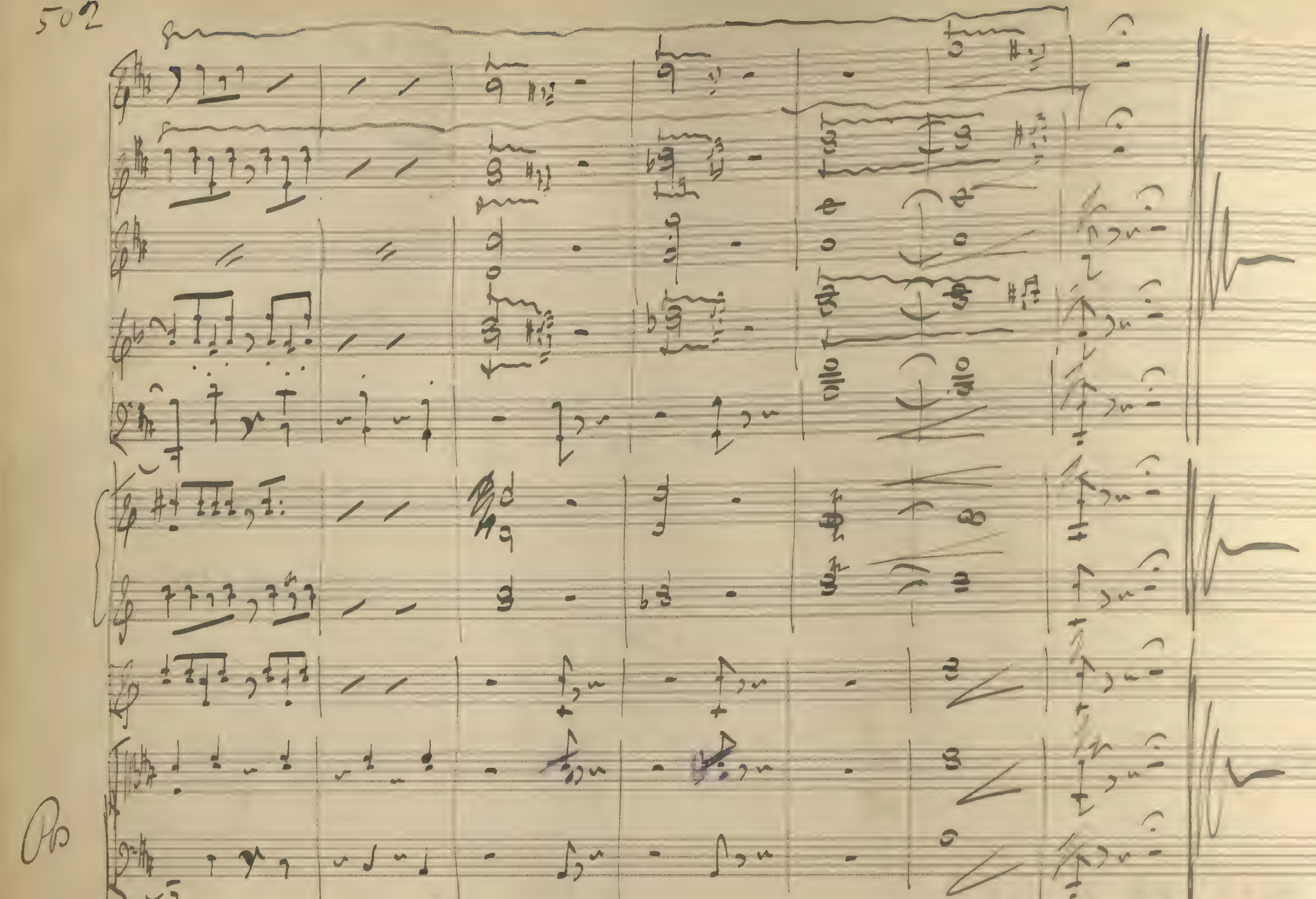

Sir Christopher
Pilgrim
see!
(Dame Margery seizes him)
à tempo


Colla voce
Più Presto
ad lib:
pil — grim or not! Thou home with me
Ha Ha Ha hahahaha ha go home go
home!
She turns him round & is about to lead him
Chorus
ha! go home! go home go
Colla voce
Più Presto



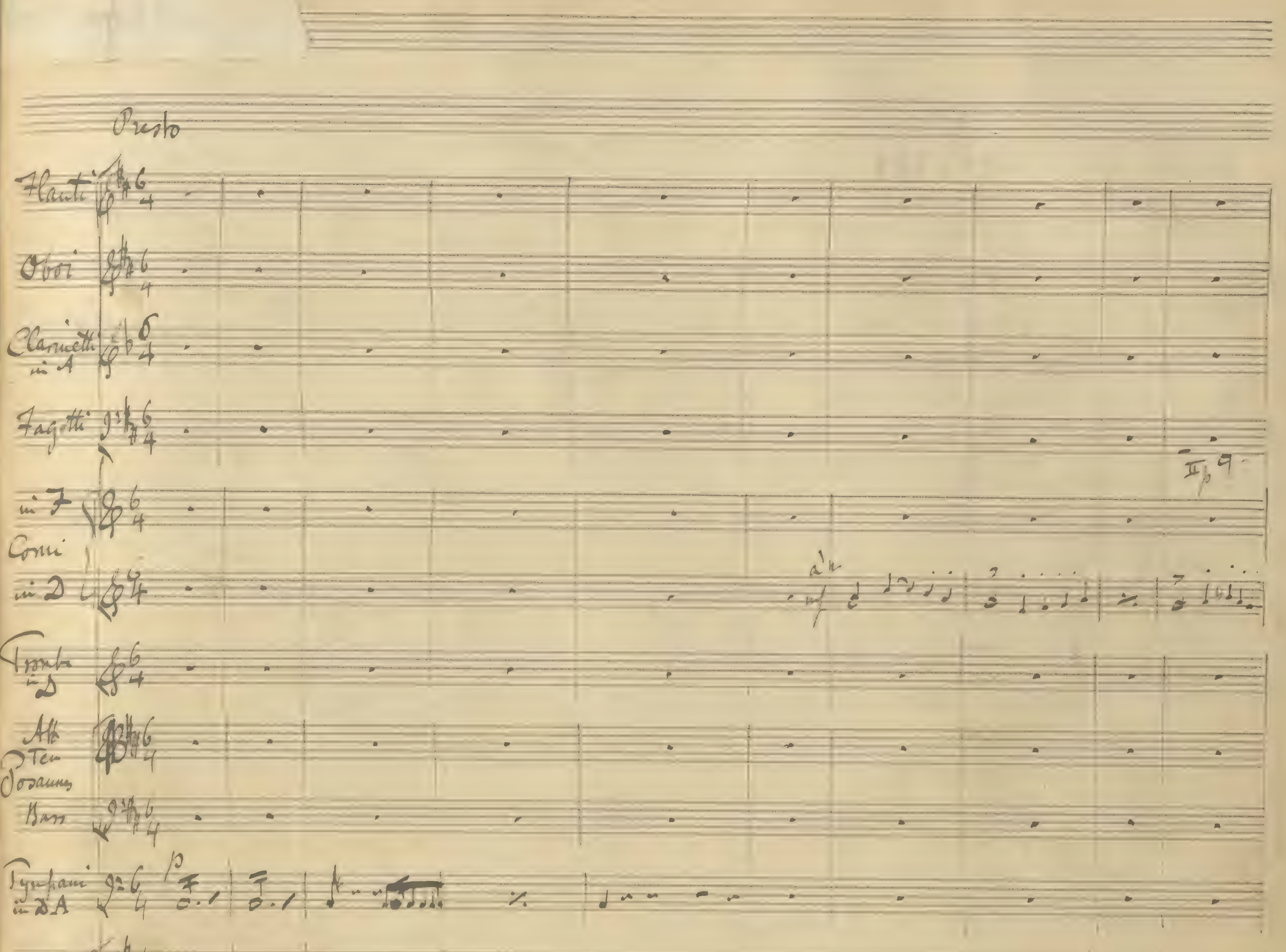
(The curtain falls.)
(Vorhang fällt.)

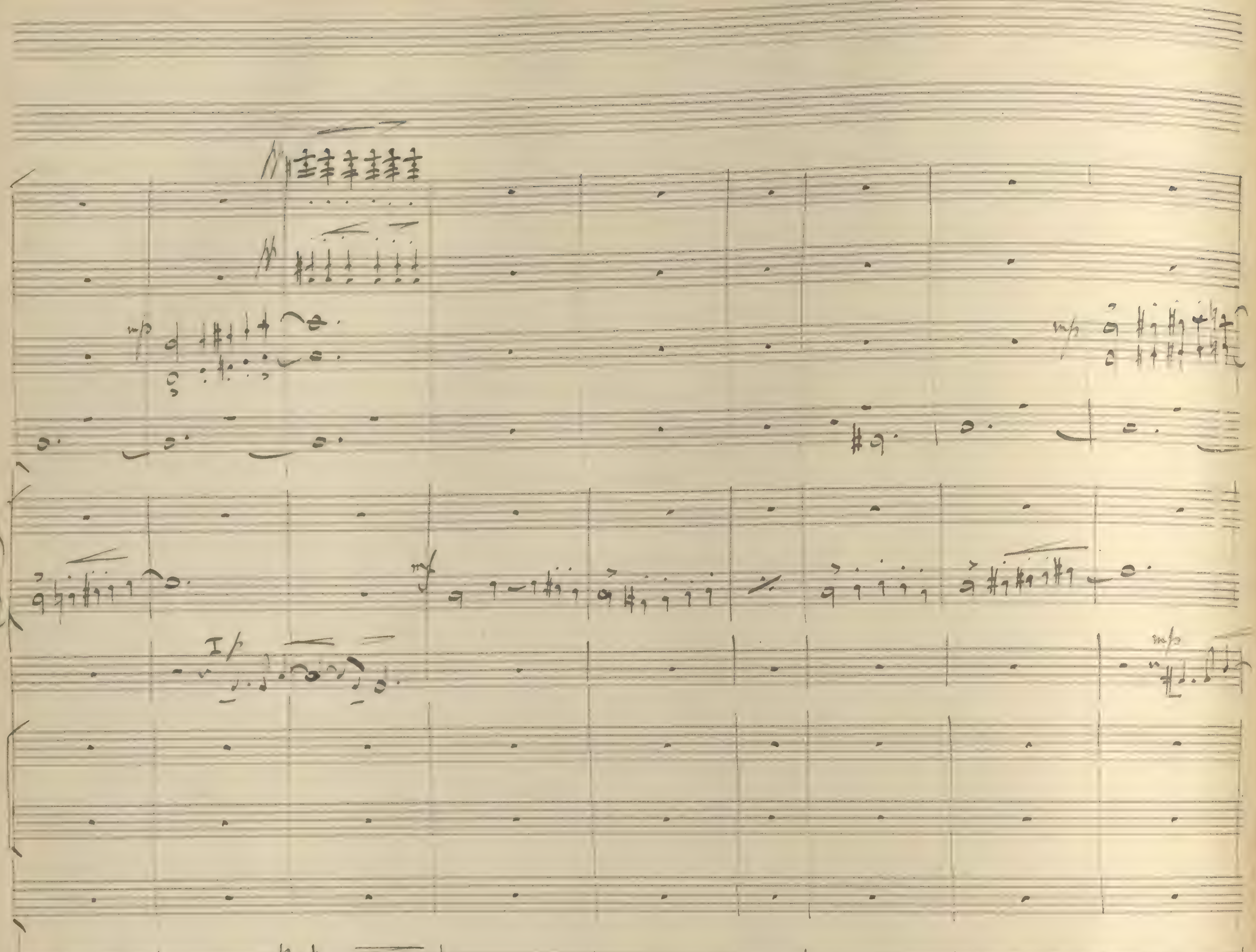
The Curtain falls

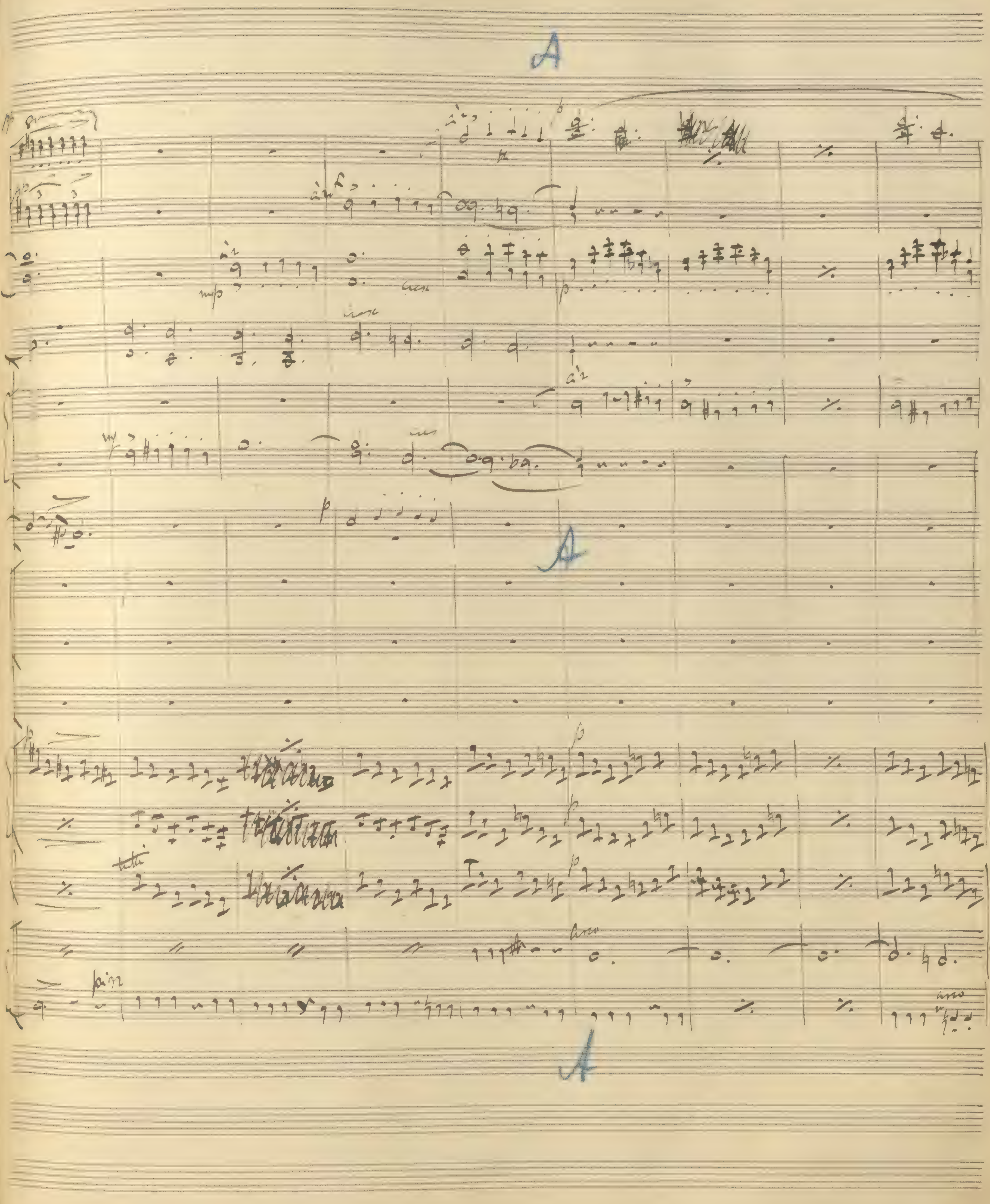


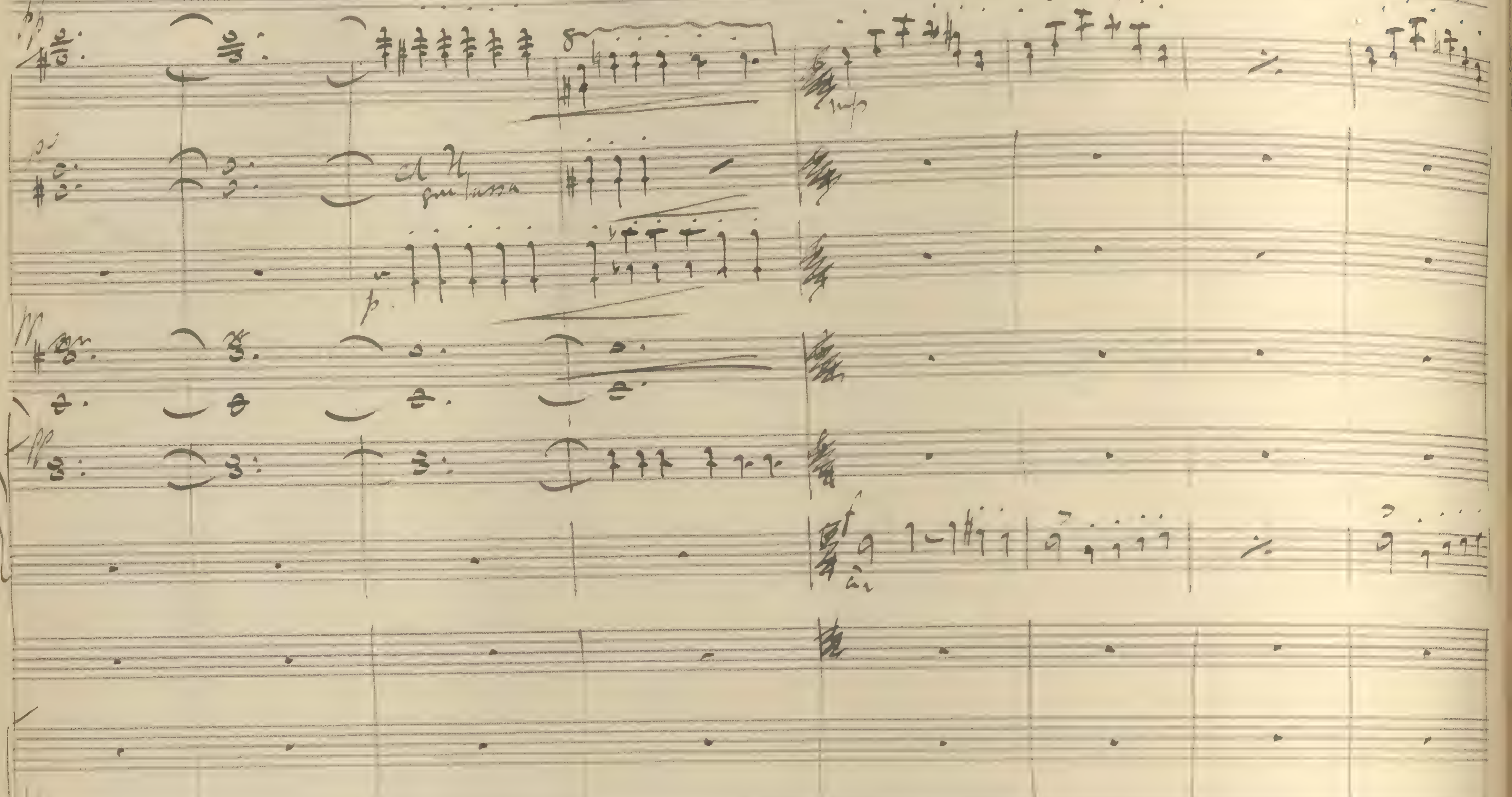
C V Stanford

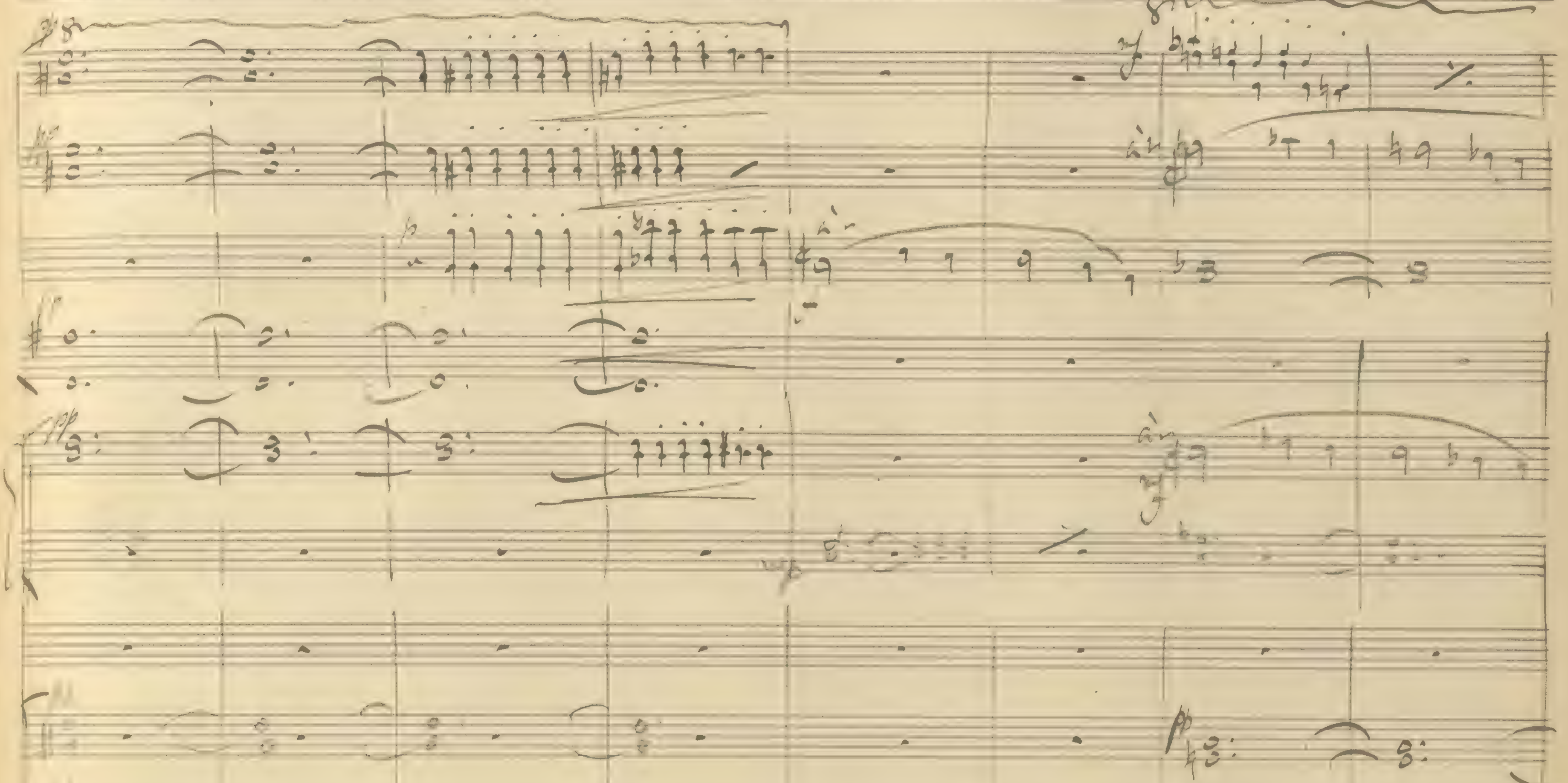
begun August 13. 1883
finished September 16. 1883.

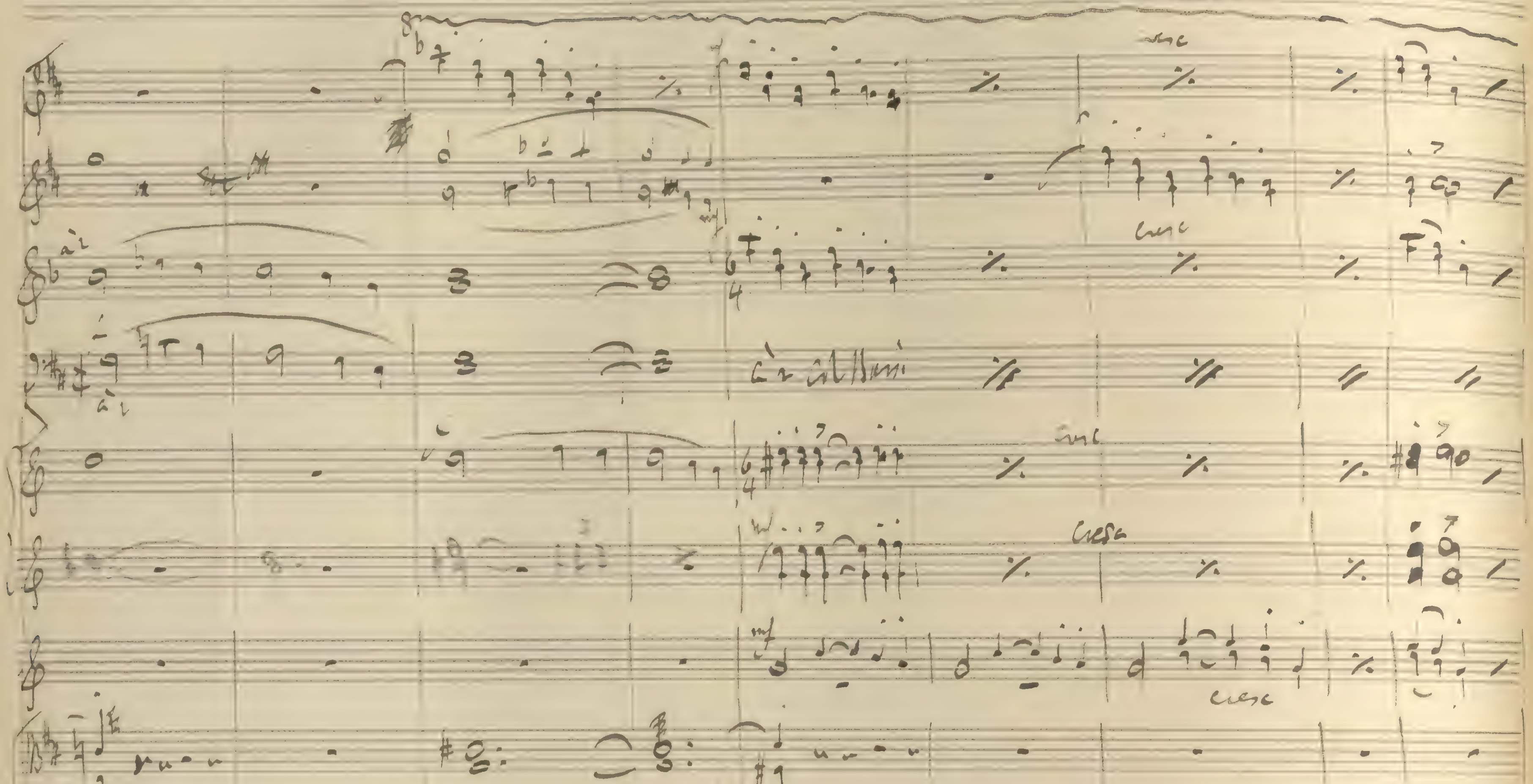

Presto
Flauti
Oboi
Clarinetti in A
Fagotti
in F
Corni
in D
Tromba in D
Alto
Tenor
Posaune
Bass
Tympani in D A
I
Violini
II
Viole
divisi
pp
Celli
pizz
C. Bassi
pizz
p

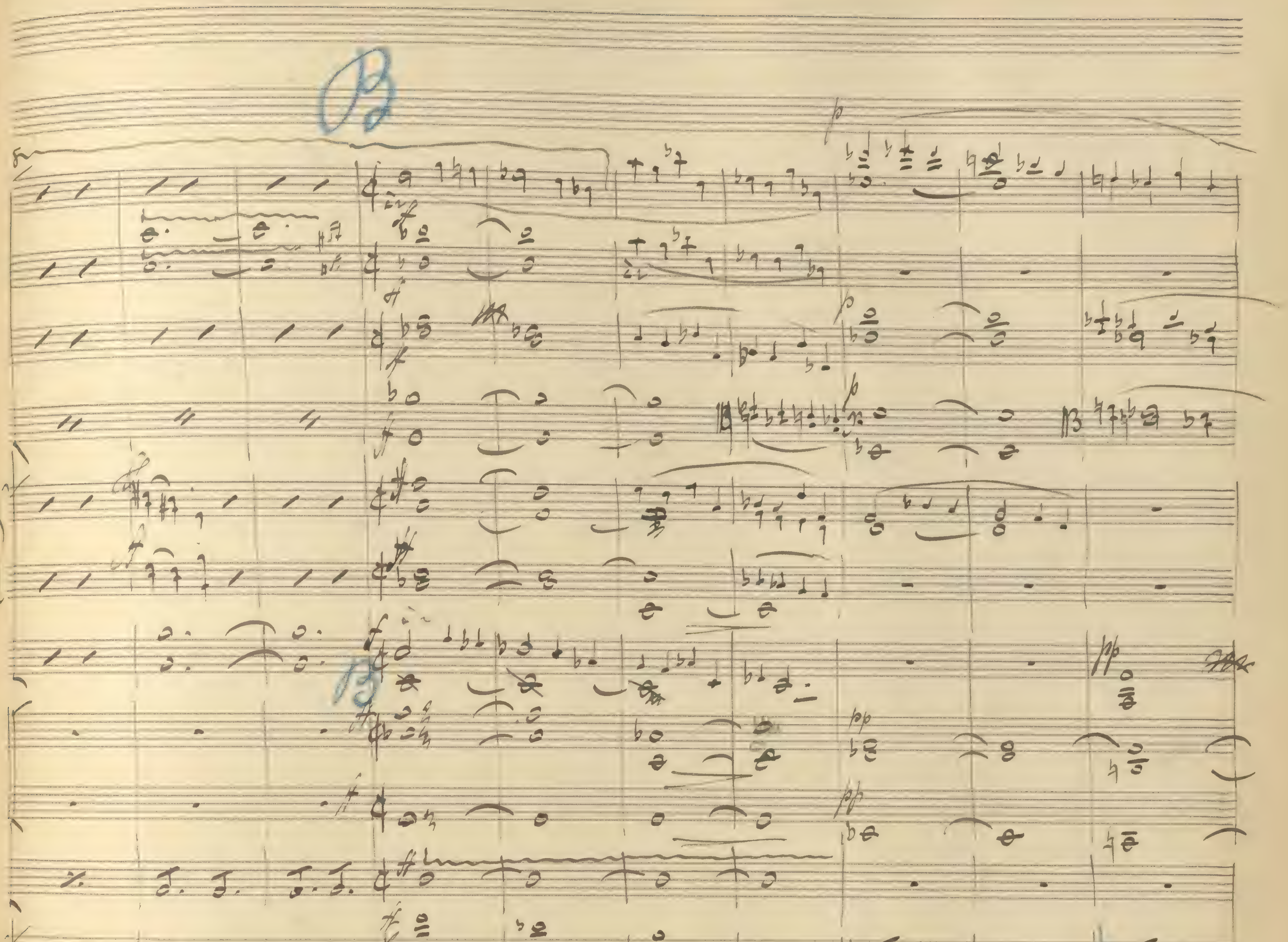

mp
mf
p
arco
pizz

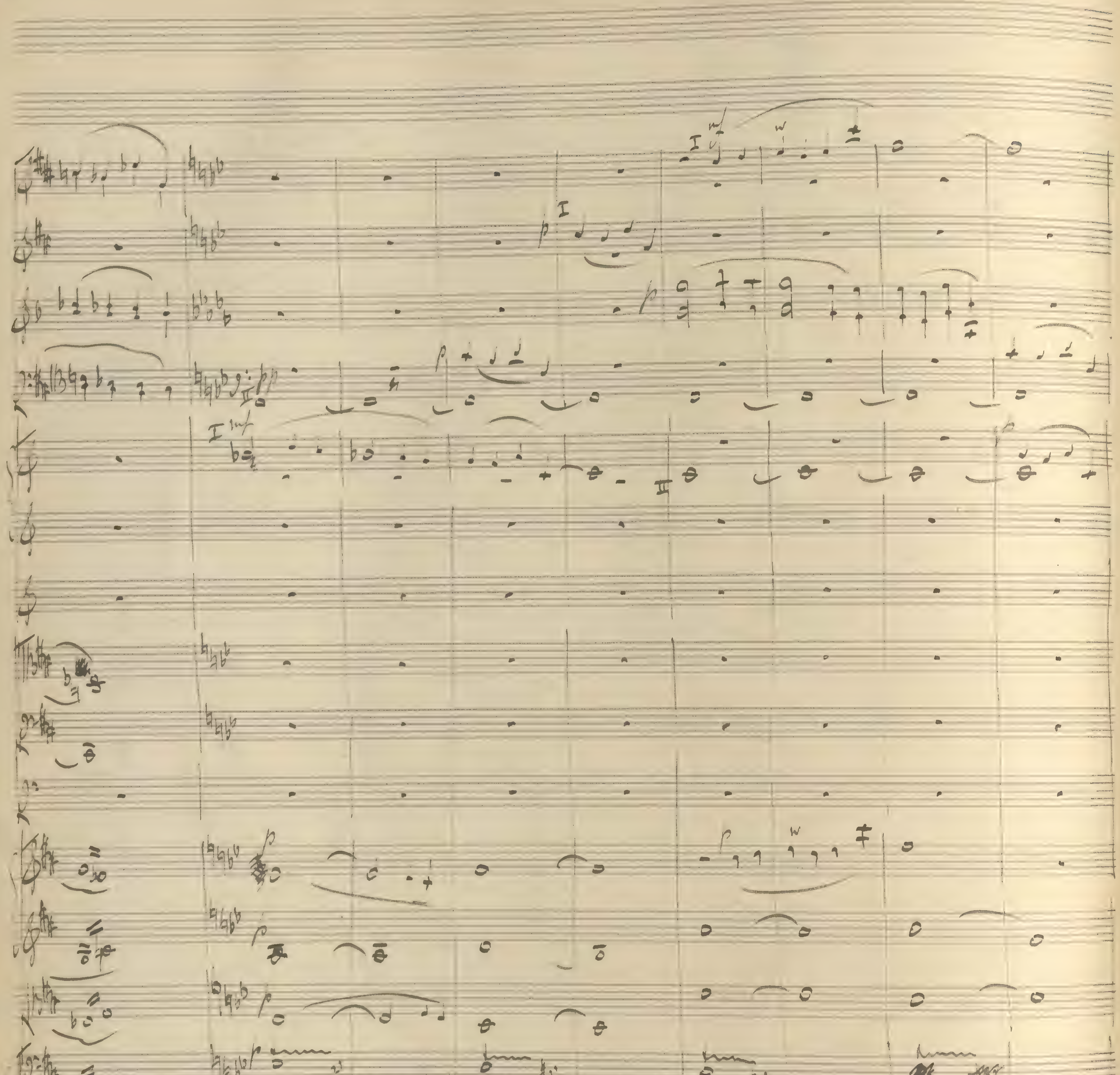

A
A
A

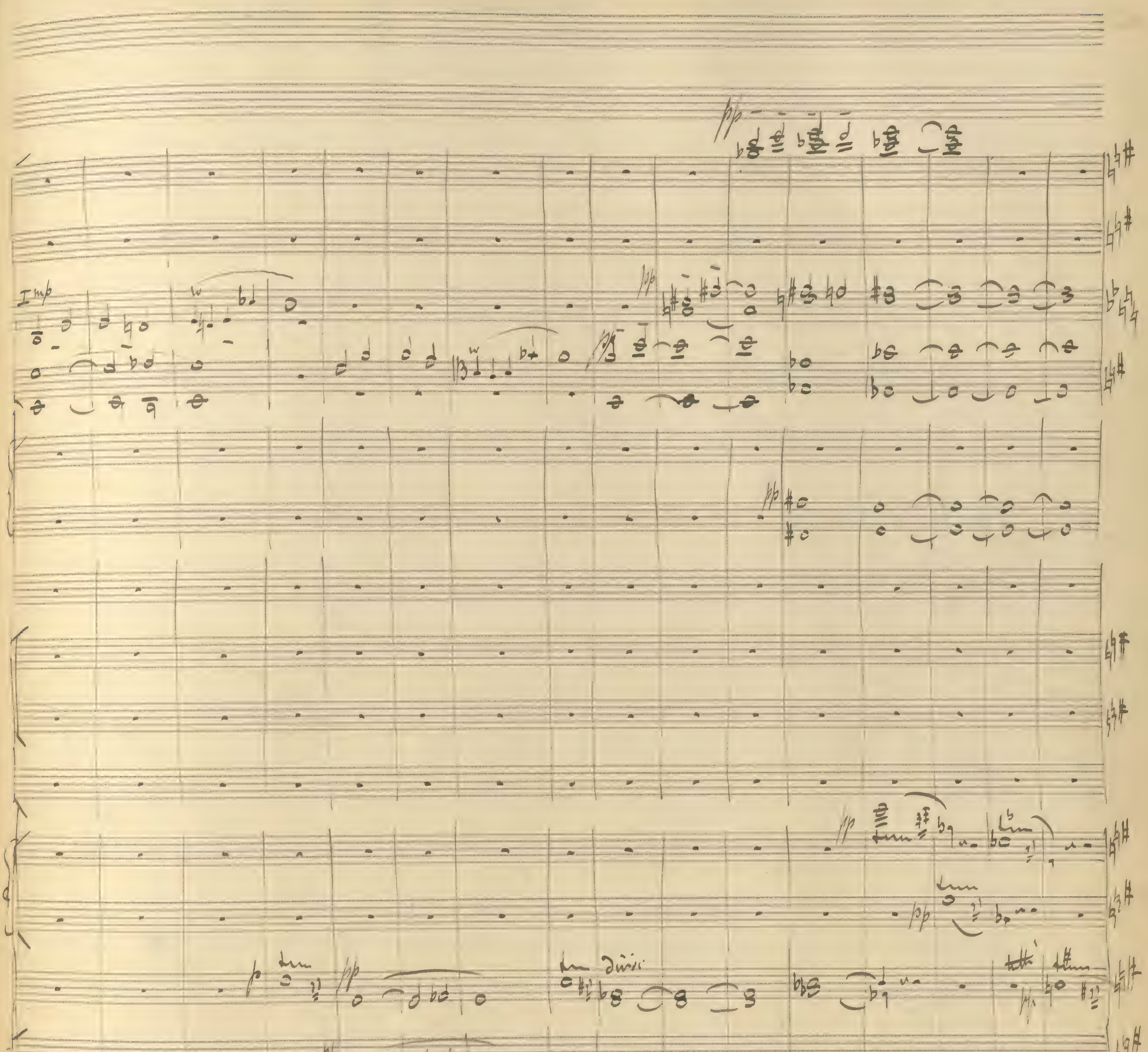

mf stacc.
p
pp


8
mf stacc.
pp
p
mp
(o = o.)


cresc

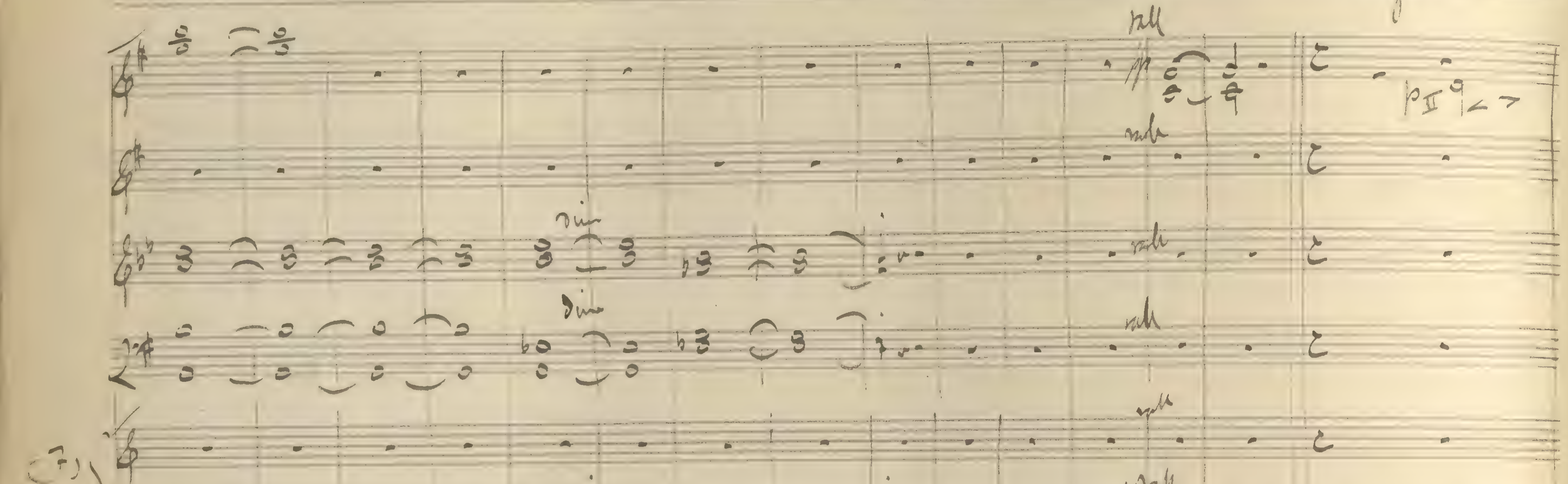

B




Divisi

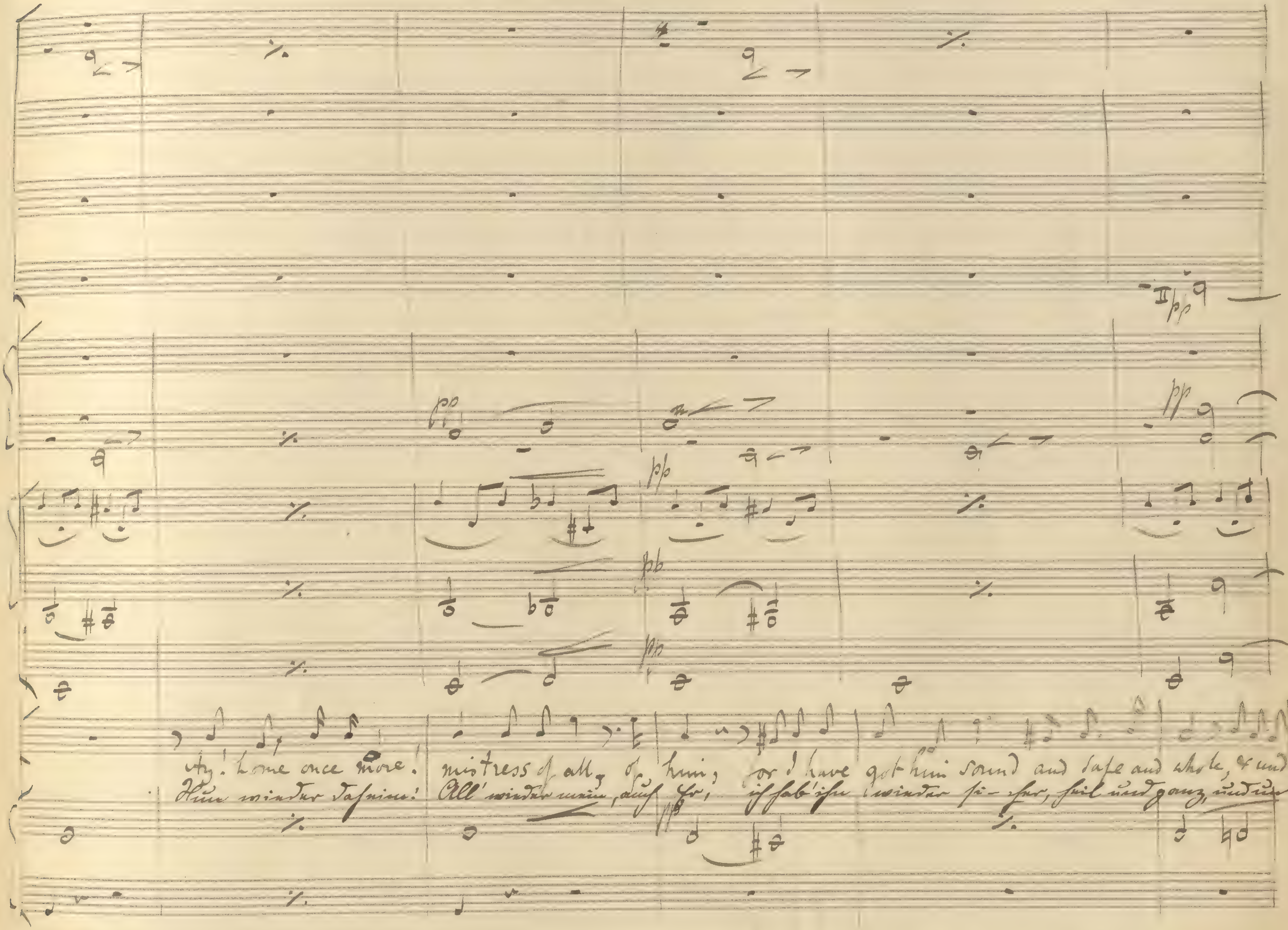
Scene I

Adagio

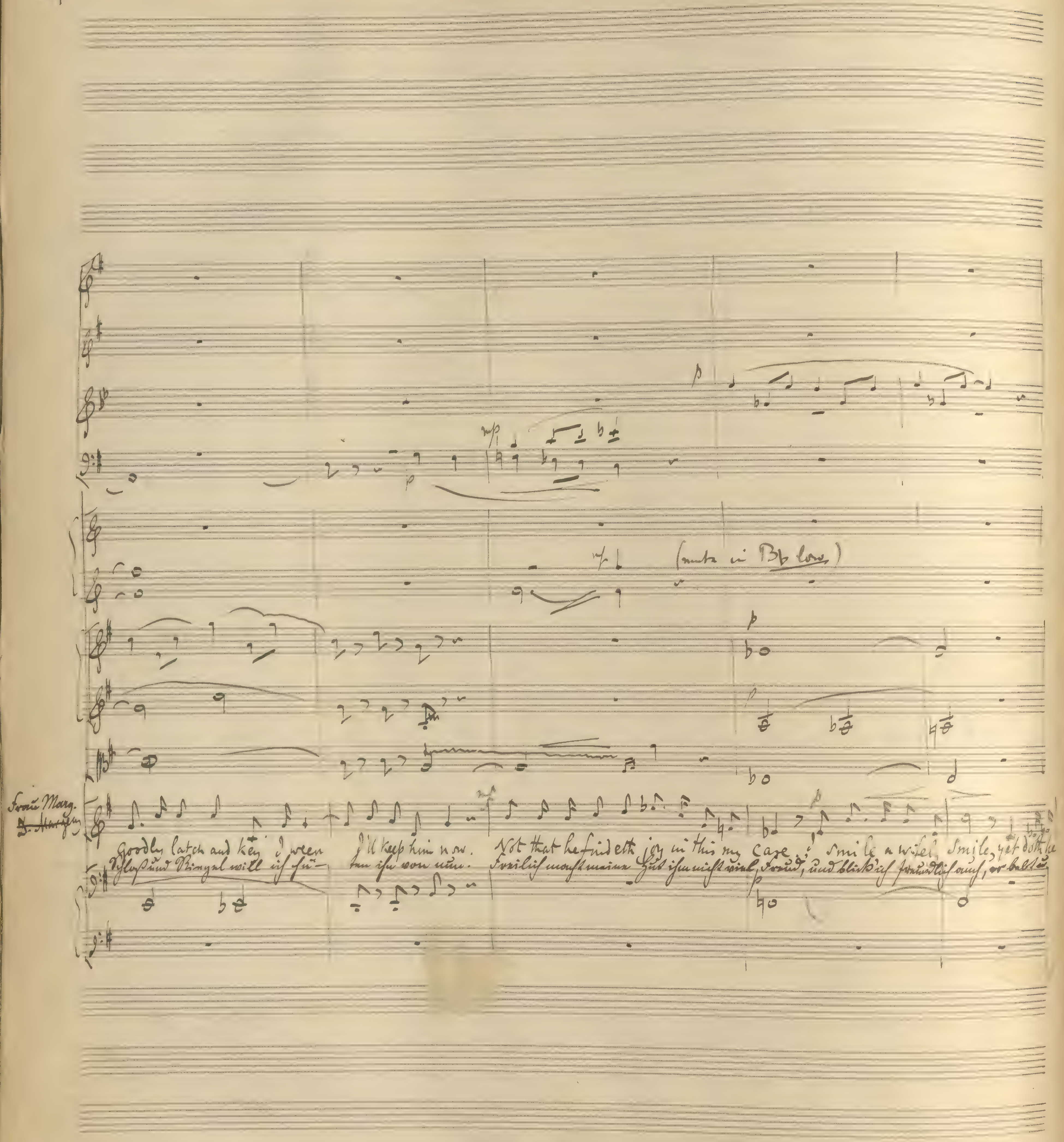


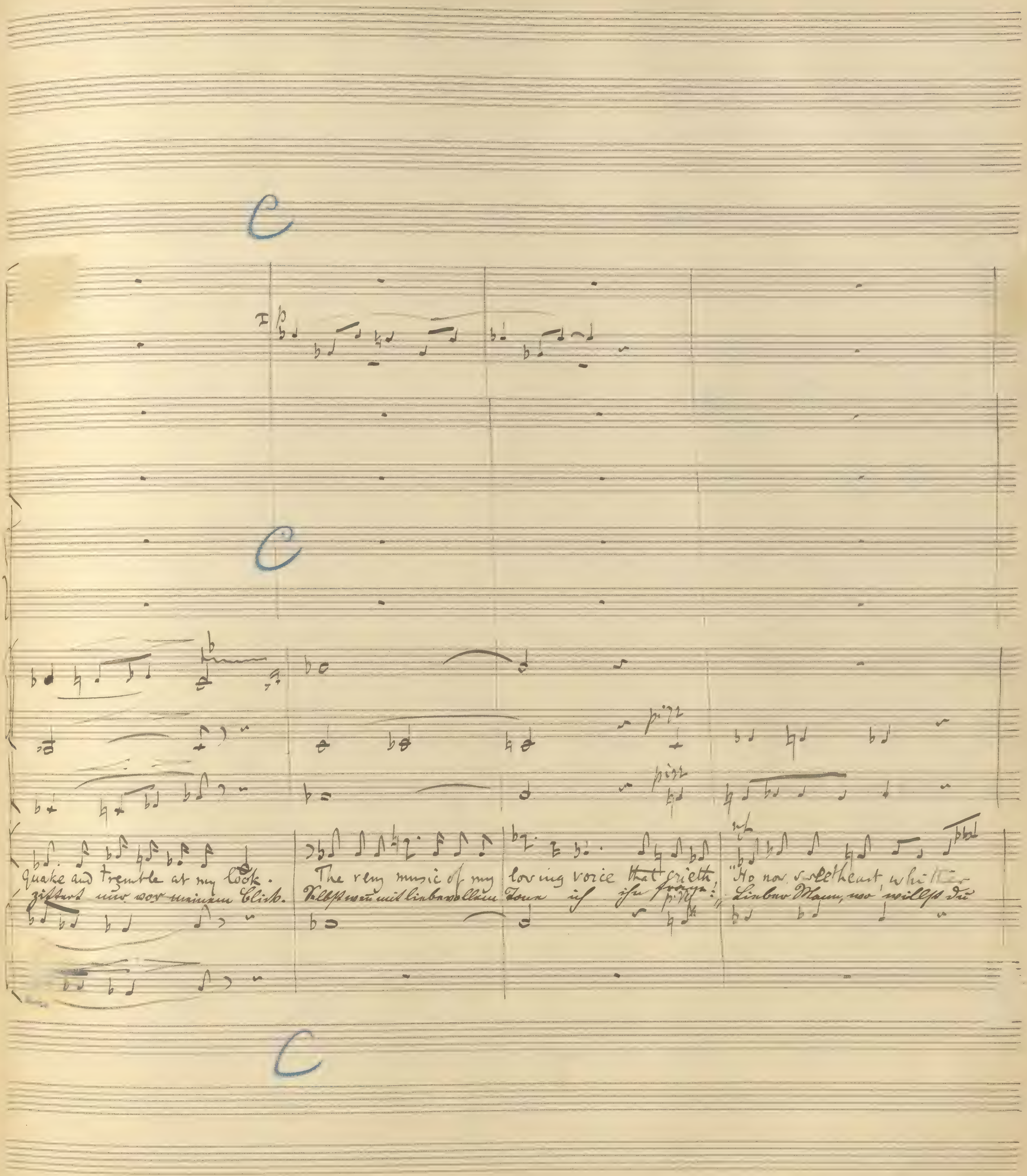
(The curtain rises)
(Vorhang auf) (Frau Margaret sitzt nachdenklich am Tisch rechts)

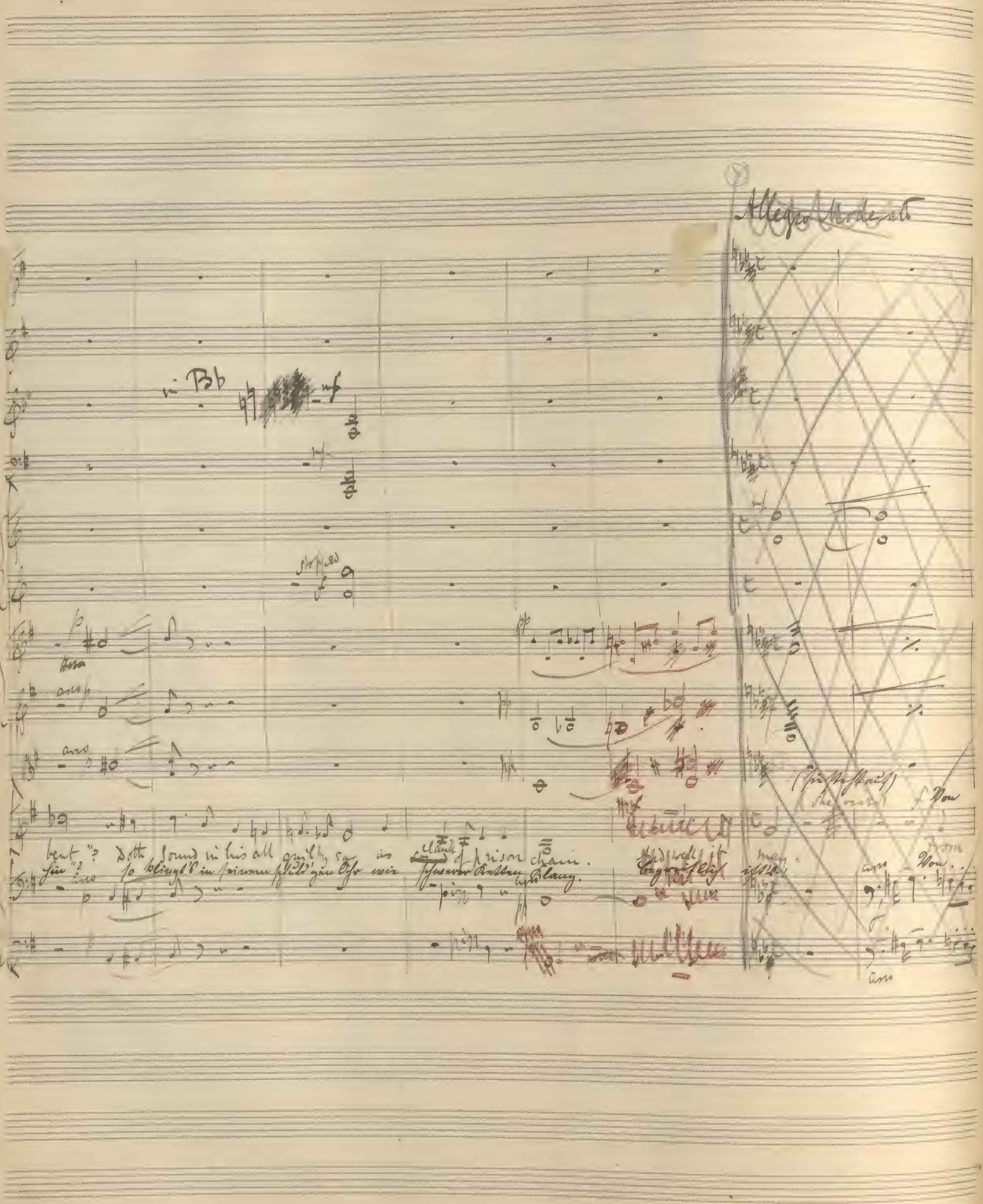
The scene represents the great Hall of an English Country mansion of the XIVth century. Large central door at back, and doors R and L, all practicable. To front a large table covered with tapestry cloth, on which are writing material. Behind this a raised seat. Smaller table R, on which lies a lute. Other seats and benches about the hall, which is decorated with trophies of armour and handsomely appointed after the fashion of the period. Dame Margery discovered by table R, musing. 573

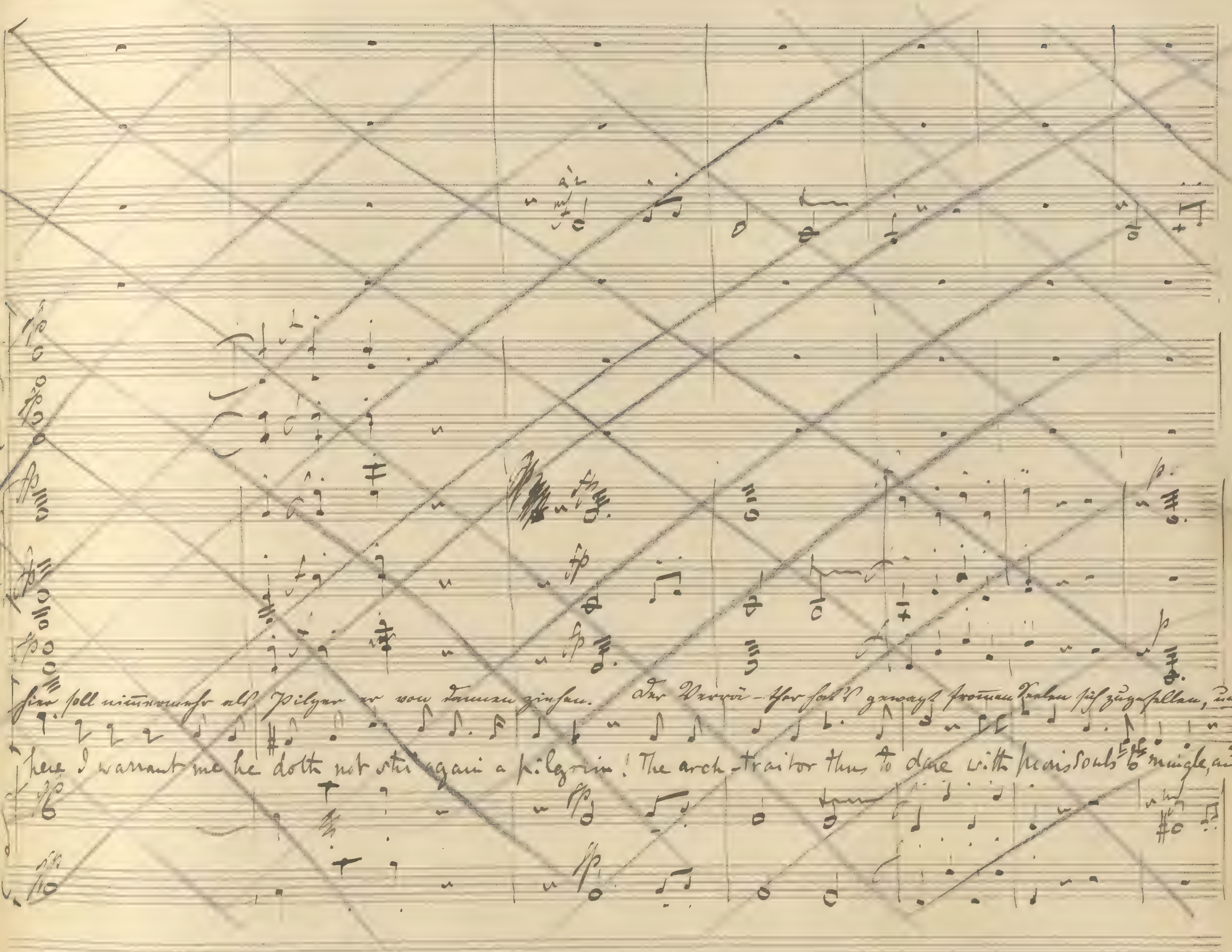


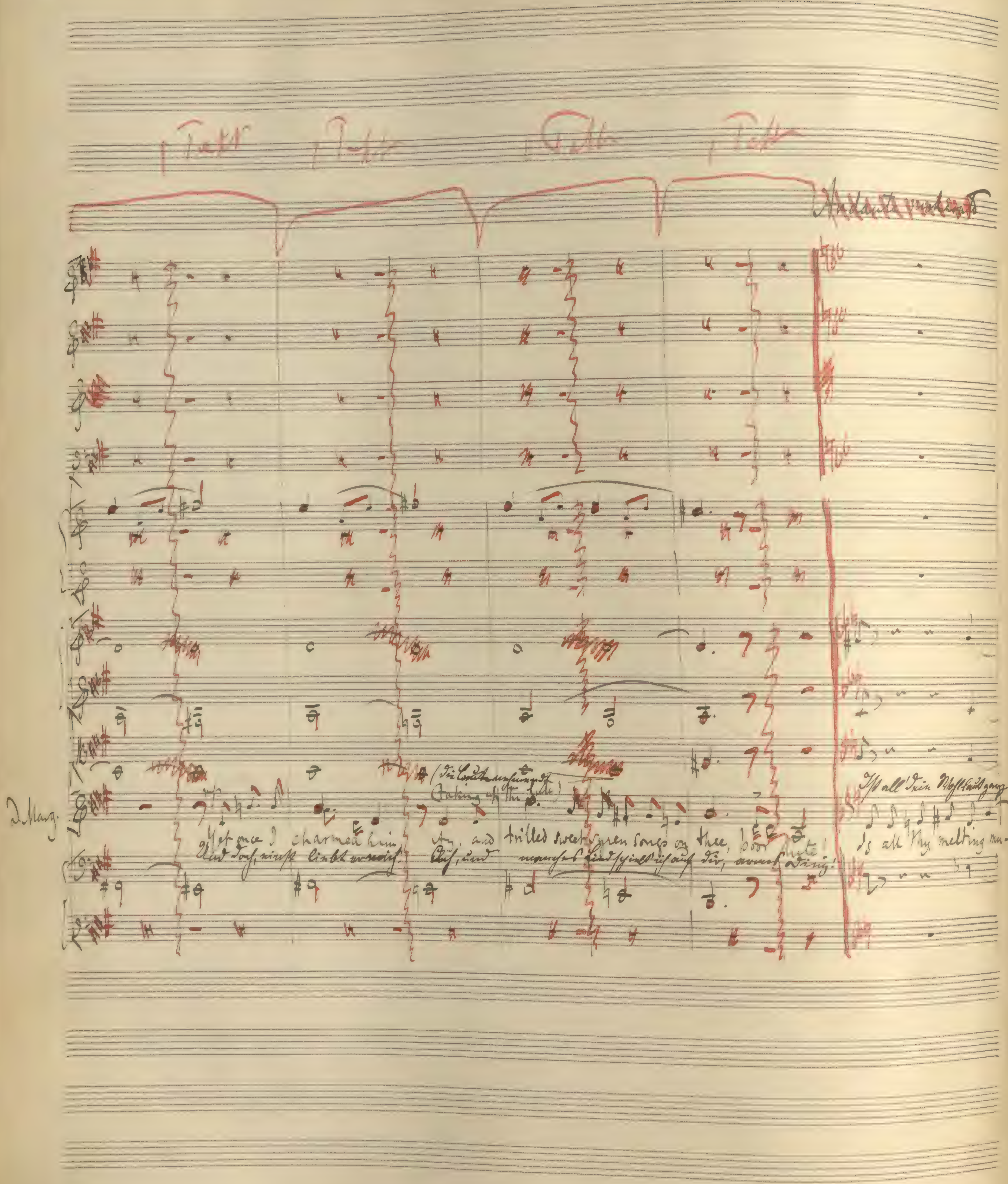
Die Bühne stellt die grosse Halle eines englischen Landsitzes im 14. Jahrhundert dar. Grosse Hauptthür im Hintergrund, rechts u. links practikable Thüren. Links im Vordergrund ein grosser Tisch, mit einem Teppich bedeckt, auf welchem Schreibmaterial sich befindet, hinter demselben ein erhöhter Sitz. Kleinerer Tisch rechts, auf welchem eine Laute liegt. Andere Sitze und Bänke in der Halle vertheilt. Diese ist mit Waffen und Trophäen geschmückt u. im Styl der Zeit hübsch ausgestattet.

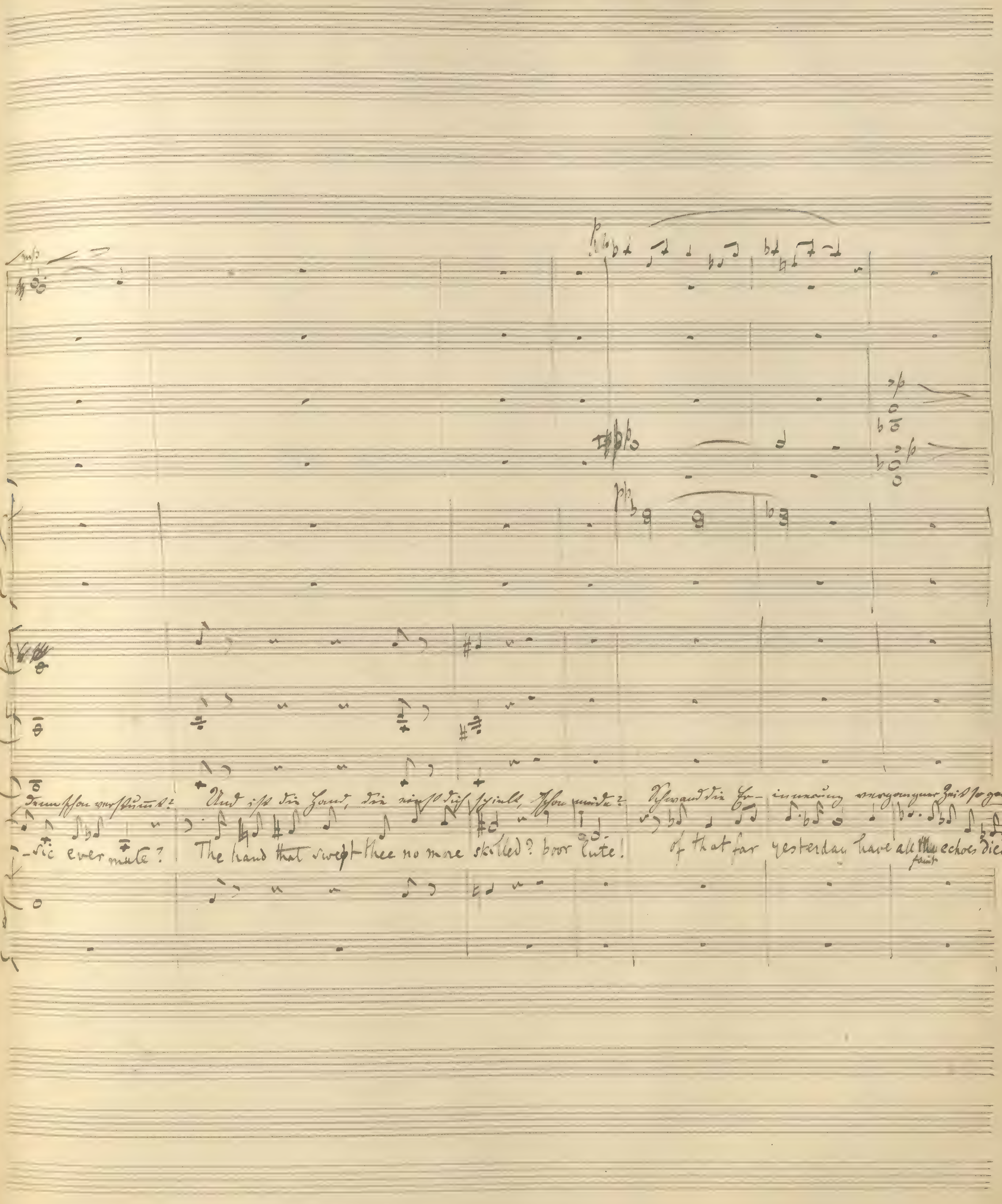

(mute in B♭ low)
Frau Marg.
Goodly latch and key I ween I'll keep him now. Not that he findeth joy in this my care; I smile a while, Smile, yet doth he
Schloss und Riegel will ich hü- ten ihn von nun. Freilich macht meine Hut ihm nicht viel Freud, und blick ich freundlich auch, er bellt an

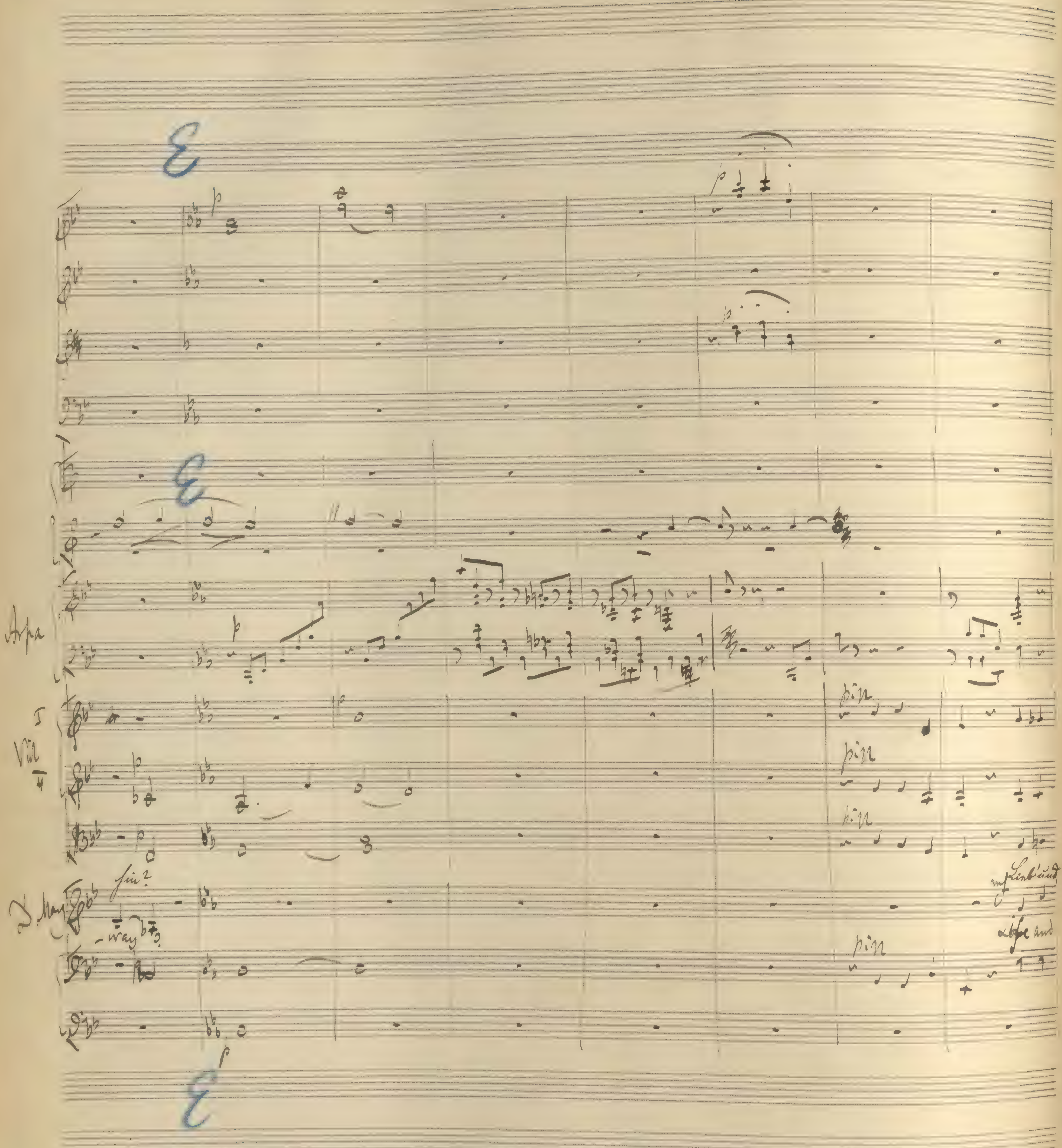

pizz
pizz
quake and tremble at my look.
zittert und vor meinem Blick.
The very music of my loving voice that crieth,
Ho now, sweetheart, whither

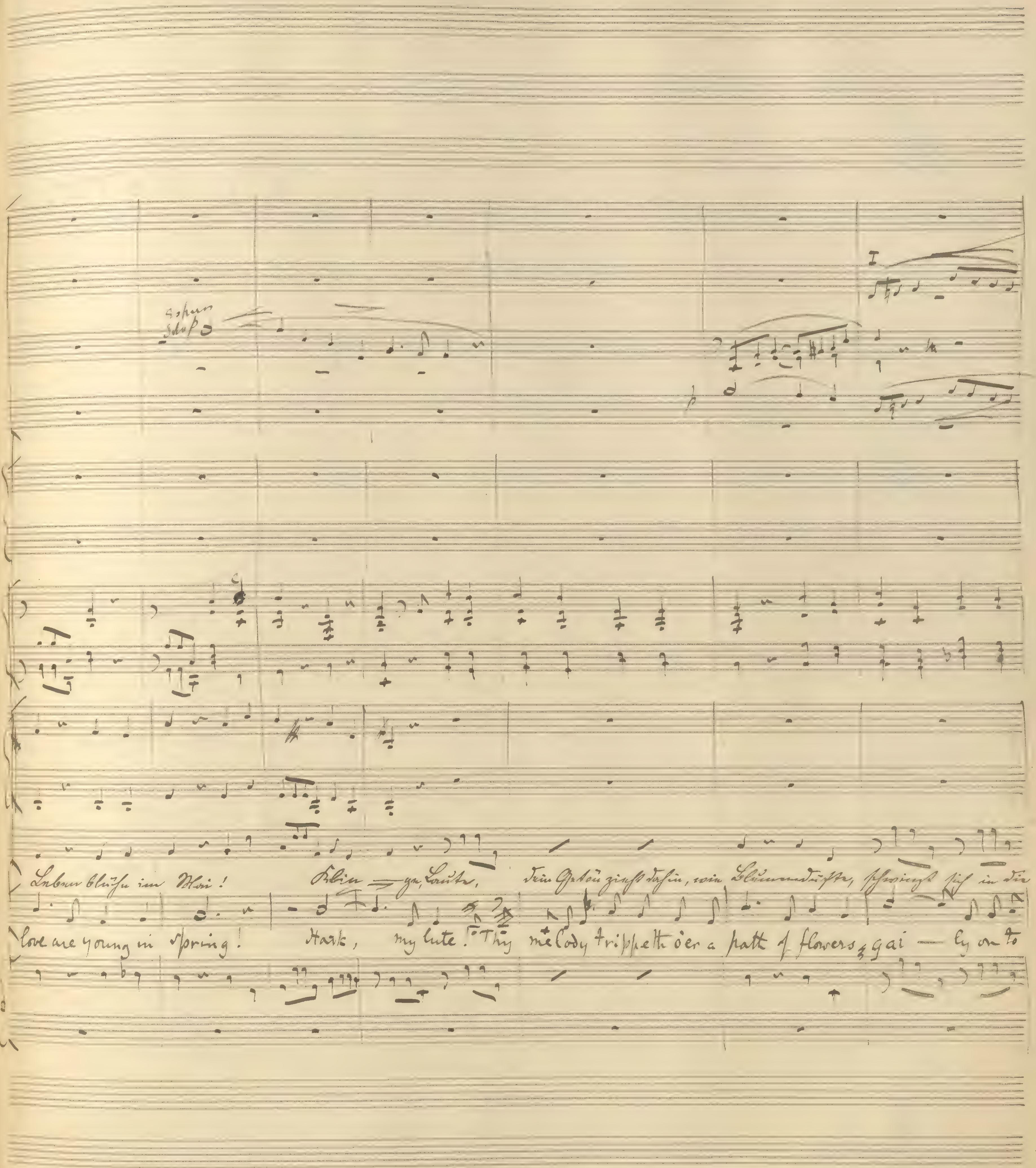

in Bb
stopped
Allegro Moderato
D. Mag.
bent? Doth sound in his all guilty ear its clank of prison chain.
And well it may.

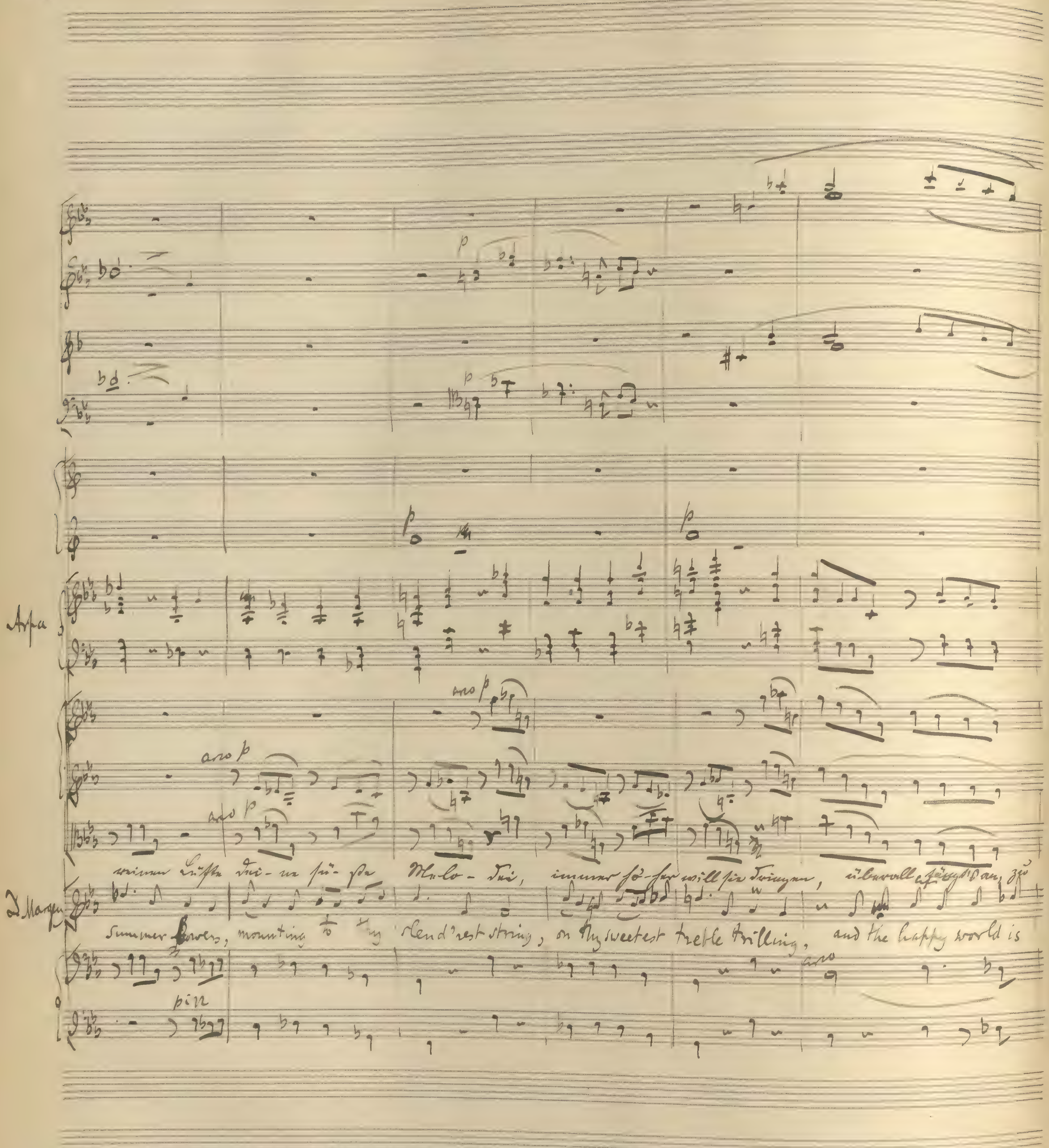

Hier soll nimmermehr als Pilger er von dannen ziehen. Der Verräther hat's gewagt frommen Seelen sich zugesellen, und was
here I warrant me he doth not stir again a pilgrim! The arch-traitor thus to dare with pious souls to mingle, and to

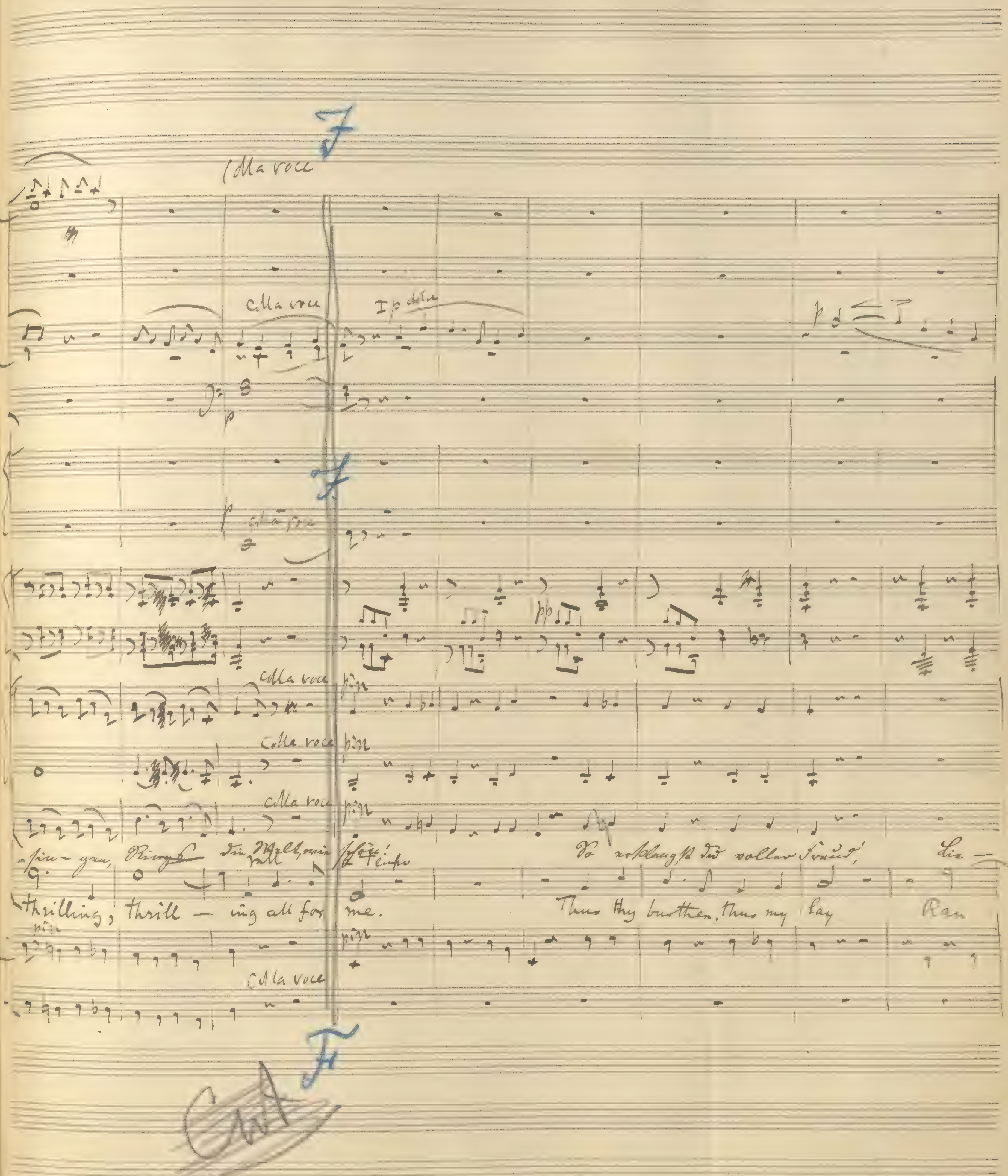

Andante moderato
D. Marg.
(Taking up the flute)
Yet once I charmed him, Ay, and trilled sweet syren songs of thee, poor flute!
Is all thy melting mu-

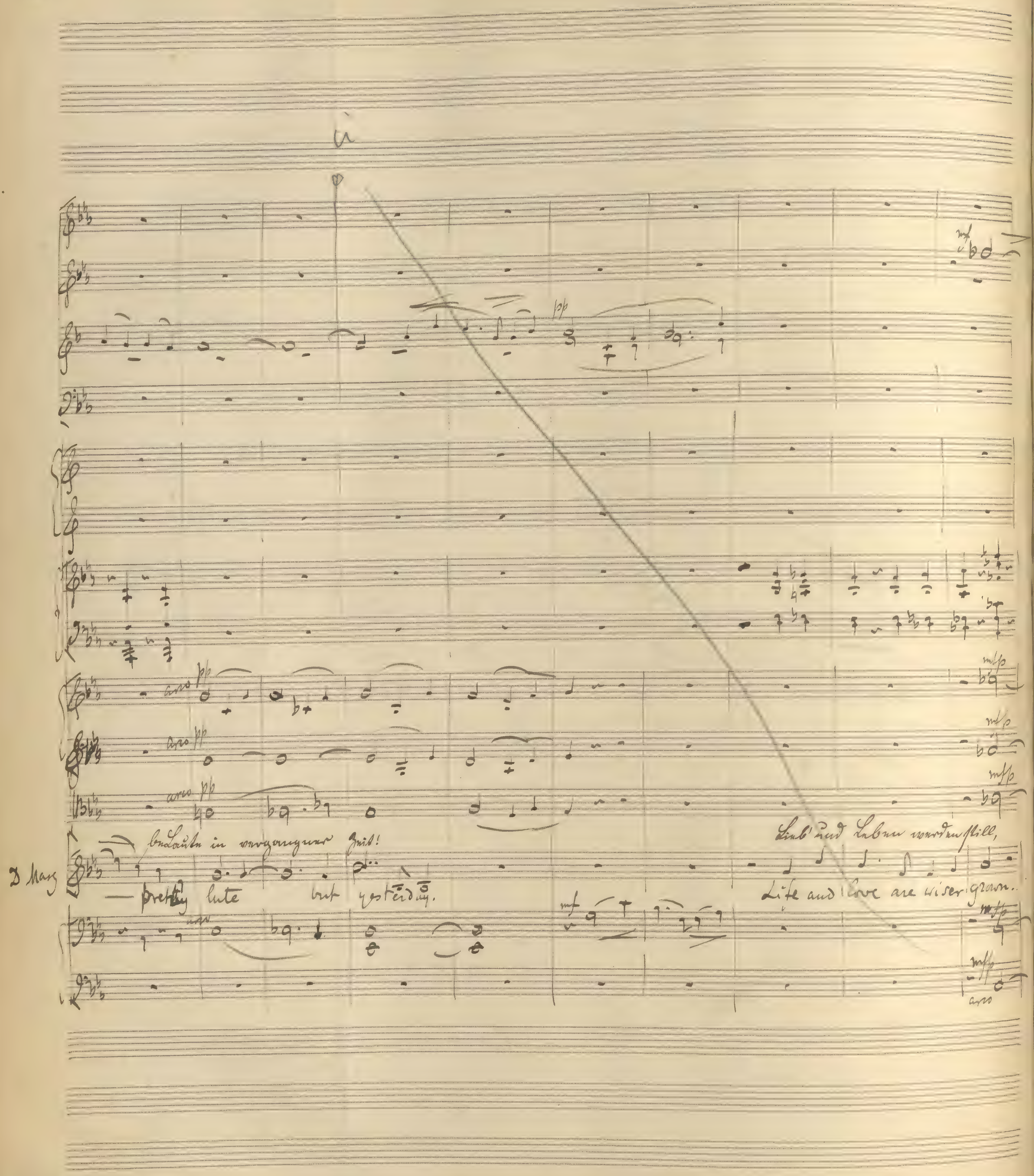

mf
-sic ever mute? The hand that swept thee no more skilled? Poor lute! Of that far yesterday have all the echoes died a-
faint


E
Arpa
Liebe und
Life and

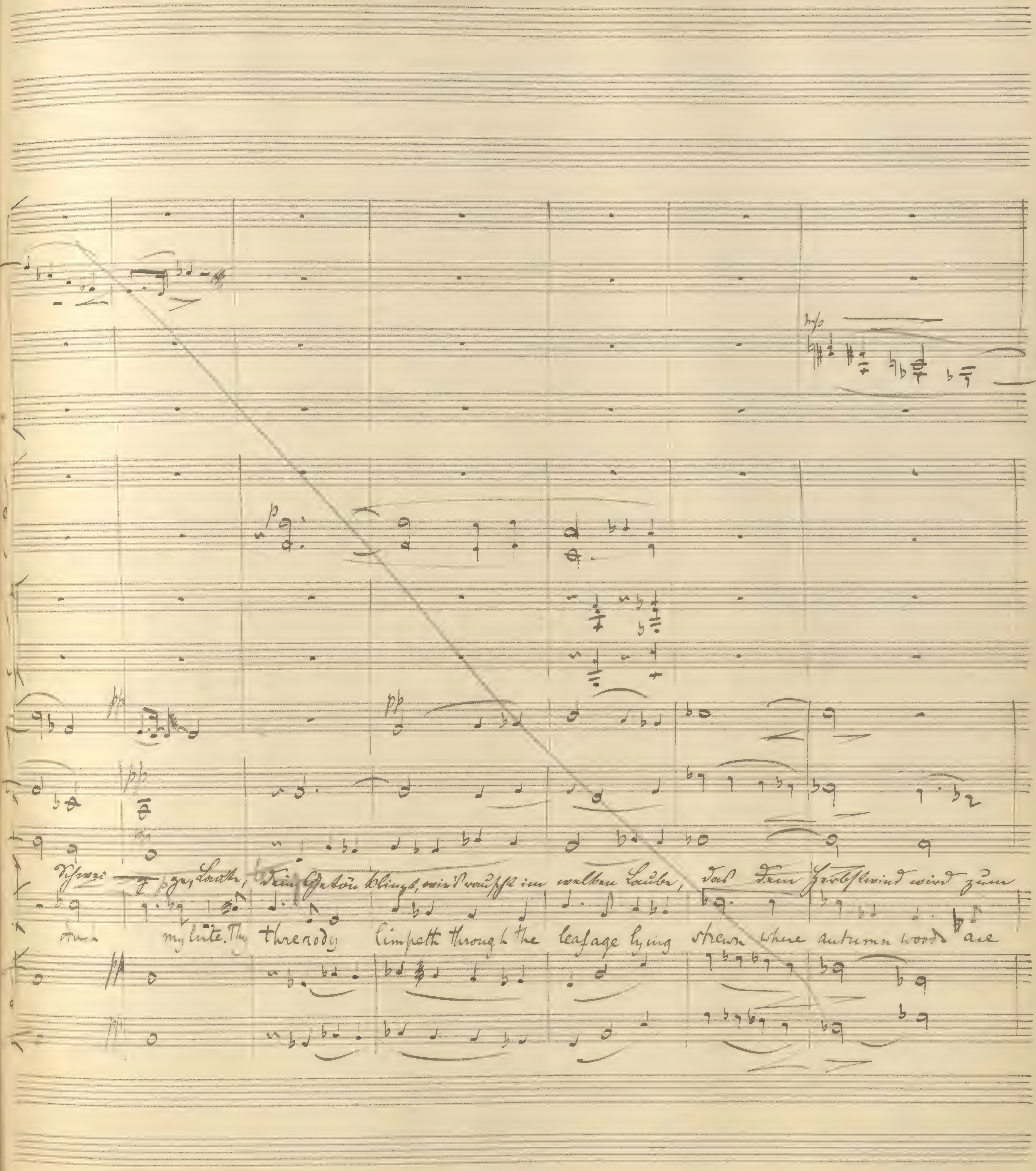

Klin — ge, Laute, dein Getön zieht dahin, wie Blumendüfte, schwingt sich in die
love are young in spring! Hark, my lute! Thy melody trippeth o'er a path of flowers gai — ly on to

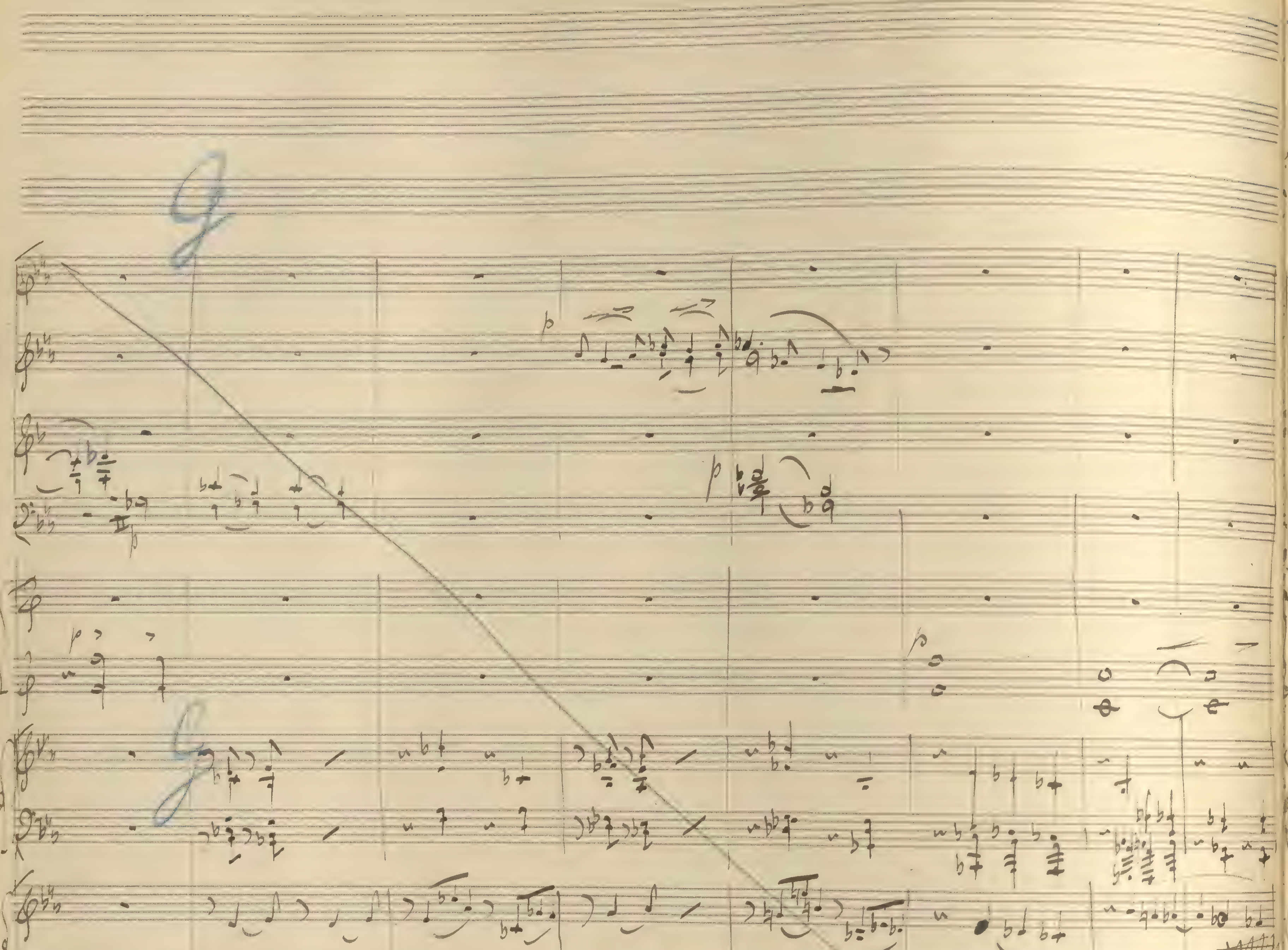

Arpa
arco
p
summer flowers, mounting to thy slend'rest string, on thy sweetest treble trilling, and the happy world is
pizz

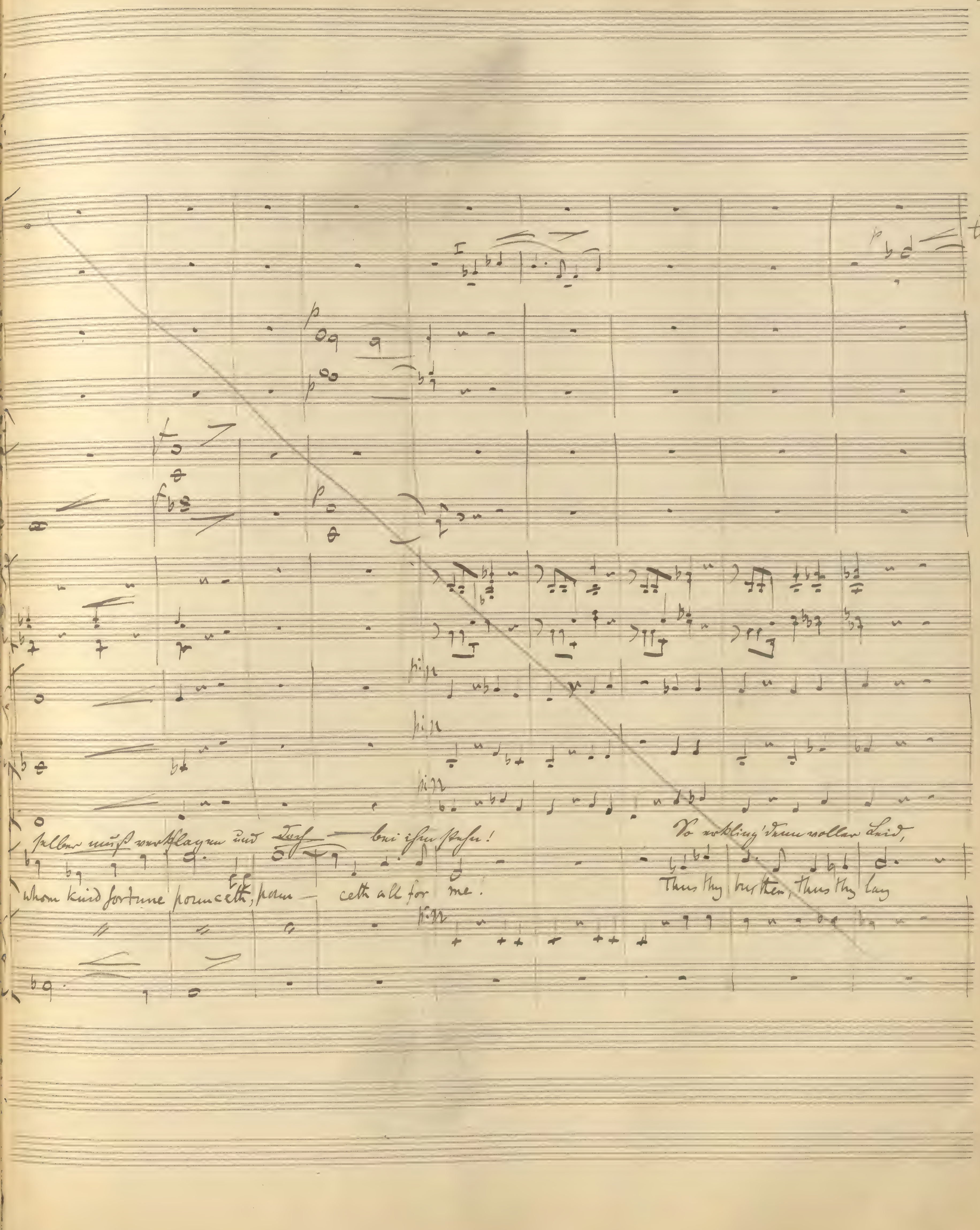

F
colla voce
I p dolce
F
colla voce
colla voce
colla voce
colla voce
a tempo
Thrilling, thrill — ing all for me.
Thus thy burthen, thus my lay
Ran —
pizz
colla voce
F

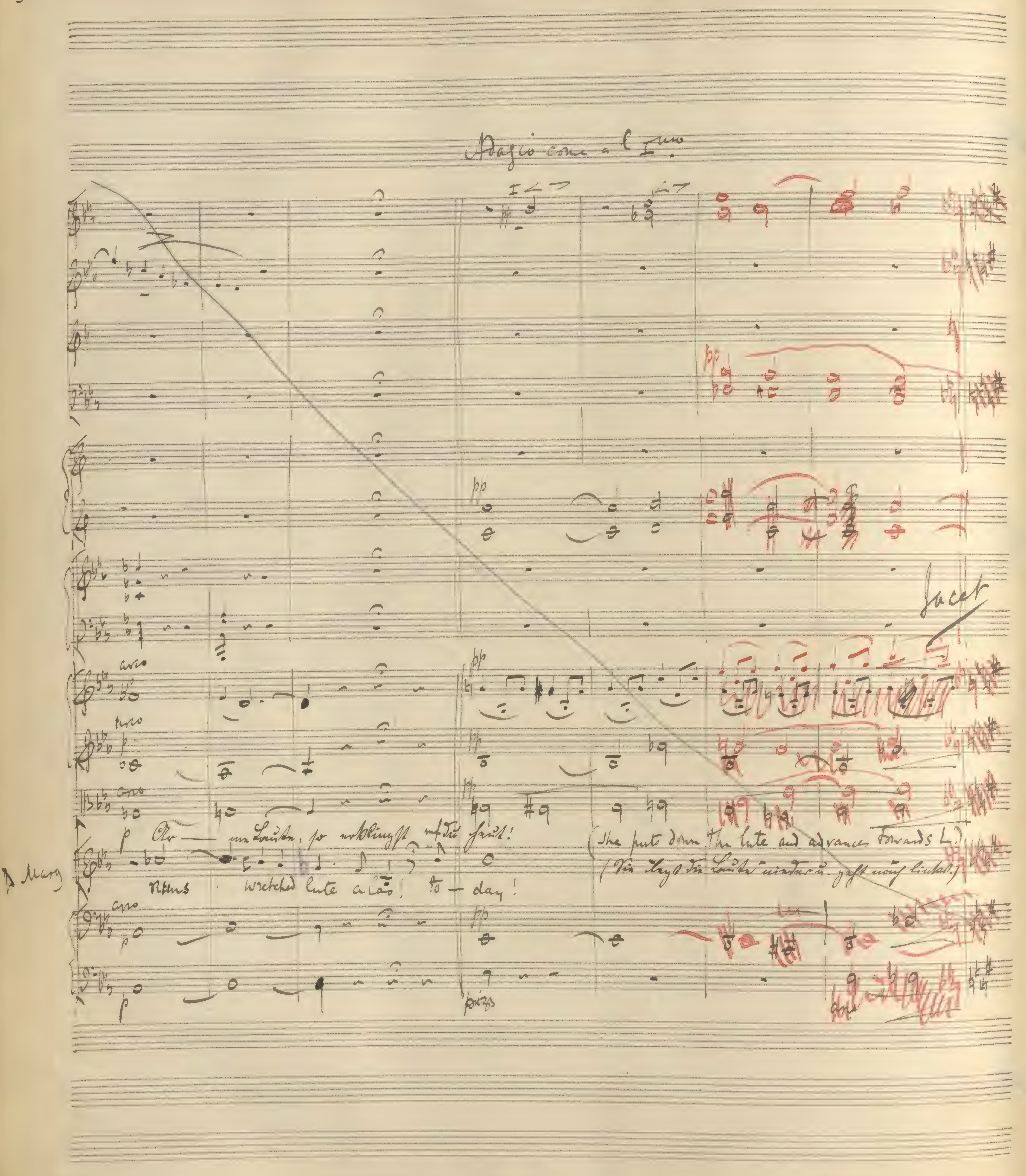


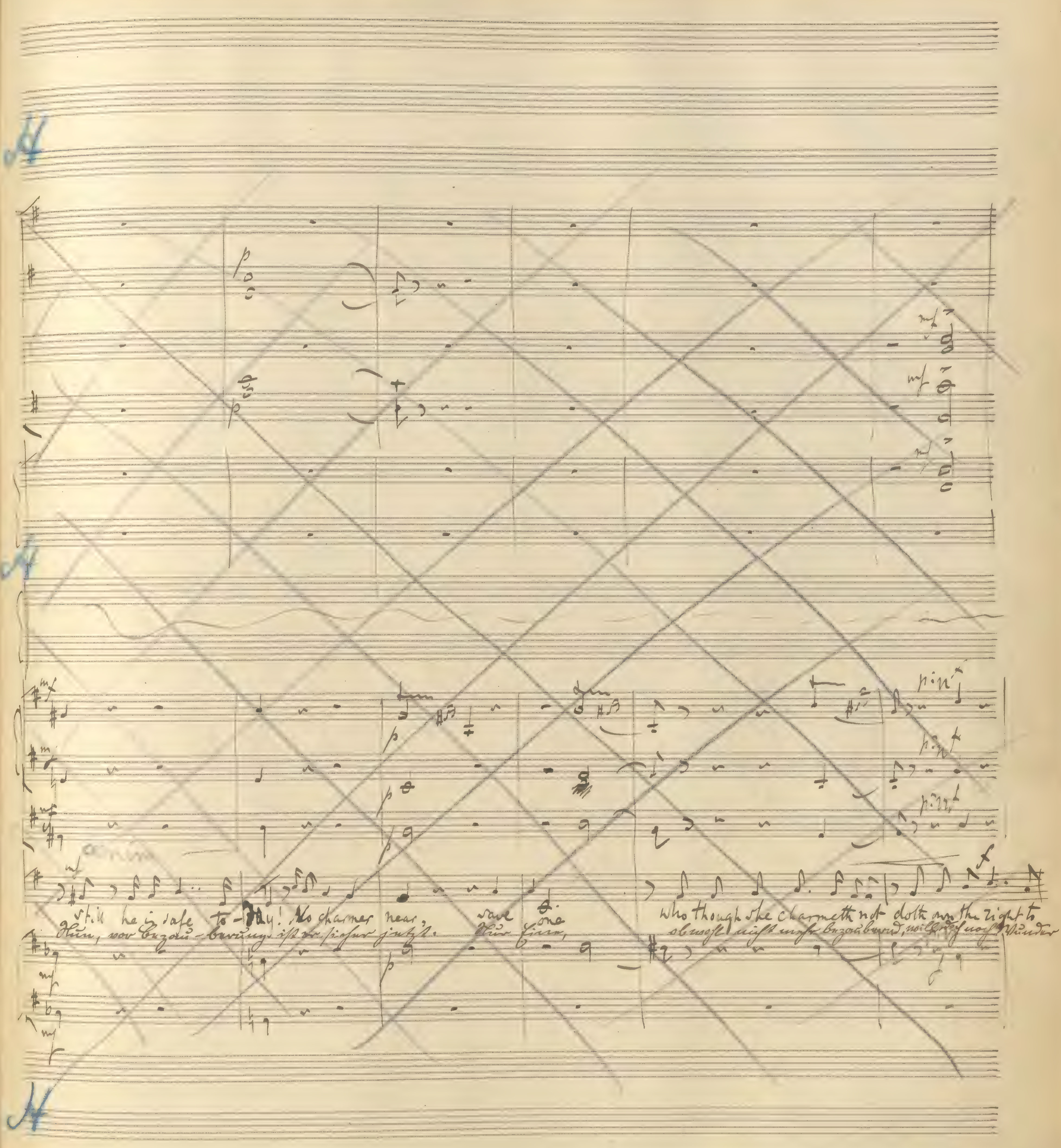
pretty lute but yesterday.
Life and Love are wiser grown..

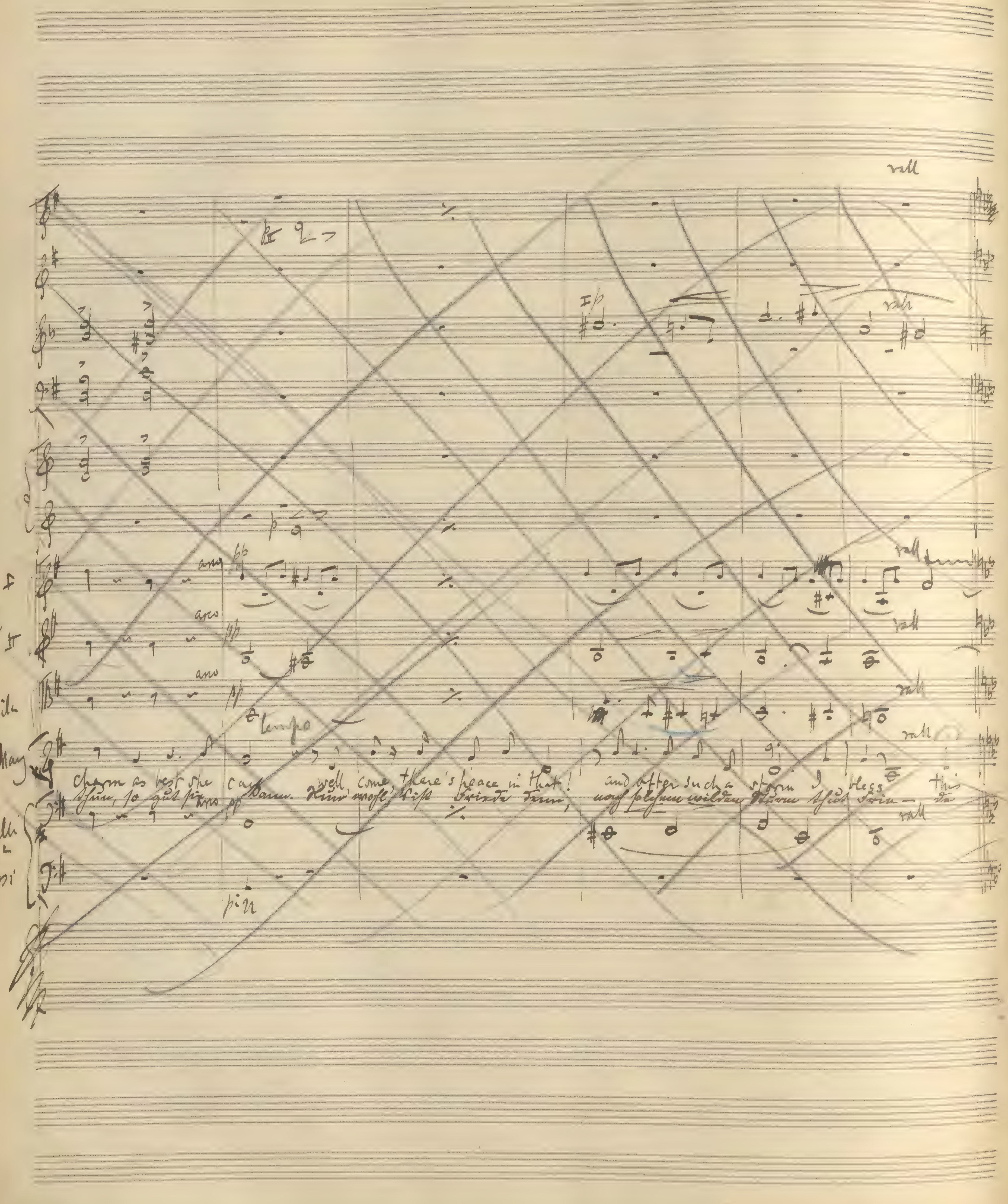

Schwei — ge, Laute, Dein Getön klingt, wie's rauscht im welken Laube, das dem Frostwind wird zum
my lute. The threnody limpeth through the leafage lying strewn where autumn woods are


D. Mag.
dying, Wailing with thy saddest tone, with thy saddest tone, as thy solemn bass


whom kind fortune pounceth, pain — ceth all for me.
Thus thy burthen, thus thy lay

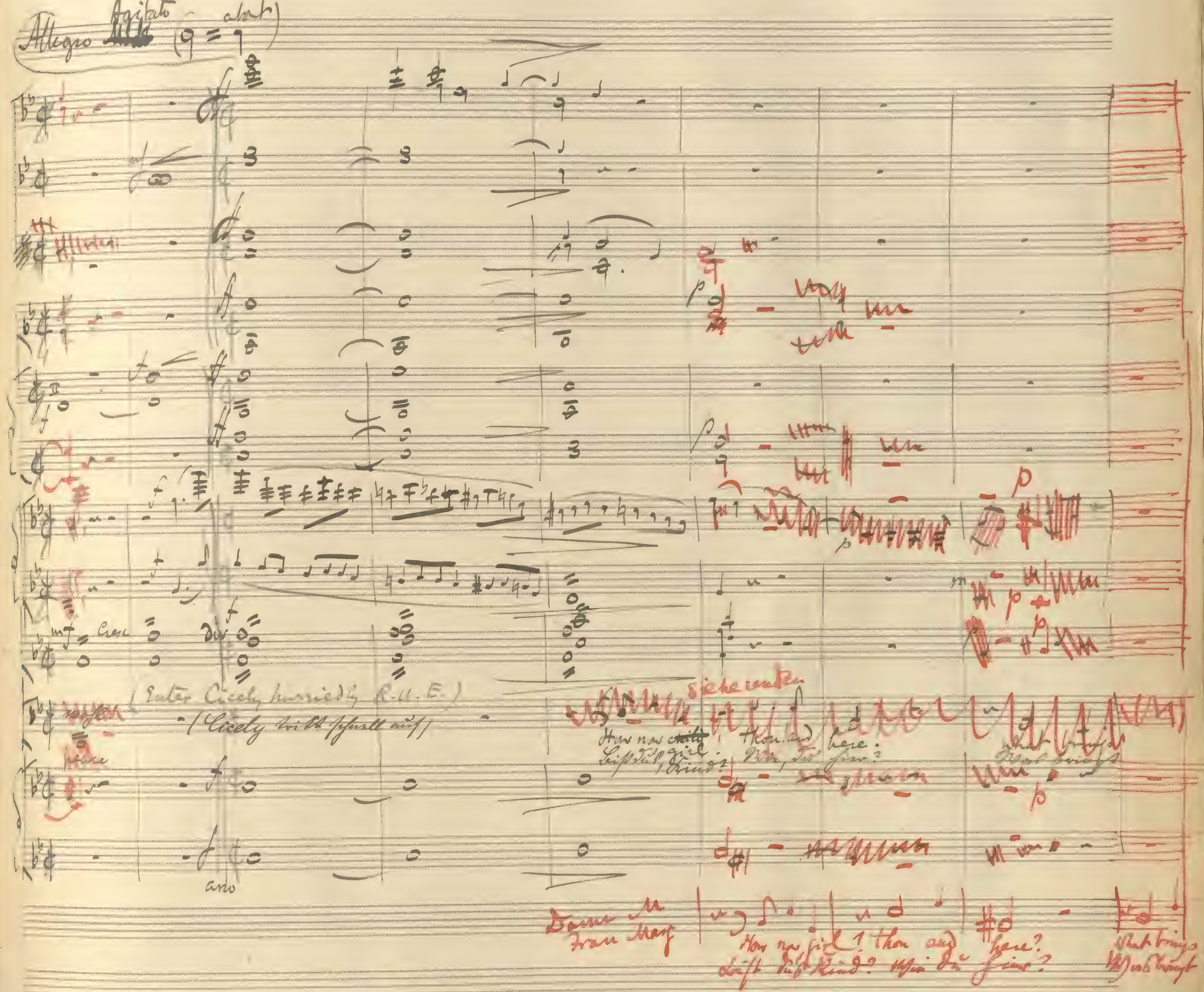

Mary
wretched lute alas, to-day!
(She puts down the lute and advances towards L.)
Tacet

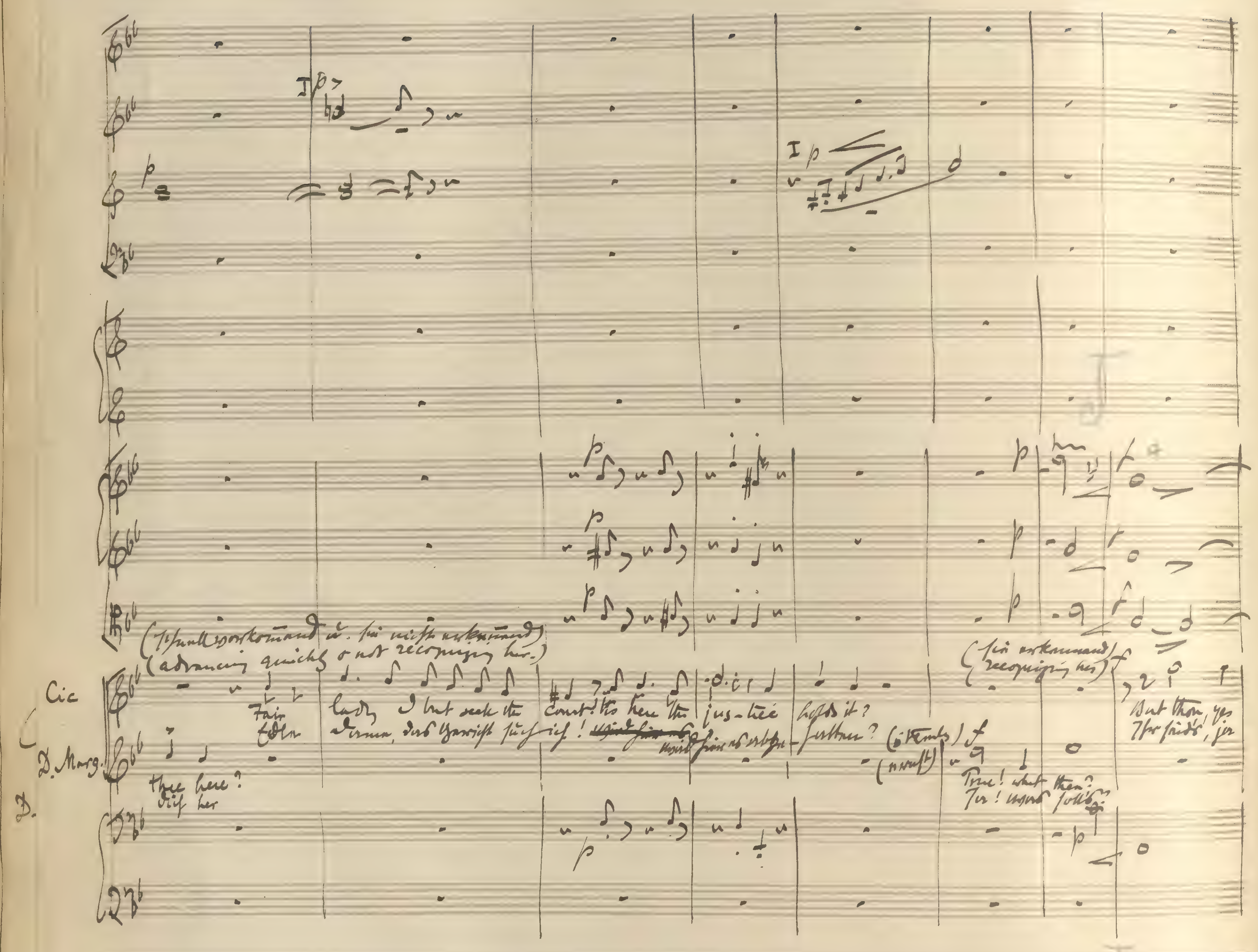

Still he is safe to-day! No charmer near, save one
who though she charmeth not doth own the right to

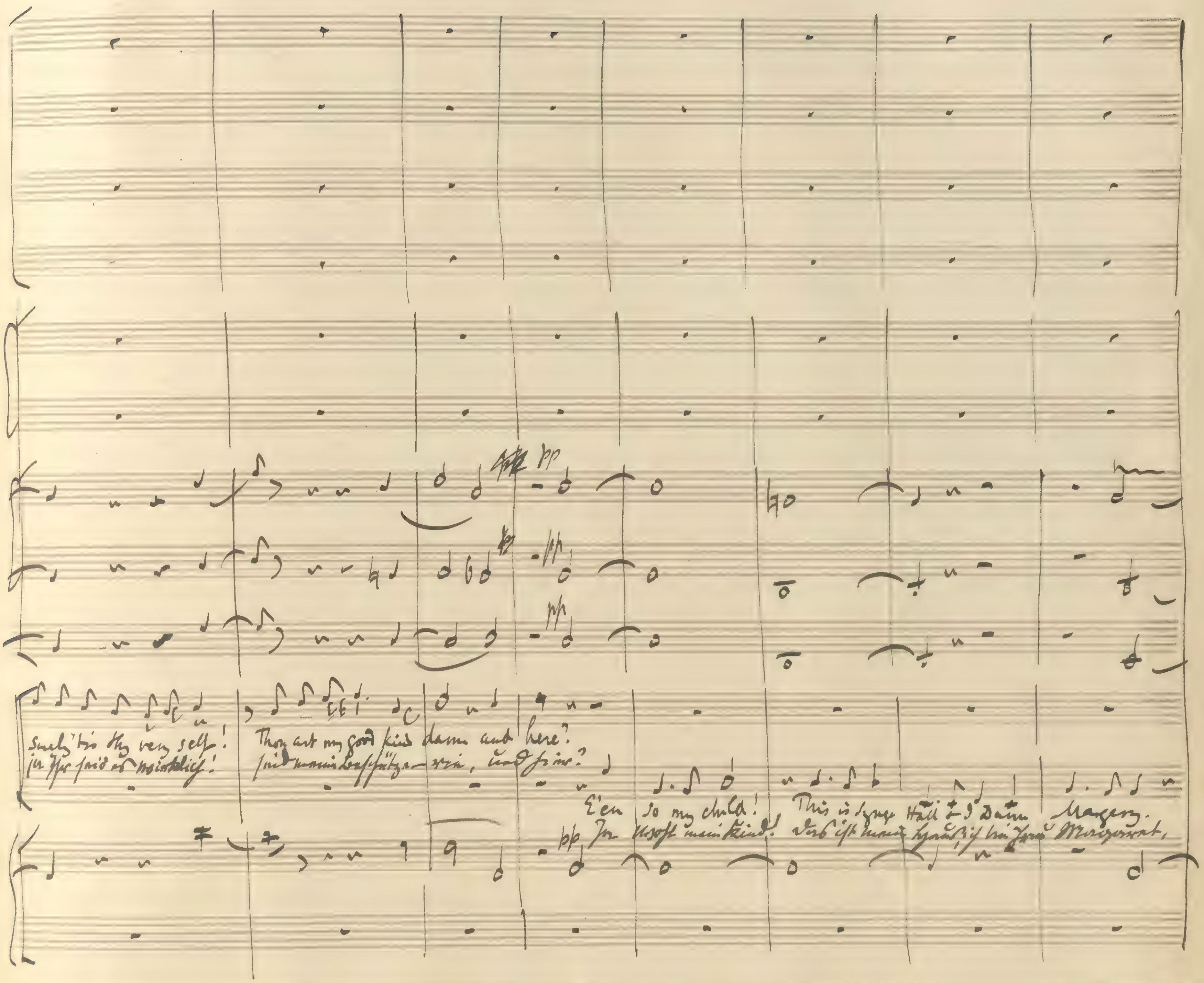


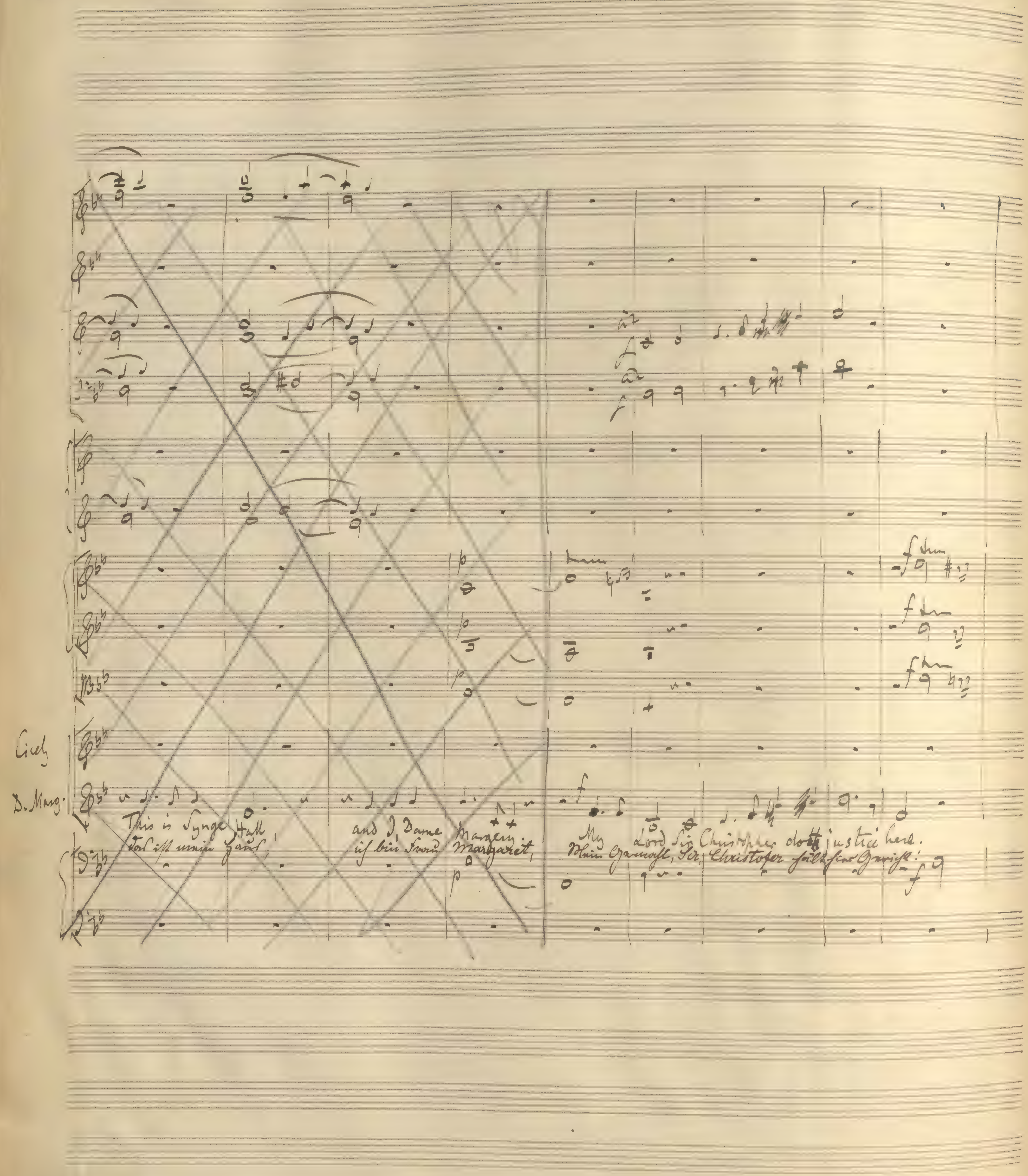
Viol I
II
Viola
D. May
Celli & Bassi
arco
pizz
tempo
rall
Charm as best she can. well, come there's peace in that! and after such a storm I bless this

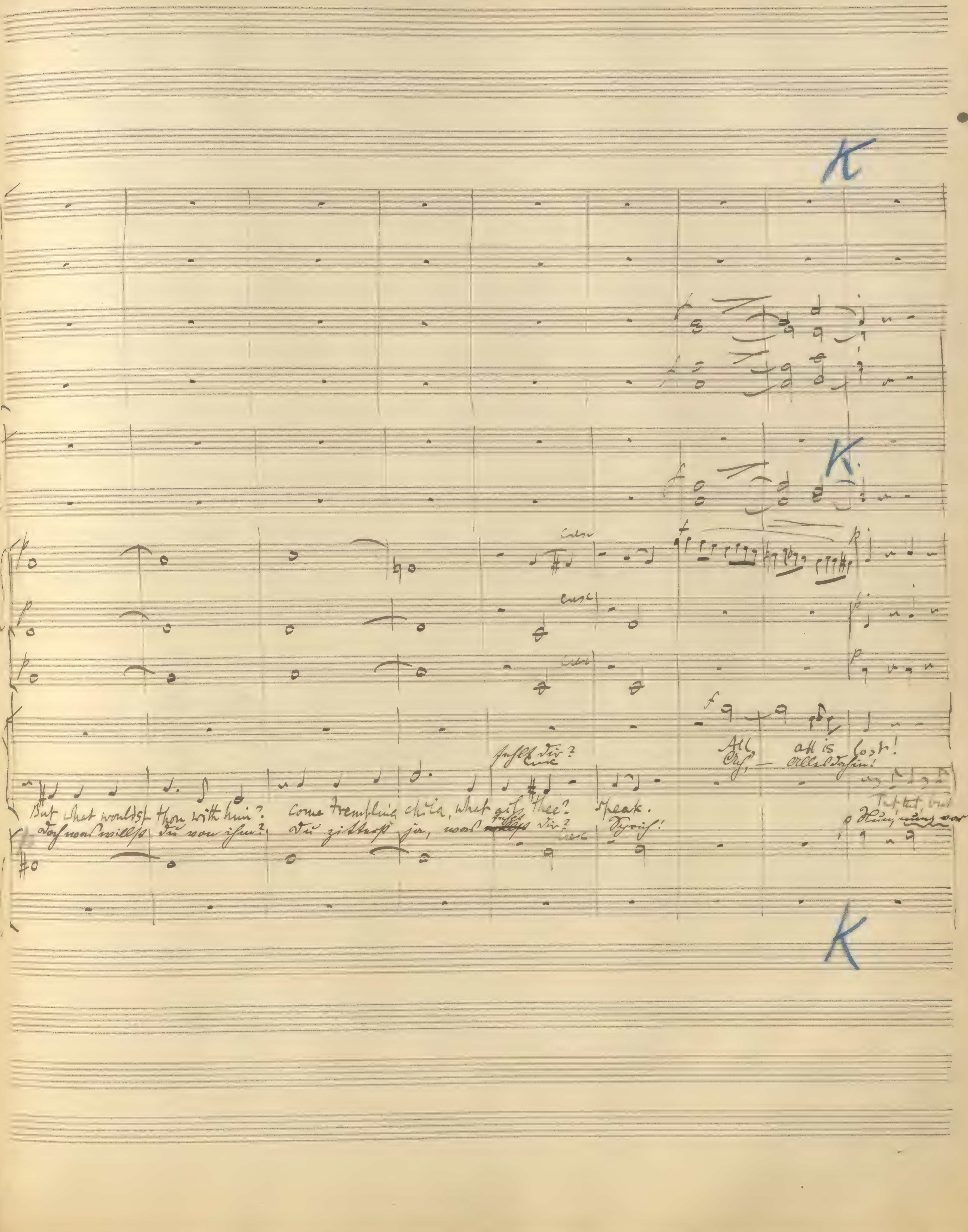
Scene II

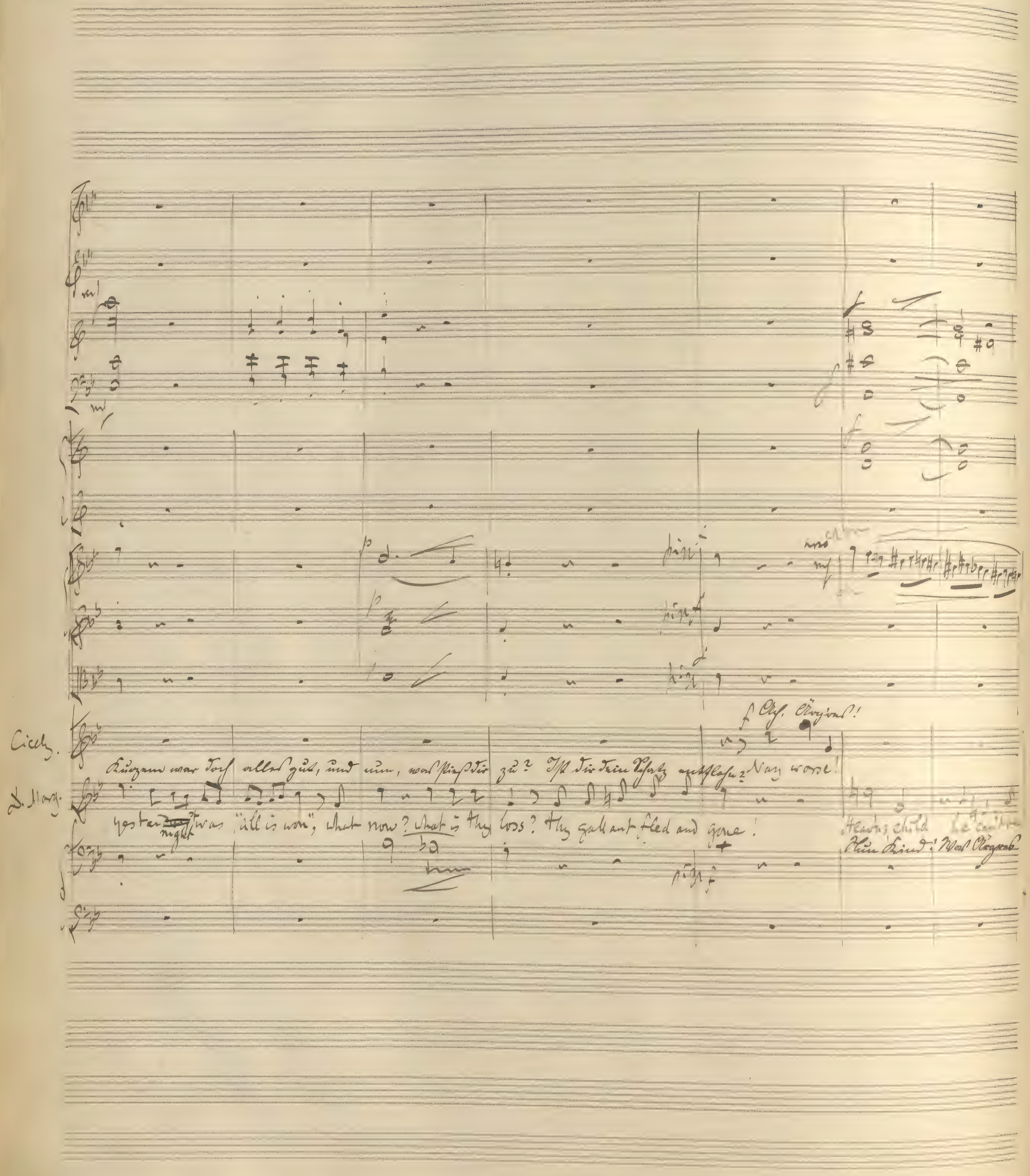

Allegro Agitato
(Enter Cicely hurriedly R.U.E.)
How now girl! thou and here?
Dame M
Frau May
How now girl! thou and here?
What brings

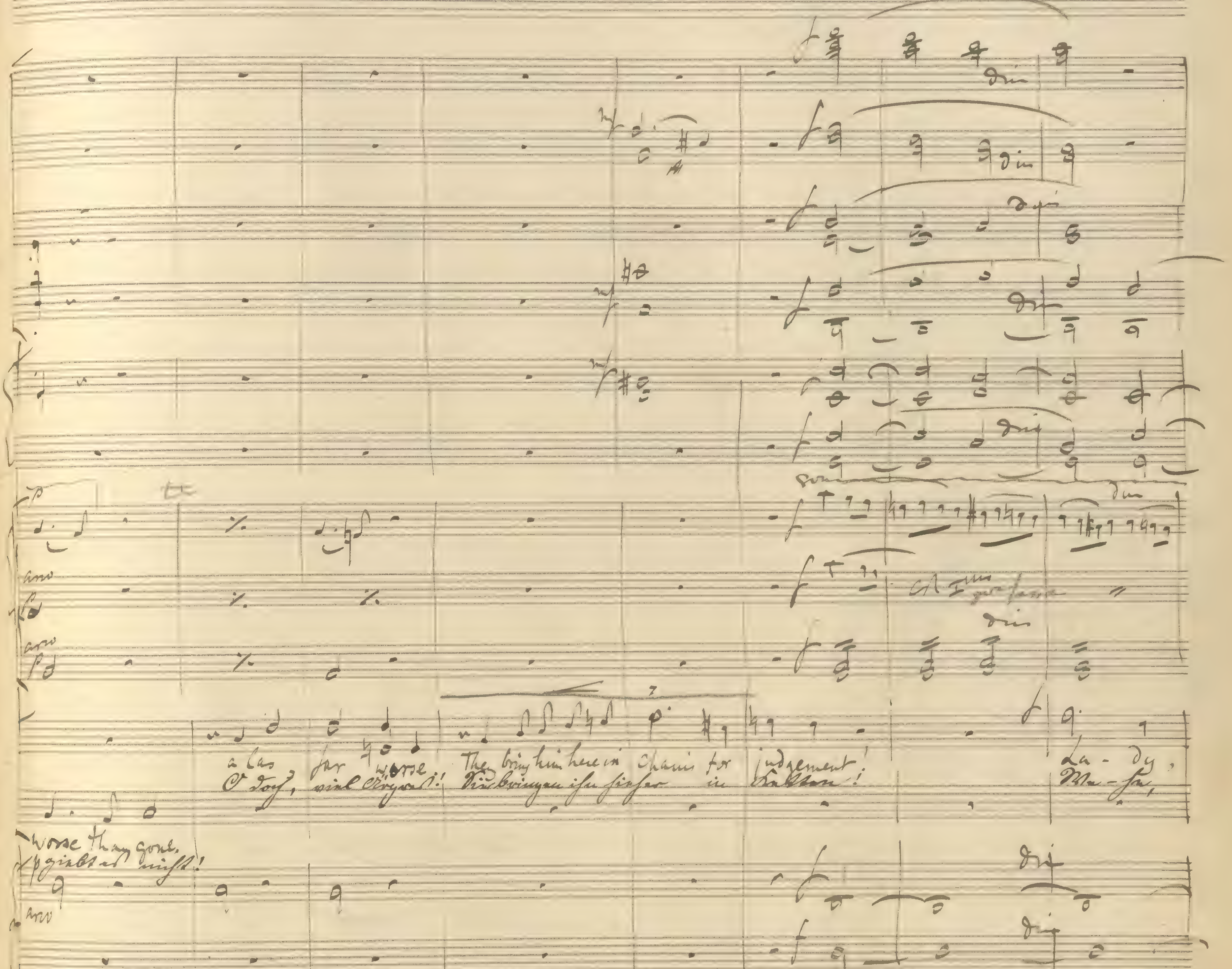

Cic
D. Marg.
D.
(advancing quickly & not recognizing her.)
Fair lady I but seek the Court! 'tis here the jus-tice hold it?
thee here?
father?
(stamps)
(recognizing her)
True! what then?
But thou, yes

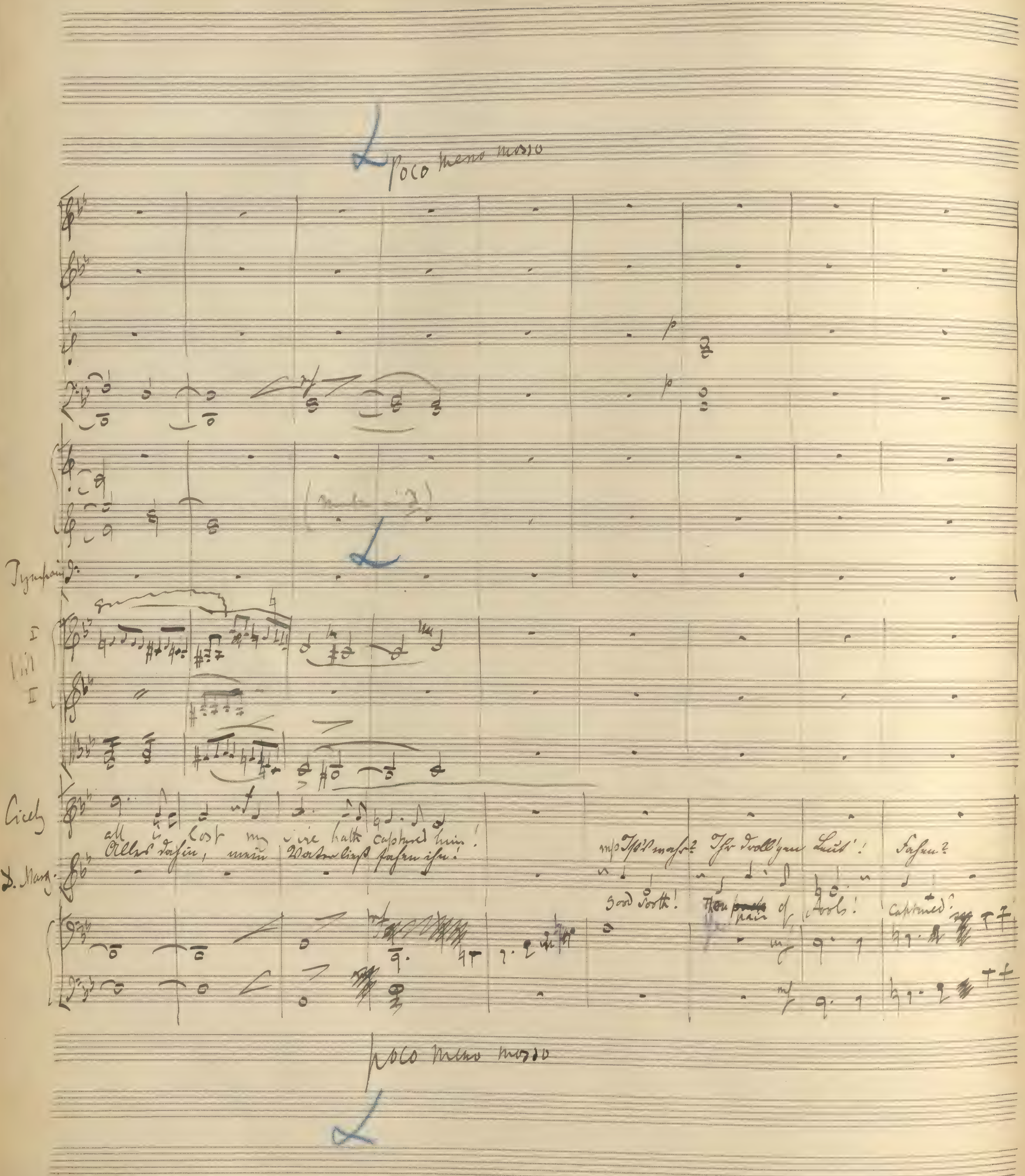

pp
Surely 'tis thy very self!
Ja Ihr seid es wirklich!
Thou art my good kind dame and here?
E'en so my child!
This is Lynge Hall & I Dame Margery.

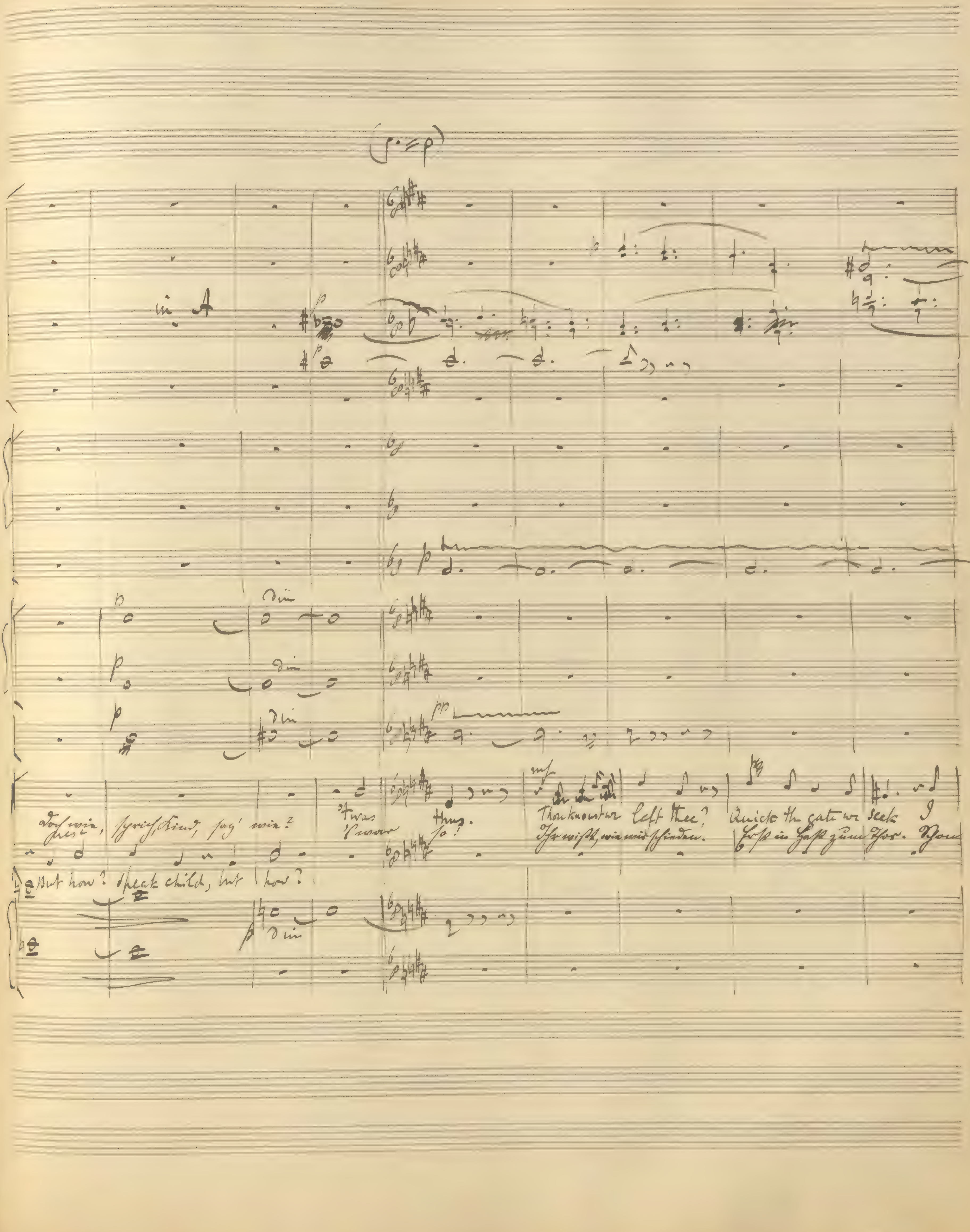

Cicely
D. Marg.
This is Synge Hall,
and I, Dame Margery,
My Lord Sir Christopher doth justice here.

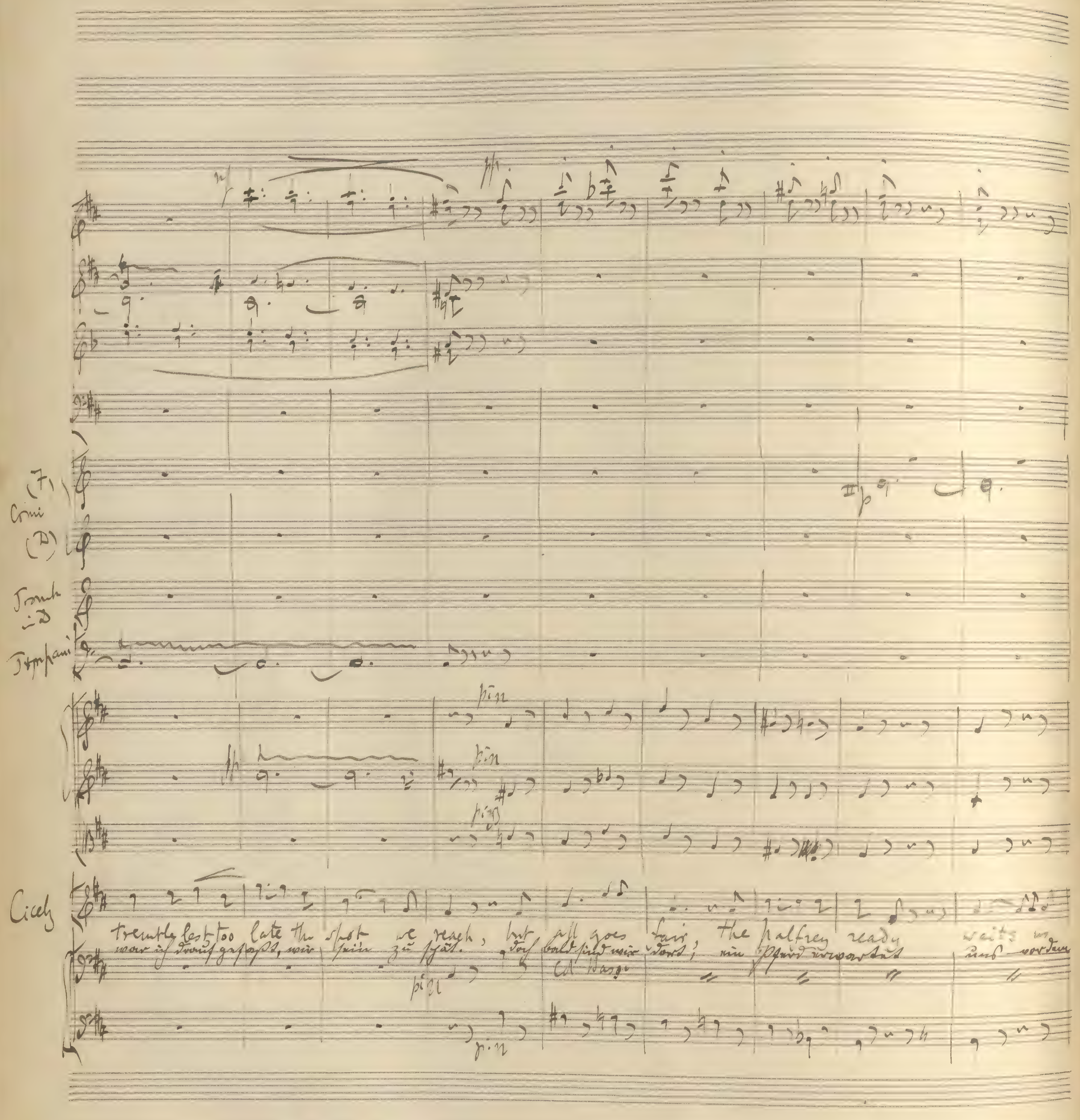

K
But what wouldst thou with him?
Doch was willst du von ihm?
Come trembling child, what ails thee?
Du zitterst ja, was fehlt dir?
Speak.
Sprich!
All, all is lost!
Ach, — Alles dahin!

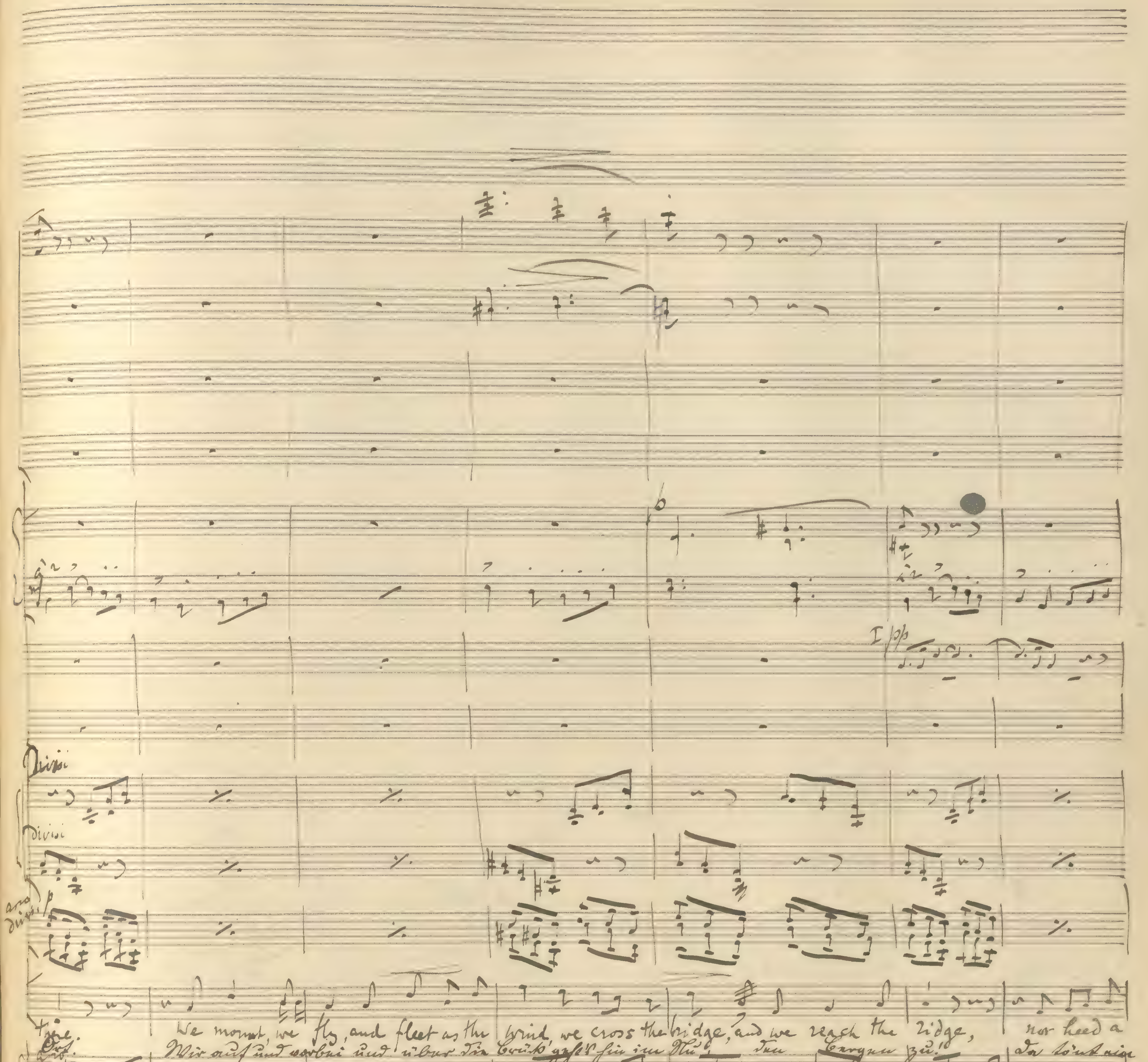

Cicely.
D. Marg.
Nay worse!
yesterday night was "all is won", what now? what is thy loss? thy gallant fled and gone!

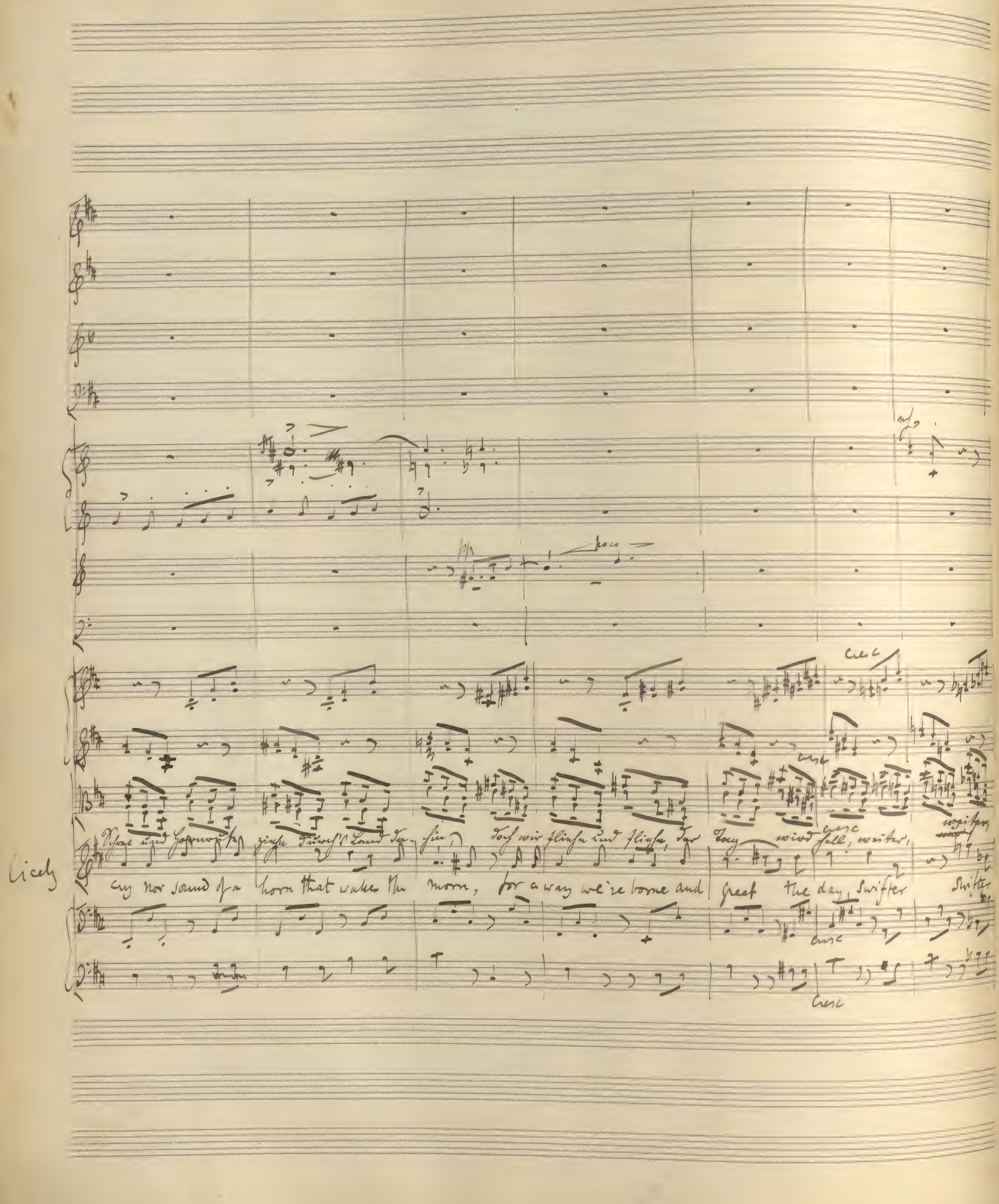

worse than gone,
alas, far worse
They bring him here in chains for judgement!
La - dy,
dim

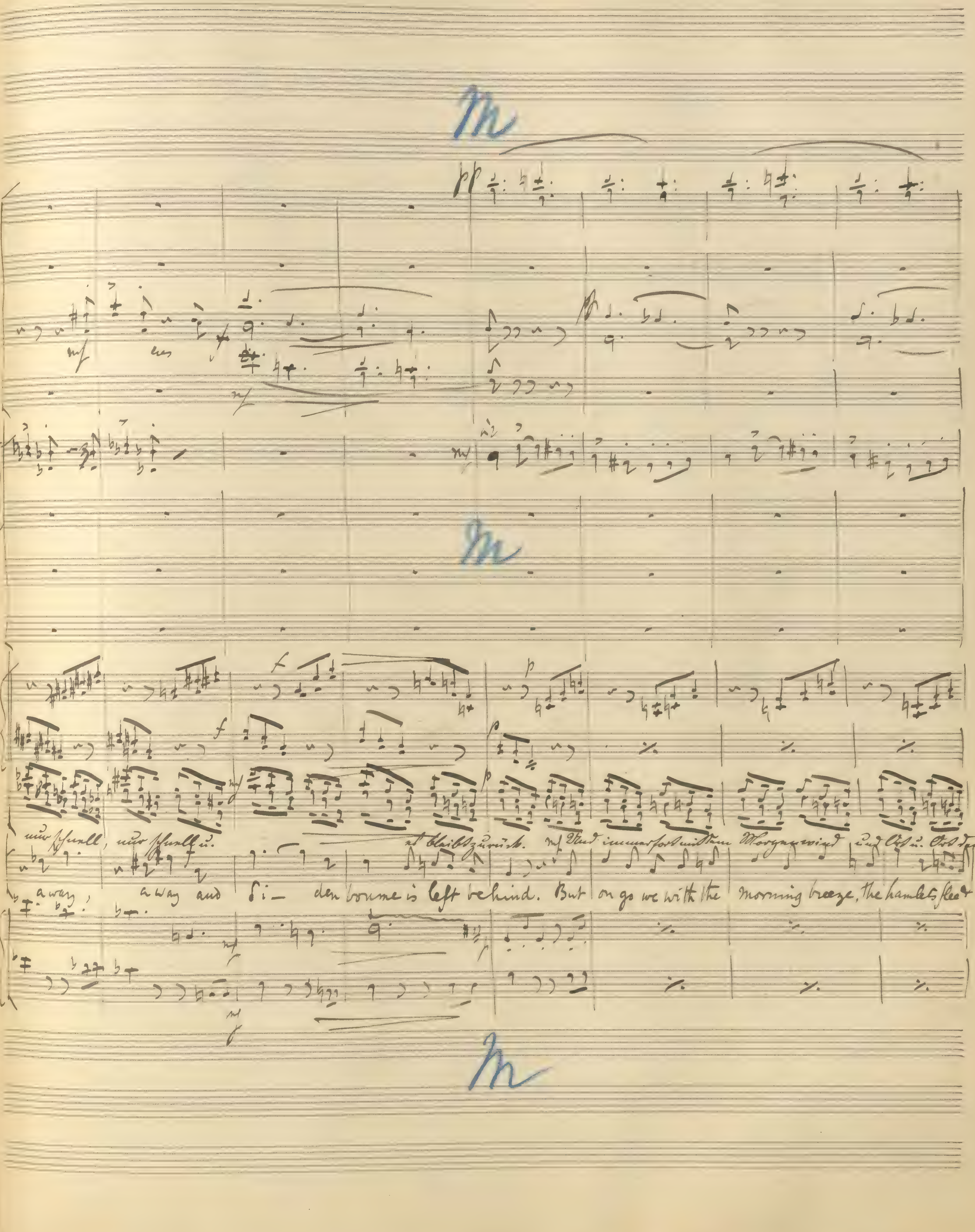

poco meno mosso
Tympani
Cicely
all is lost my wife hath captured him!
D. Marg.
Good sooth!
pair of fools!
Captured?
poco meno mosso

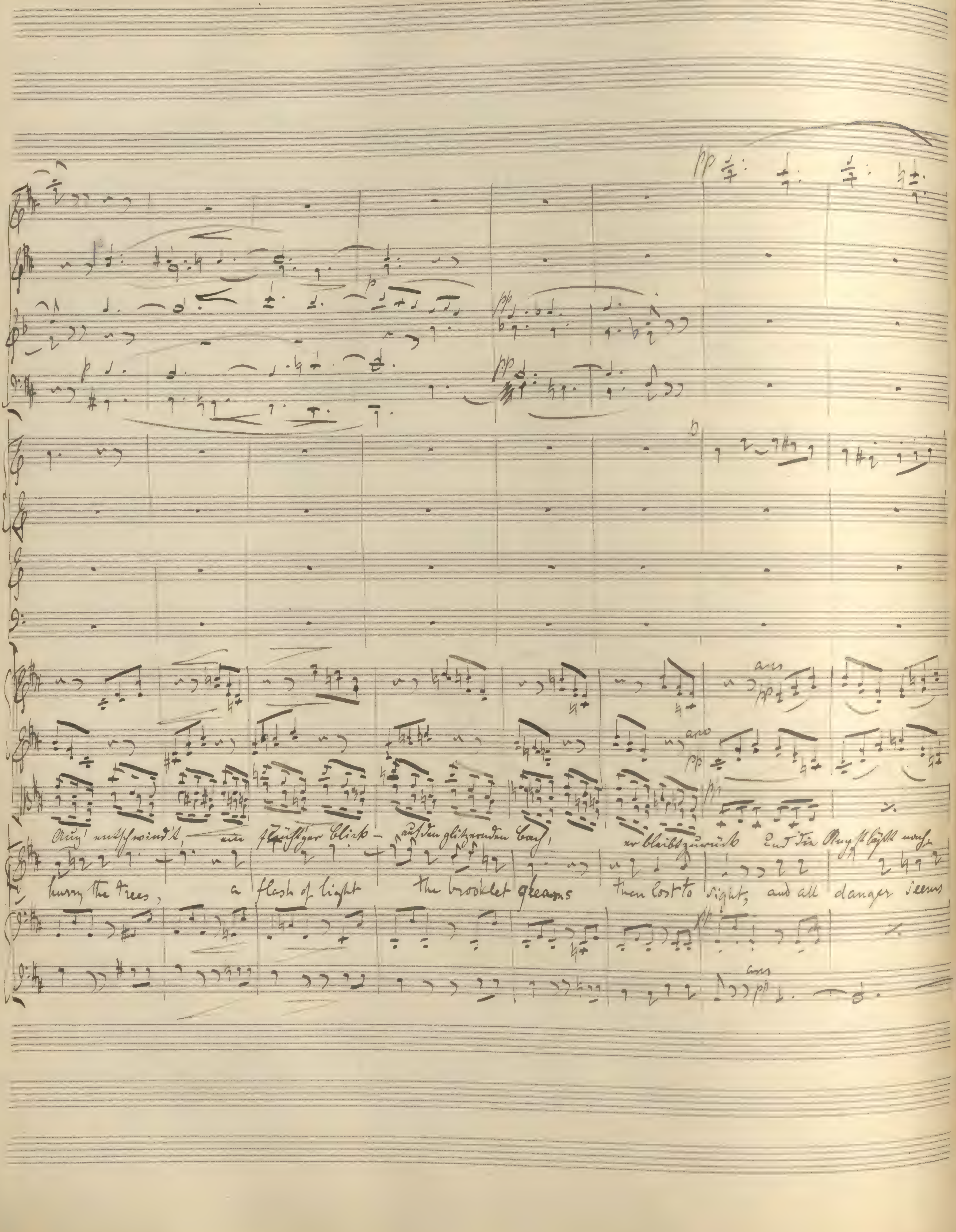

in A
dim
pp
mf
'Twas thus.
So war so!
Thou knowest we left thee?
Quick the gate we seek. I
But how? Speak child, but how?

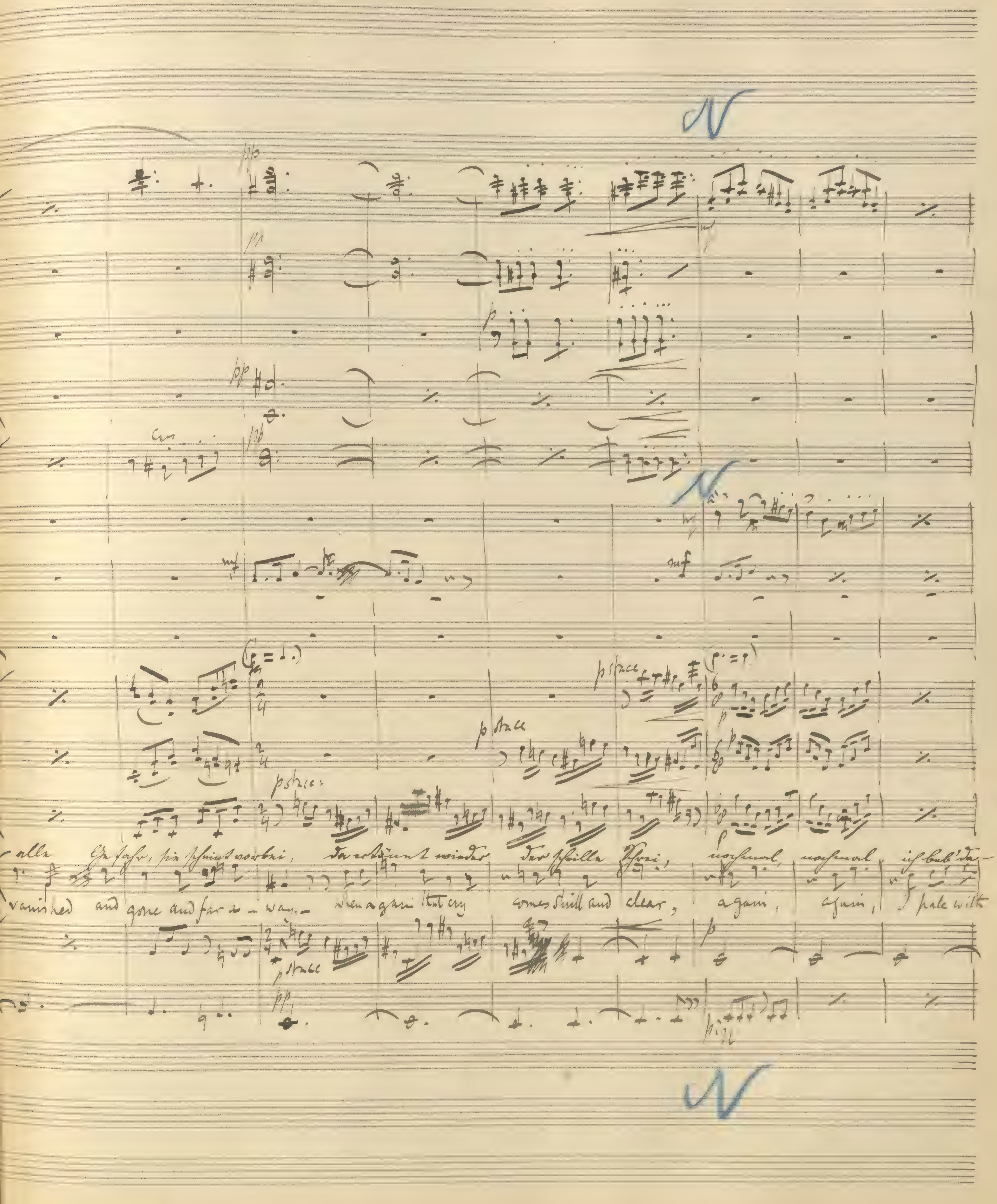

(F)
Corni
(D)
Timpani
pizz
Cicely
trembling lest too late the spot we reach, but all goes fair, the palfrey ready waits us

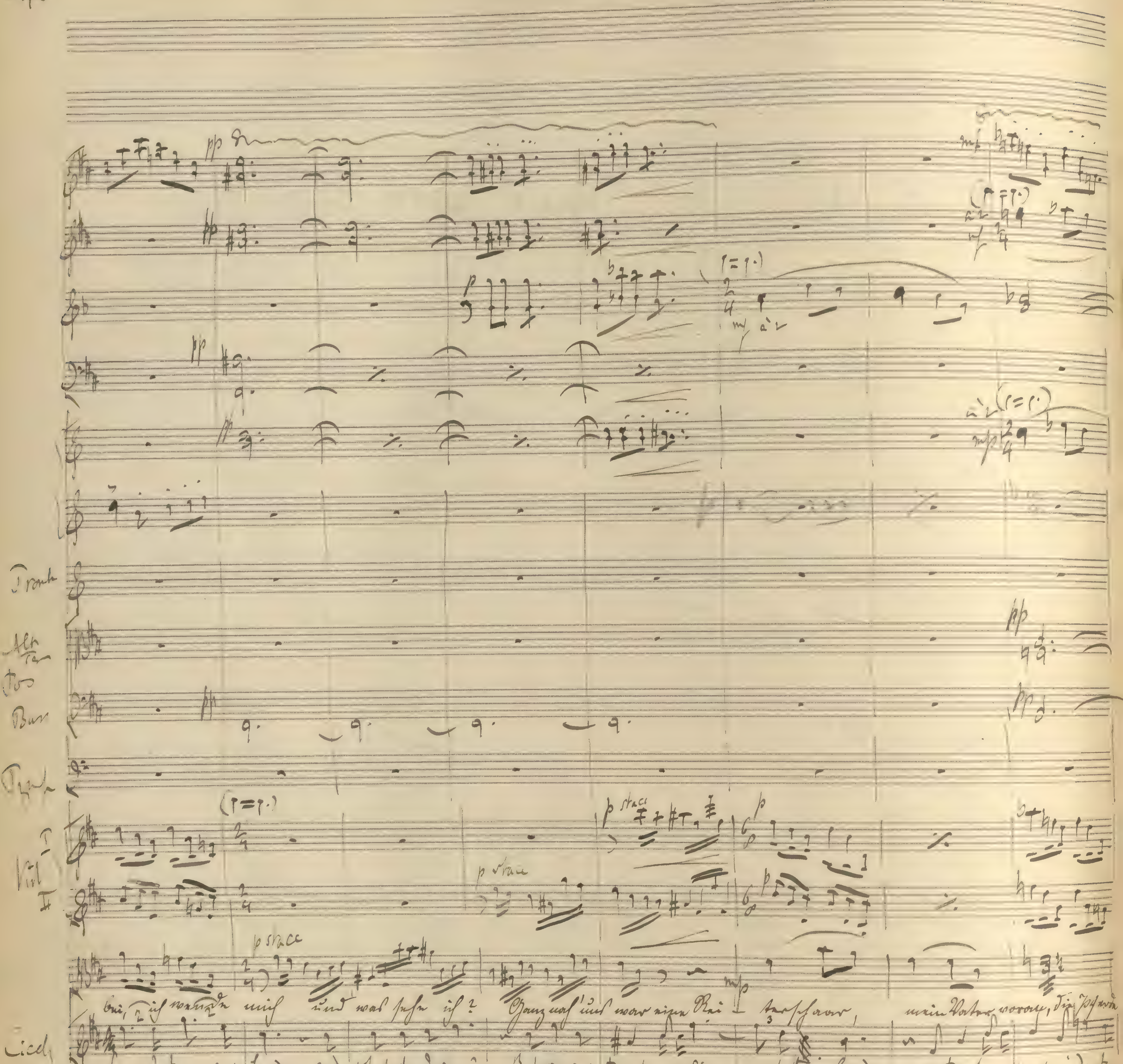

I pp
Divisi
divisi
We mount, we fly, and fleet as the wind, we cross the bridge, and we reach the ridge, nor heed a

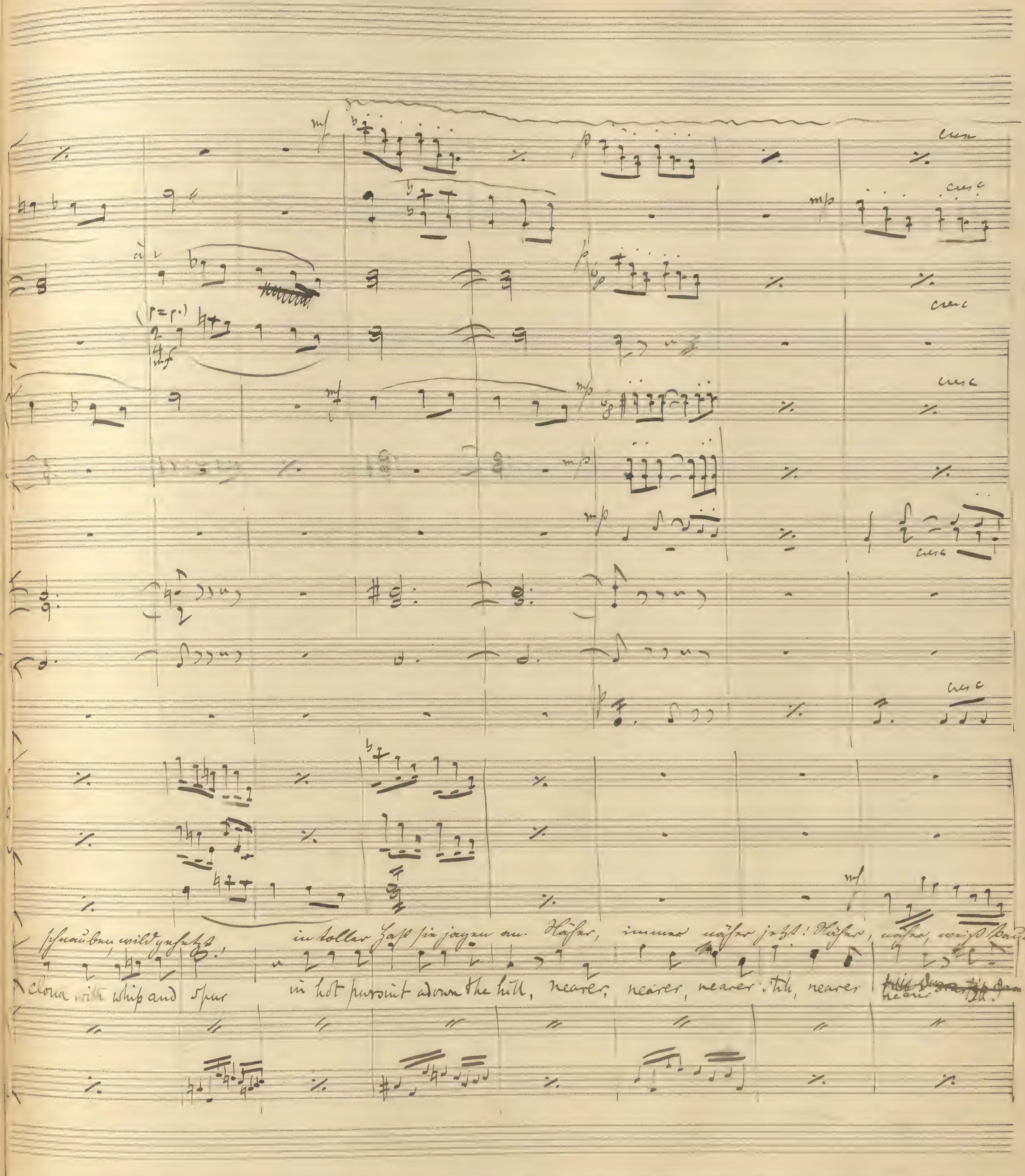

Cicely
cry nor sound of a horn that wakes the morn, for a way we're borne and greet the day, Swifter Swifter
cresc
poco

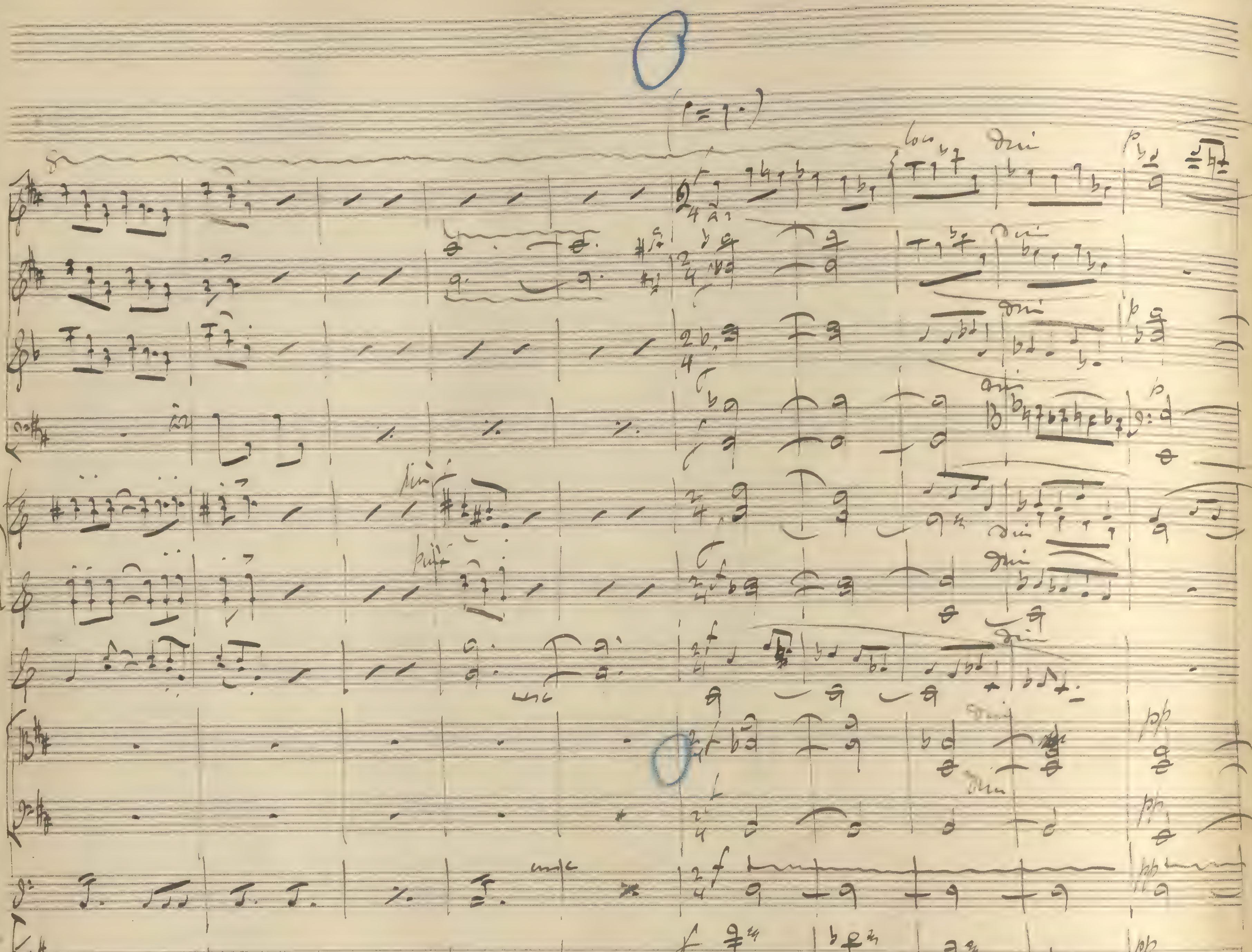

nur schnell, nur schnell u.
bleibt zurück.
Und immer fort mit dem Morgenwind
away, away and Si- den bourne is left behind. But on go we with the morning breeze, the hamlets flee

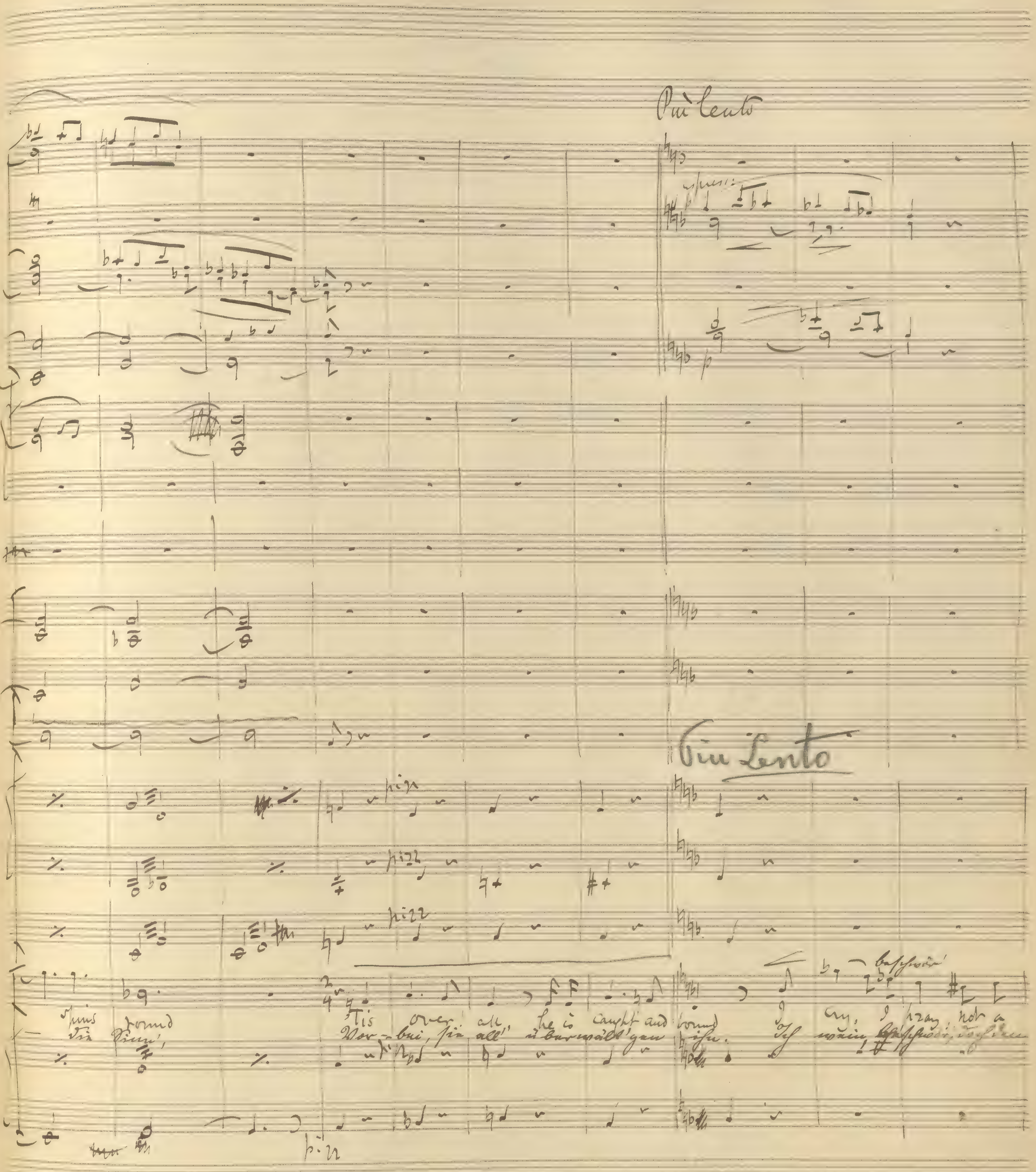

pp
Cécily
hurry the trees, a flash of light the brooklet gleams then lost to sight, and all danger seems

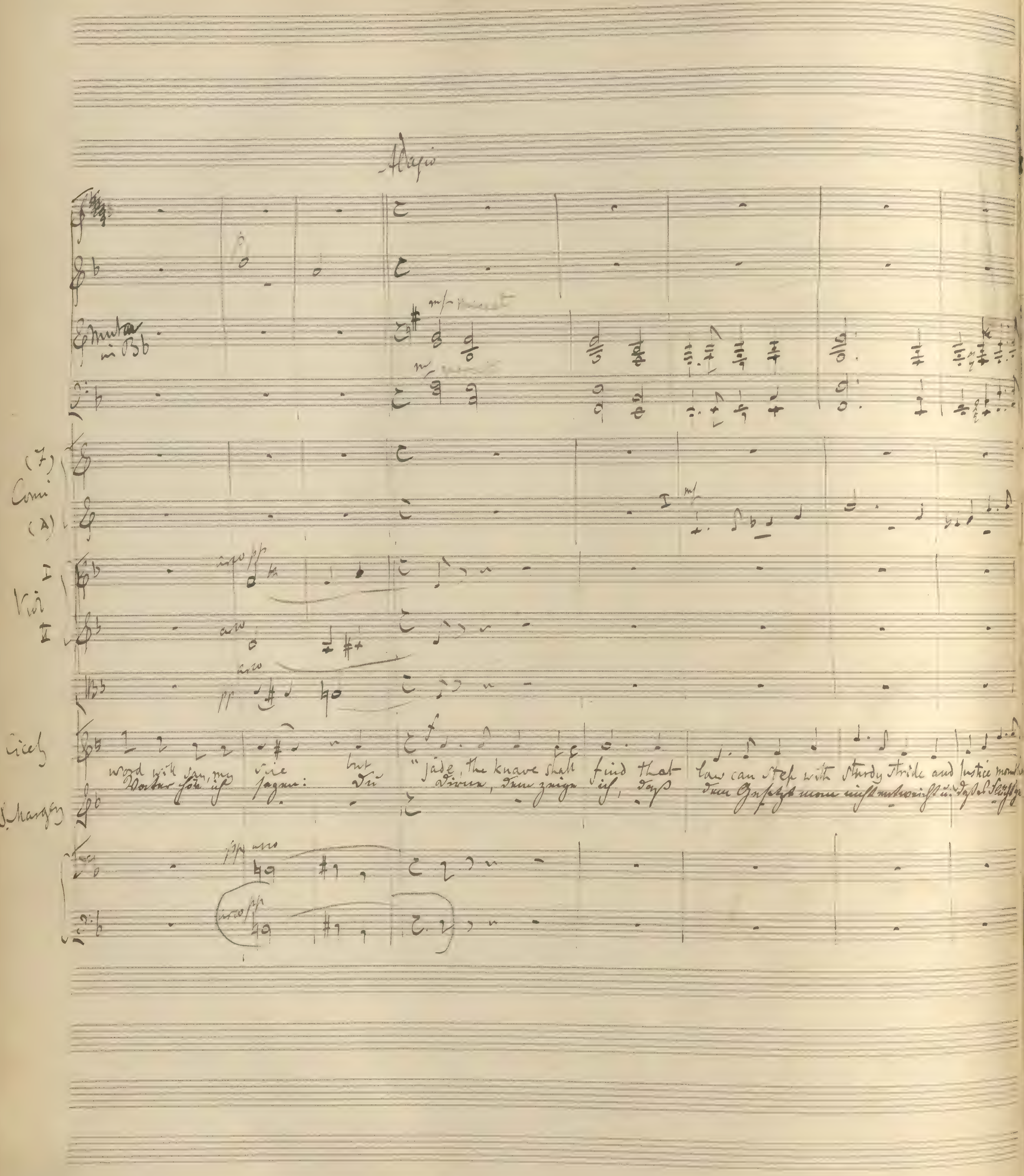

alle Gefahr, sie schwindet vorbei, Da ertönt wieder der schrille Schrei, nochmal, nochmal, ich bebe da-
vanished and gone and far a - way, - When again that cry comes shrill and clear, again, again, I pale with

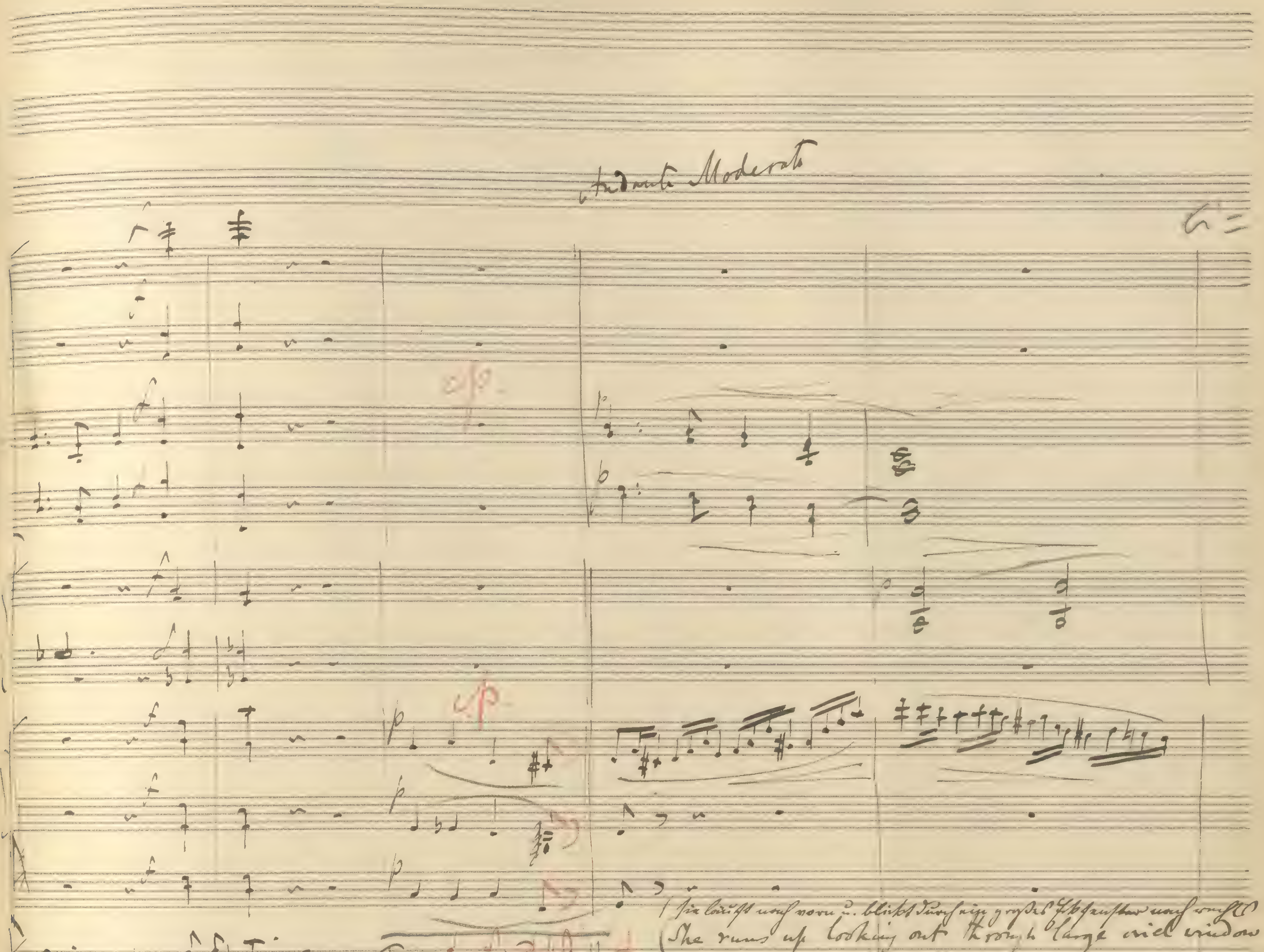

Tromb
Alt Ten Pos
Bass
Timp
Viol I II
Cicely
pp
p stacc
col Bassi
fear I turn my head, and what do I spy? But on our track, my sire at their head, a trooper pack in dusty
Ganz nah' uns war eine Reiterschaar, mein Vater voran,

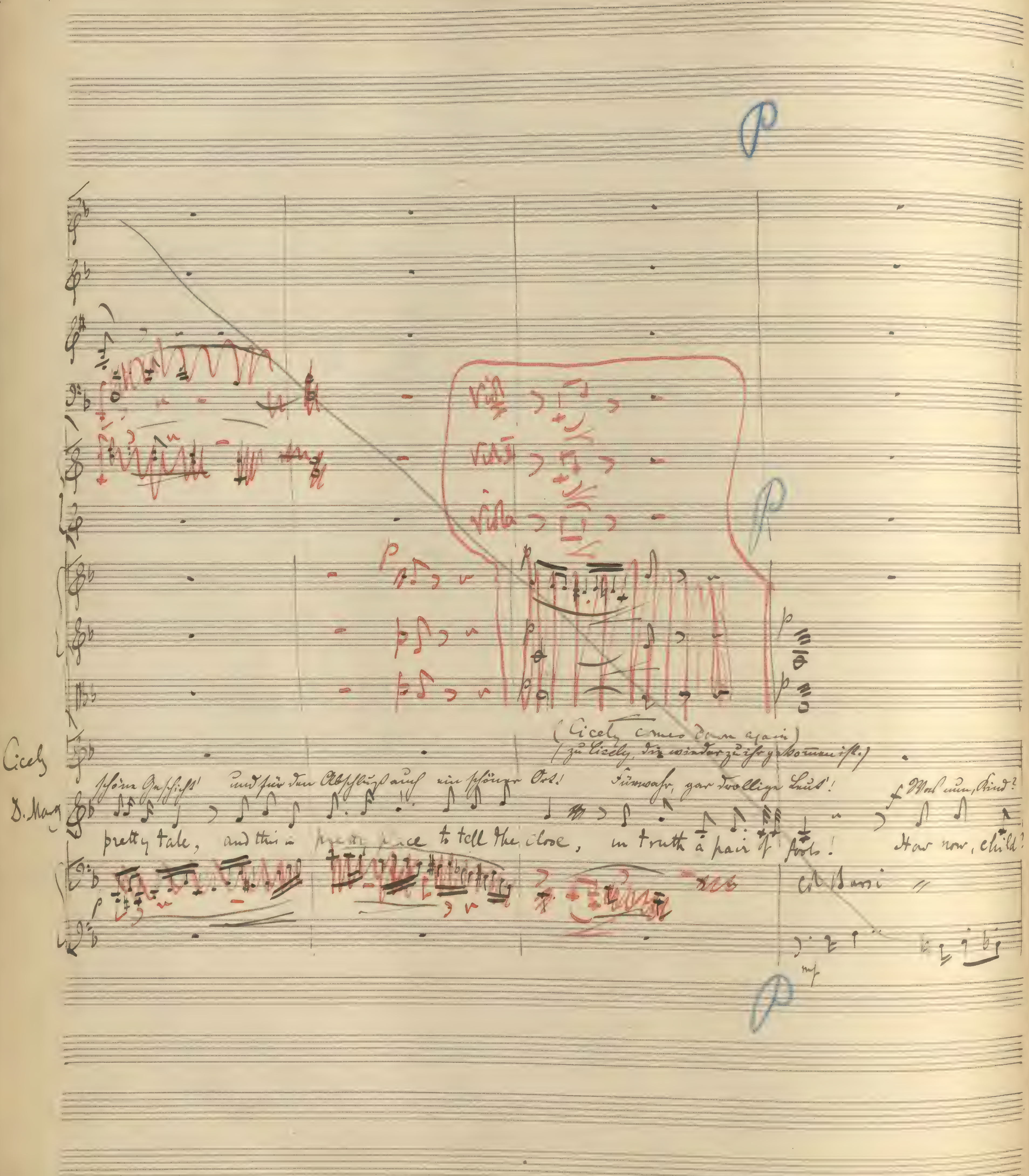

schnauben, wild gehetzt, in toller Hast sie jagen an. Näher, immer näher jetzt! Näher, näher,
in hot pursuit down the hill, nearer, nearer, nearer still, nearer

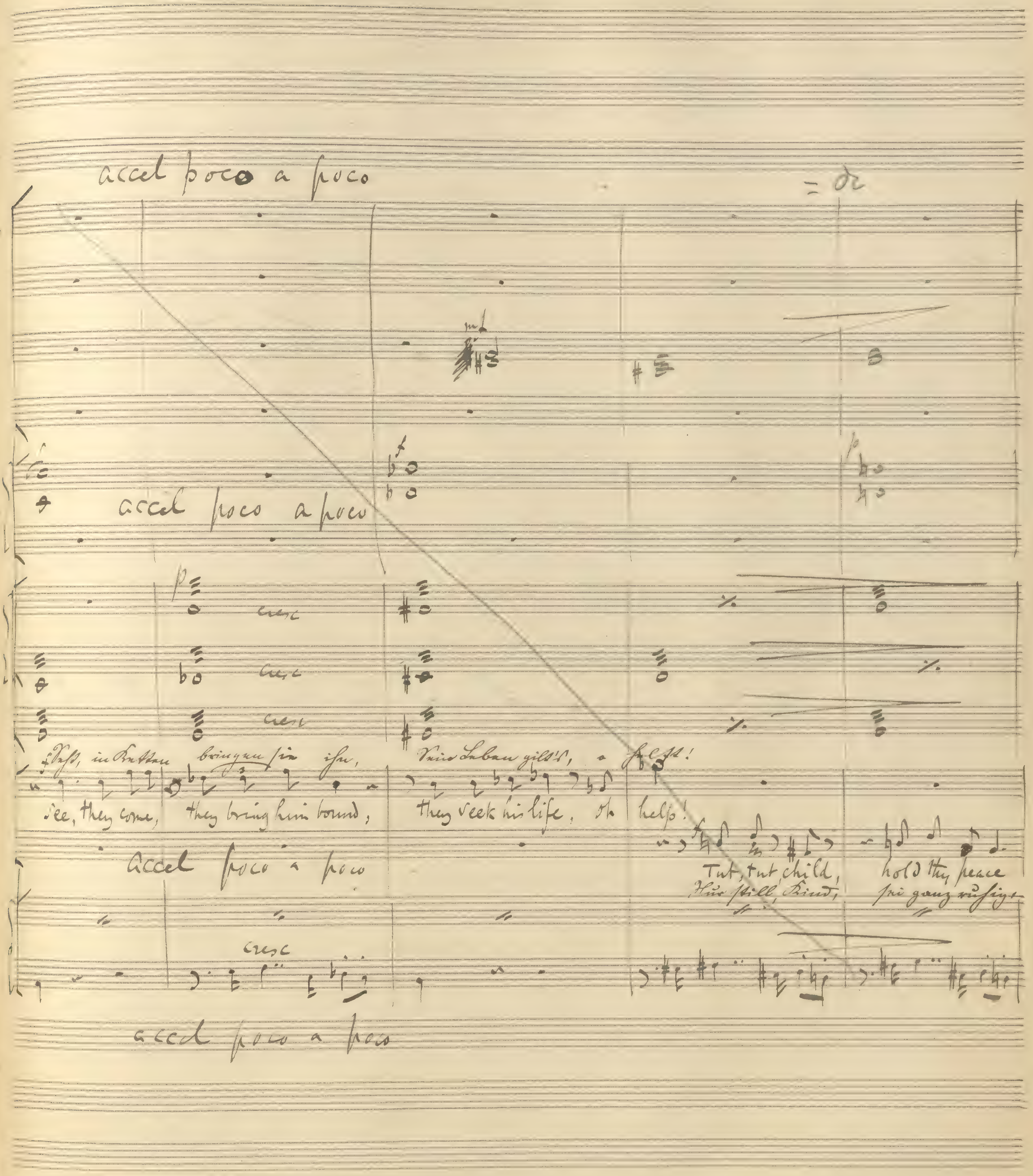

Ciel
scarce can stir
nearer
nearer
near—
er, when a
crash
a fall
and the world
wo ich bin,
näher,
näher,
ein Fall,

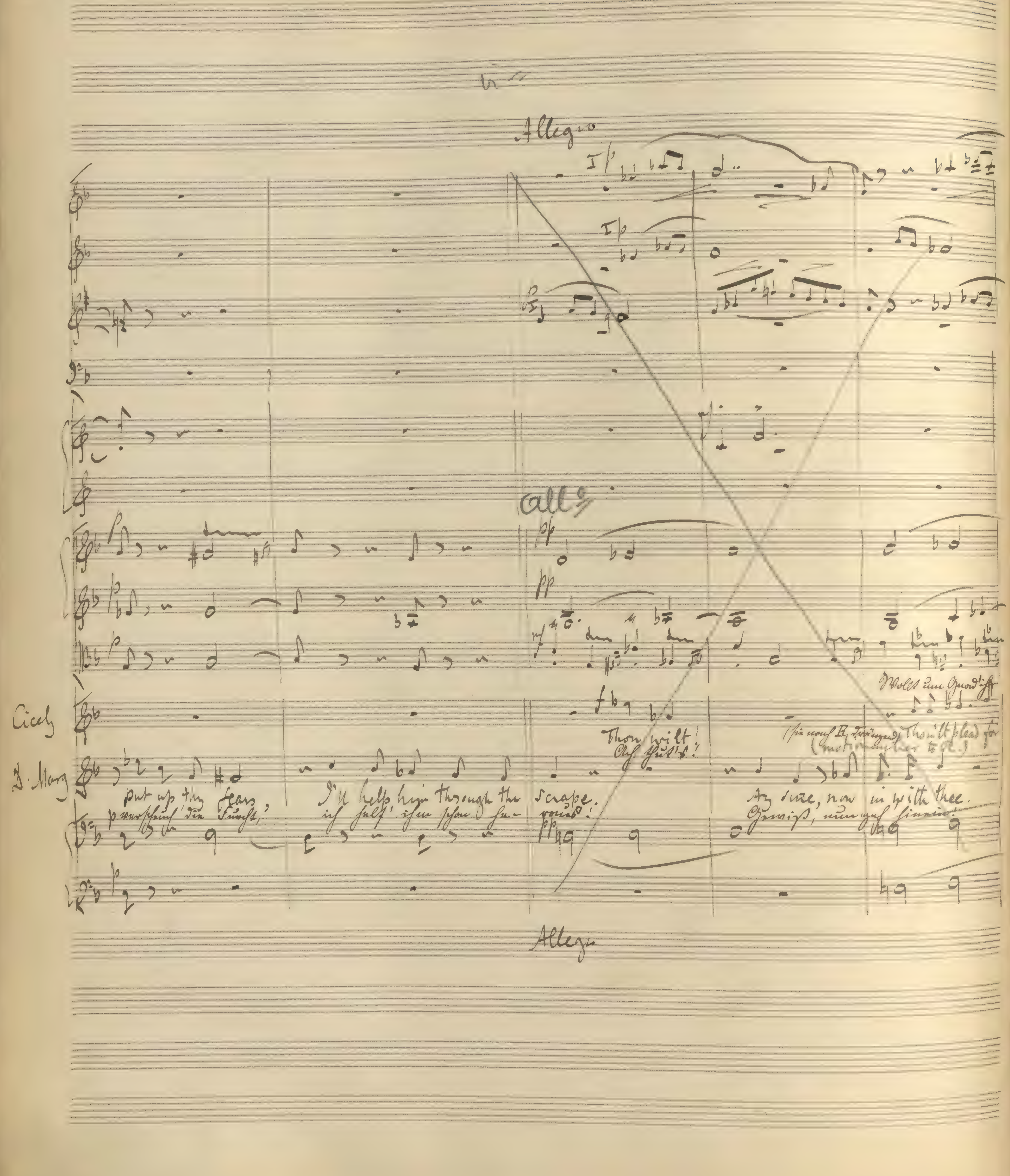

Più Lento
Più Lento
'Tis over all, he is caught and bound

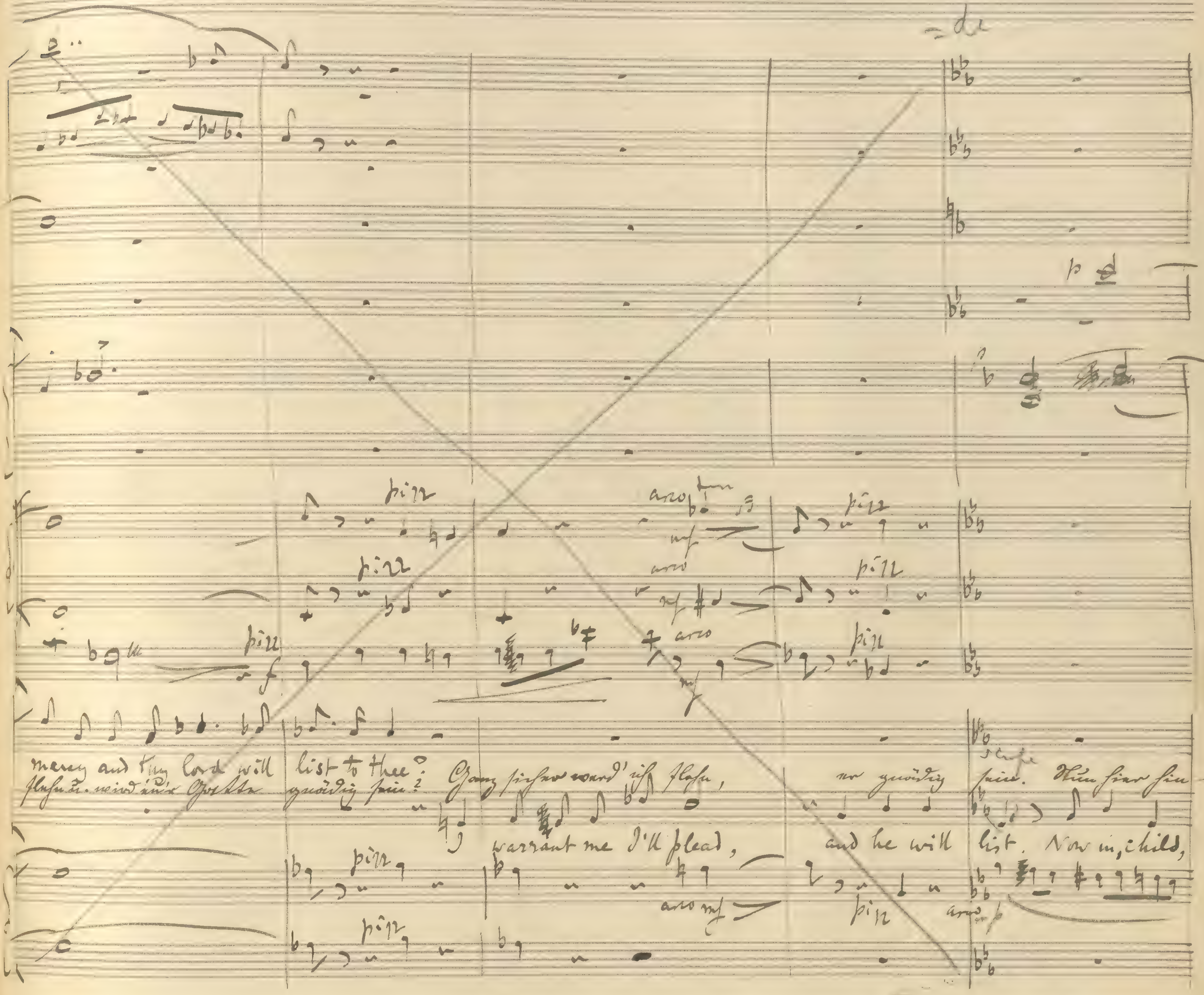

Adagio
Corni
Viol
"Jade, the knave shall find that
law can step with sturdy stride and justice

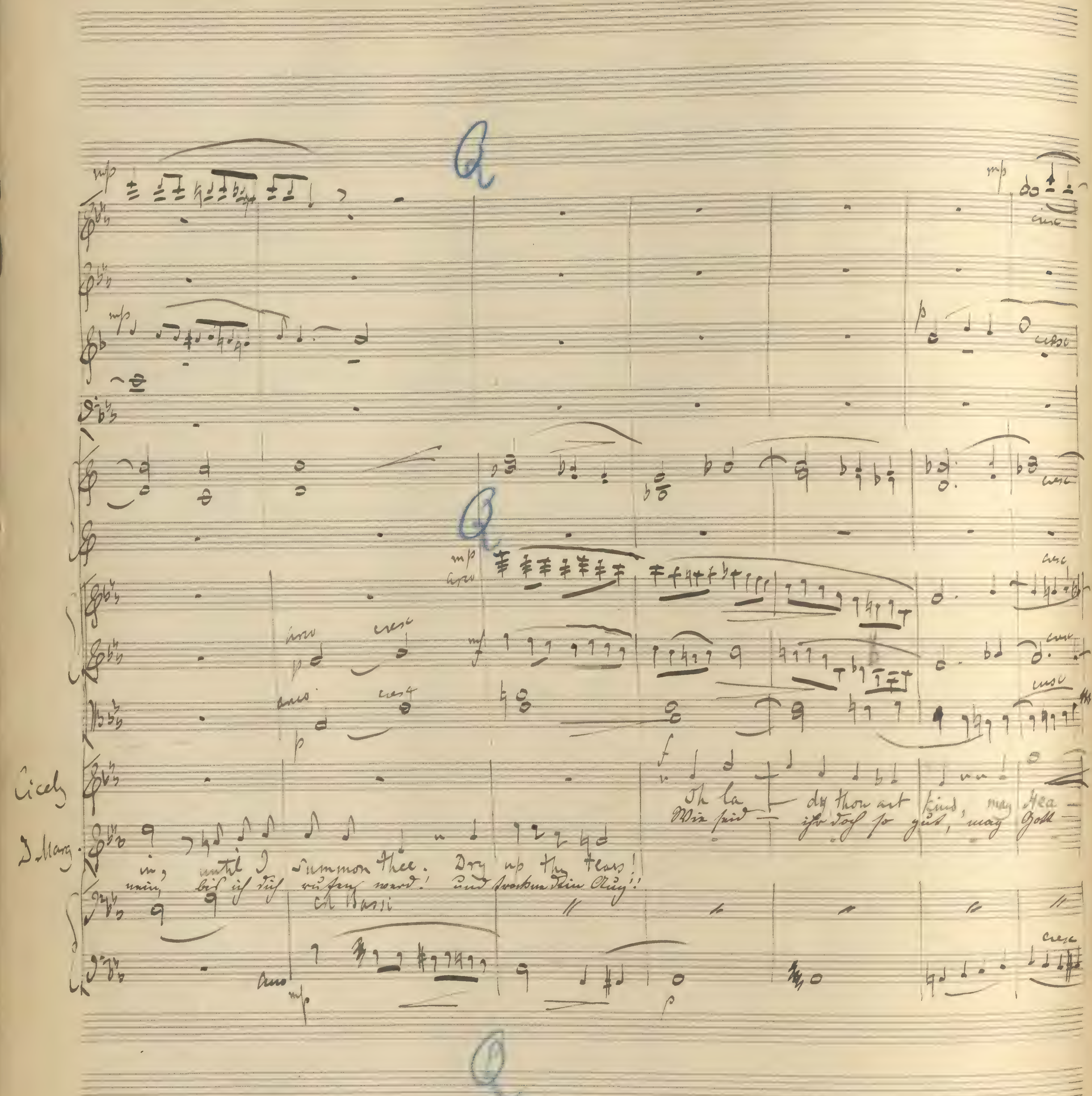

Andante Moderato
(She runs up looking out through large arch window R.C.)
back and ride through
he left behind.

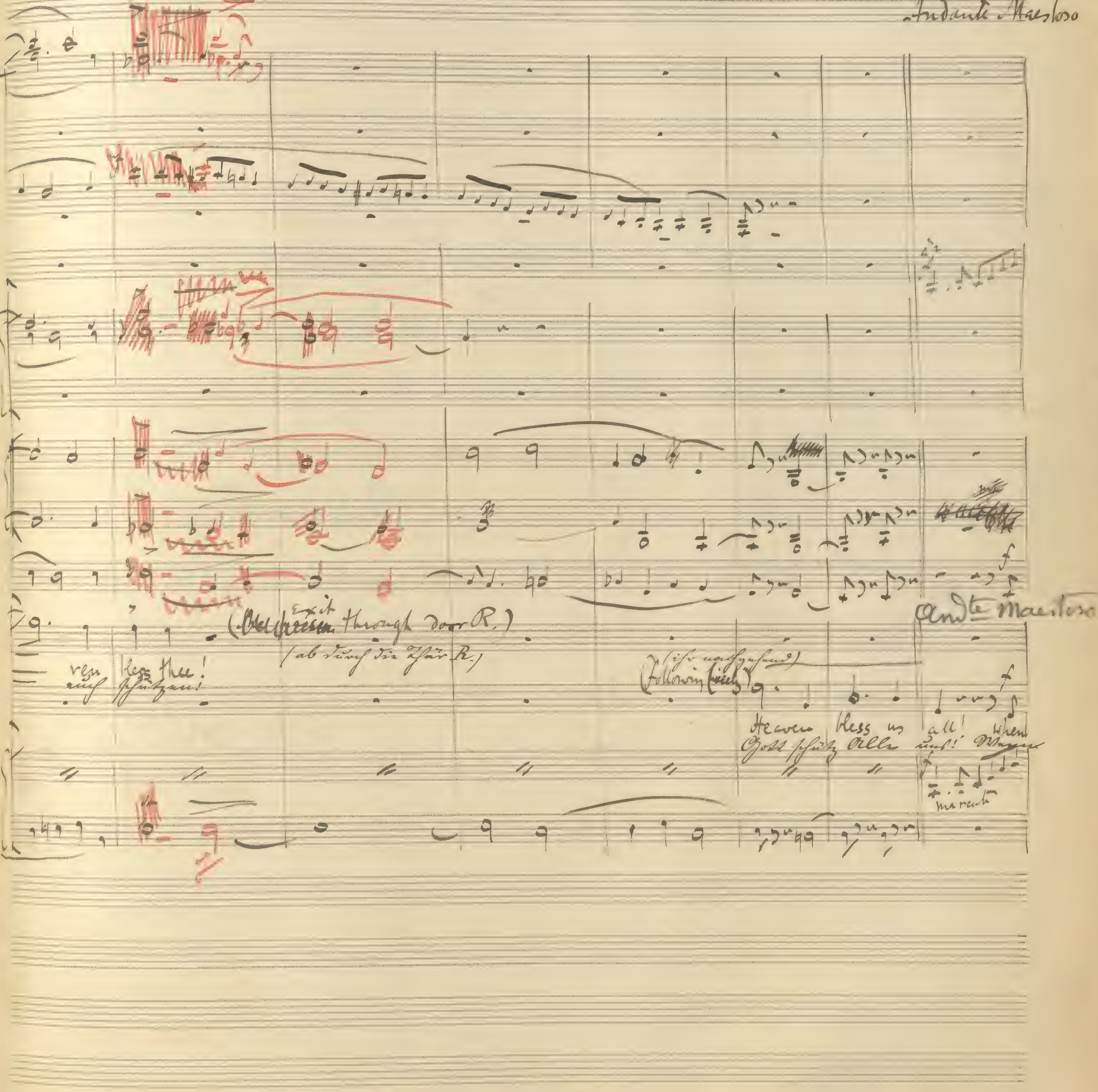

Cicely
D. Marg
schöne Geschicht' und für den Abschluß auch ein schöner Ort! Fürwahr, gar drollige Leut'! Was nun, Kind?
pretty tale, and this a pretty place to tell the close, in truth a pair of fools! How now, child?
(Cicely comes down again)
(zu Cicely, die wieder zurückgekommen ist.)
Celli Bassi

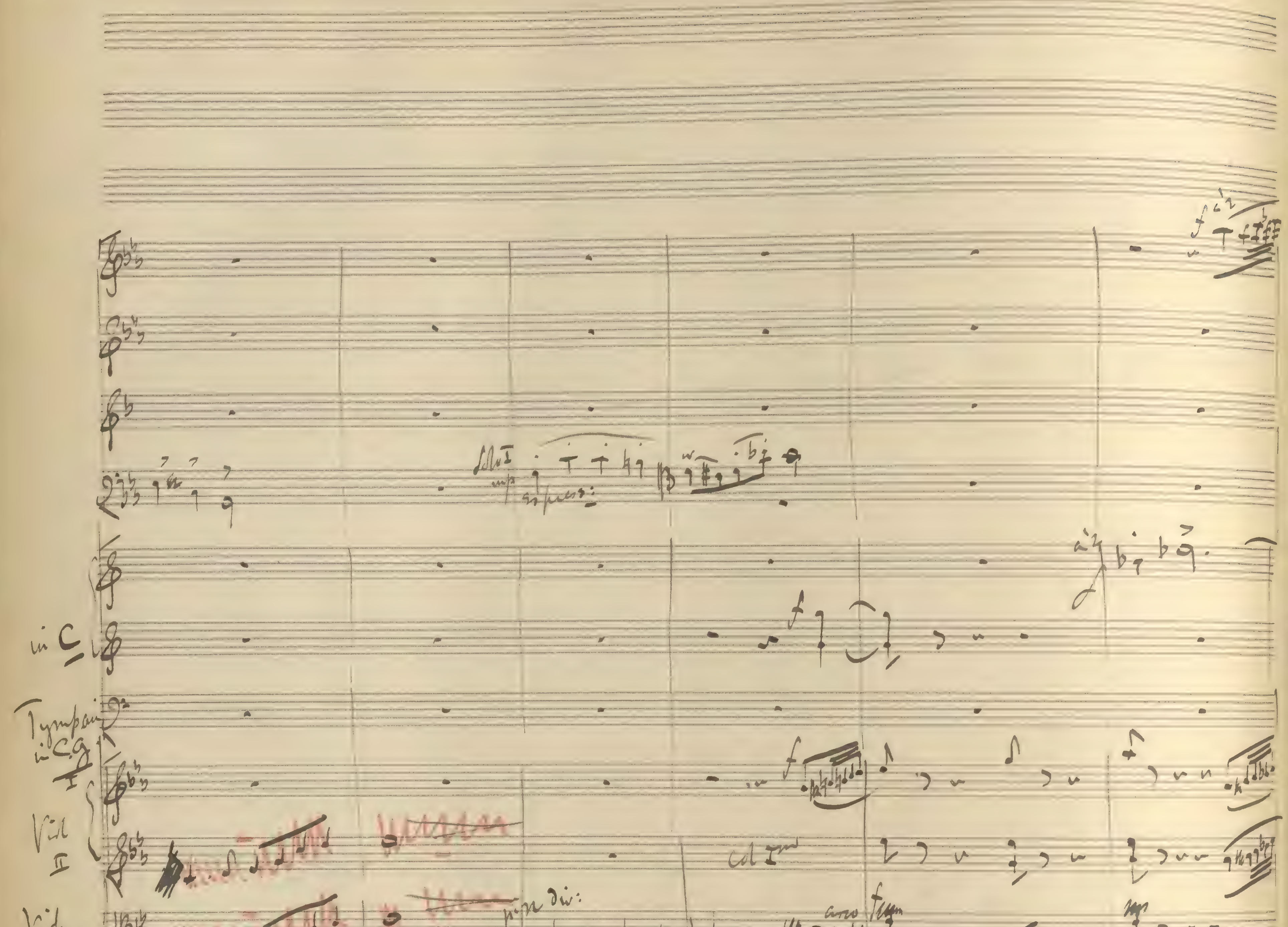

accel poco a poco
accel poco a poco
cresc
cresc
cresc
See, they come, they bring him bound,
they seek his life, oh
help!
Tut, tut child,
hold thy peace
accel poco a poco
cresc
accel poco a poco

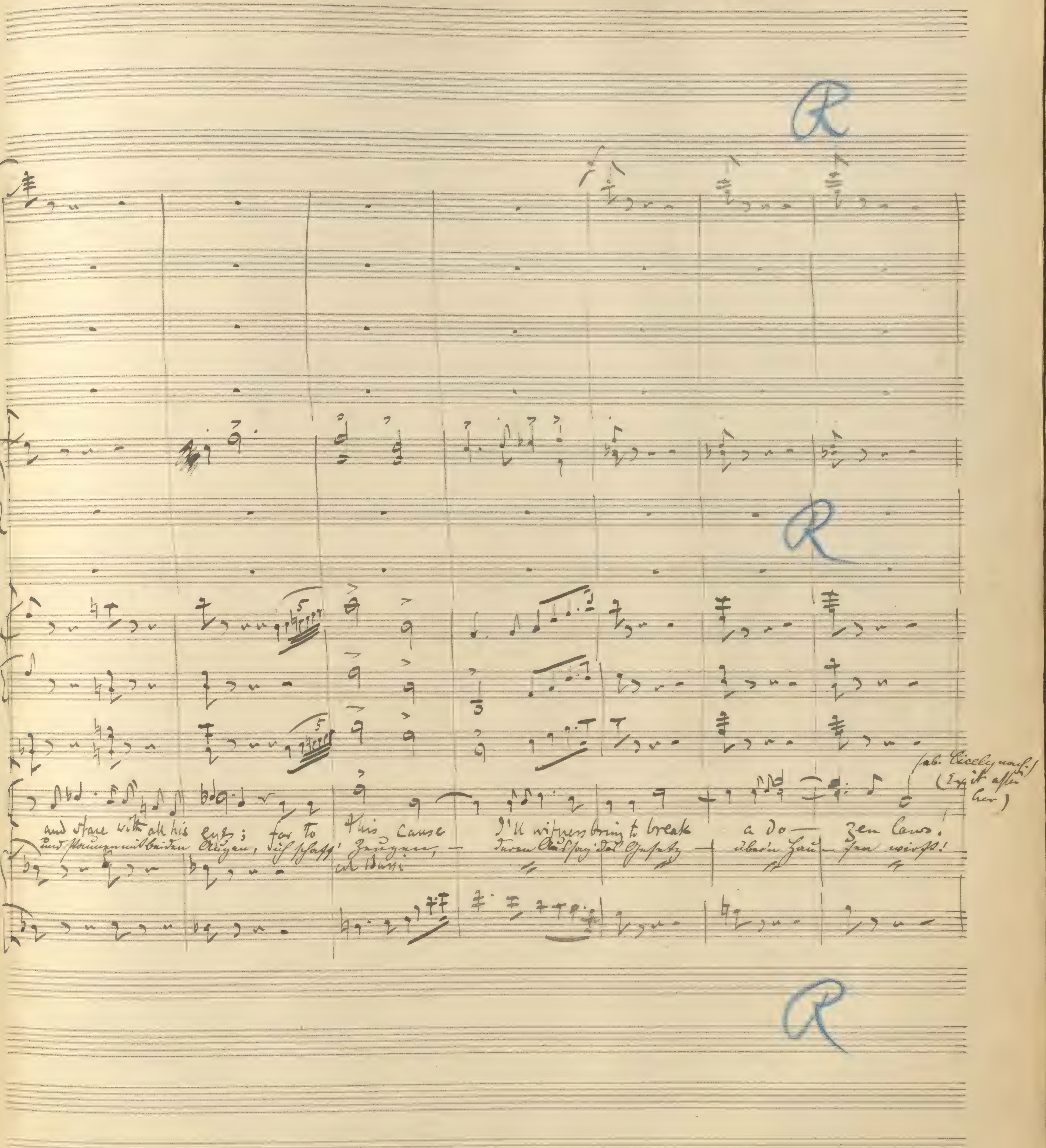

Allegro
All°
Cicely
J. Mary
put up thy fears,
I'll help him through the scrape.
Thou wilt!
Ay sure, now in with thee.
Thou'lt plead for
Allegro


pizz
arco
mercy and thy lord will
list to thee?
warrant me I'll plead,
and he will
list. Now in, child,

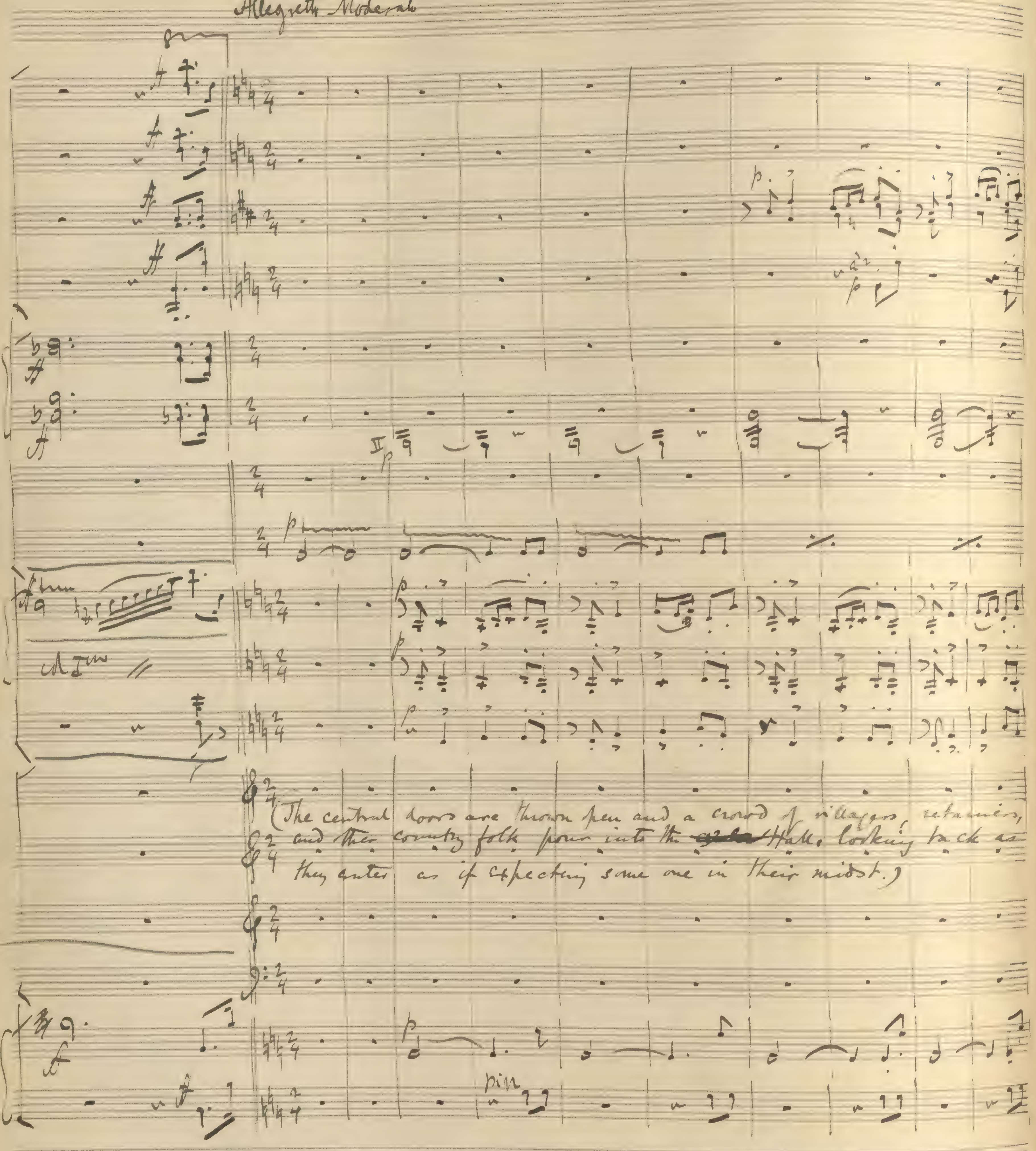

Cicely
D. Marg.
in, until I summon thee. Dry up thy tears!
Oh la - dy thou art kind, may Hea -
Q


Andante Maestoso
bless thee!
(exit through door R.)
(ab durch die Thür R.)
(Following her)
Heaven bless us all! When
Andte Maestoso
marcato

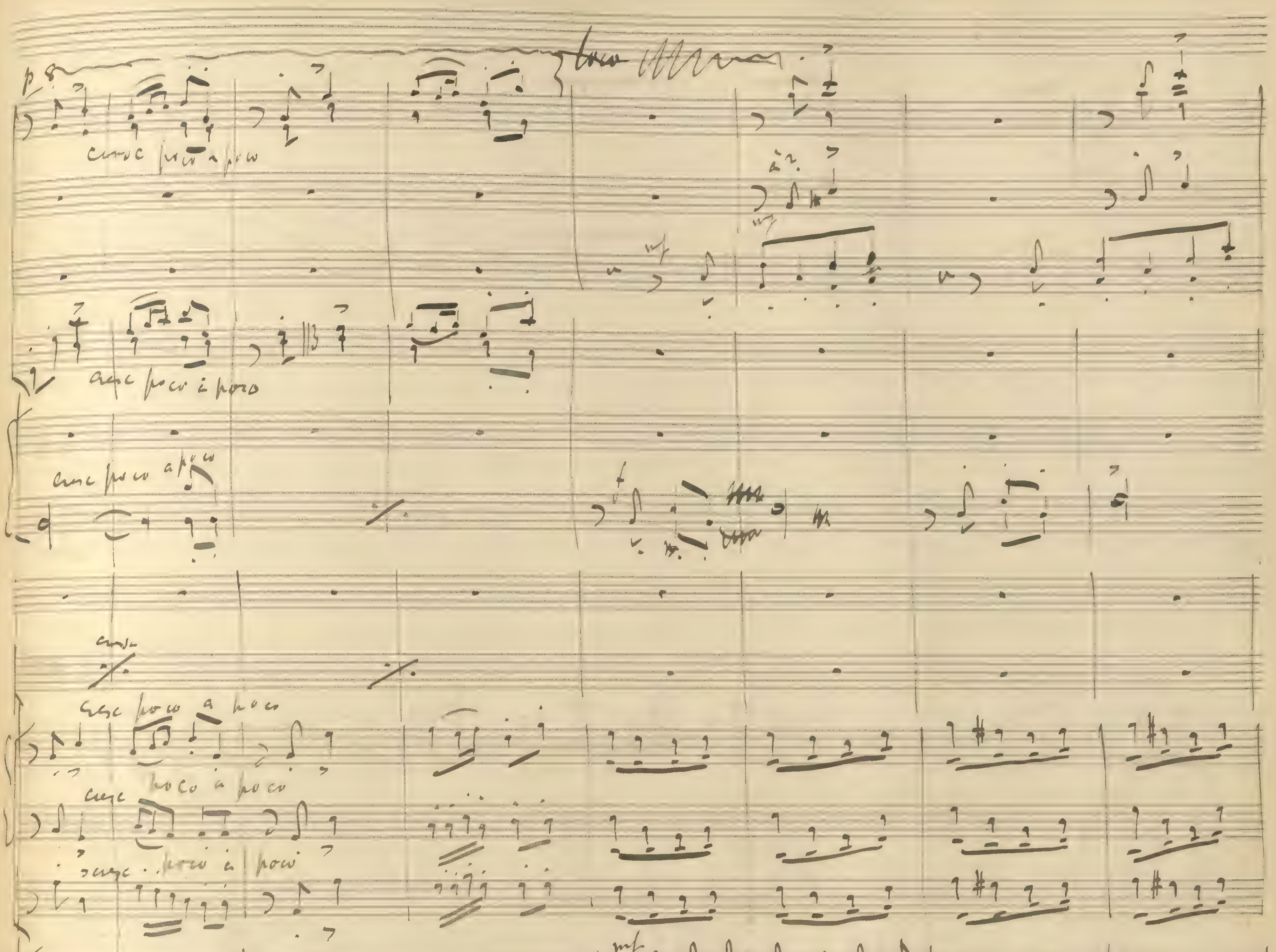

in C
Tympani in C.G.
Viol. I
Viol. II
Viole
D. Marg.
Law and justice are dispensed here
He'll list to me?
As list with both his ears,
Hier nun das Gericht gehalten wird,
wird er mich hören!
Er soll's mit beiden Ohren
col I
pizz
tutti

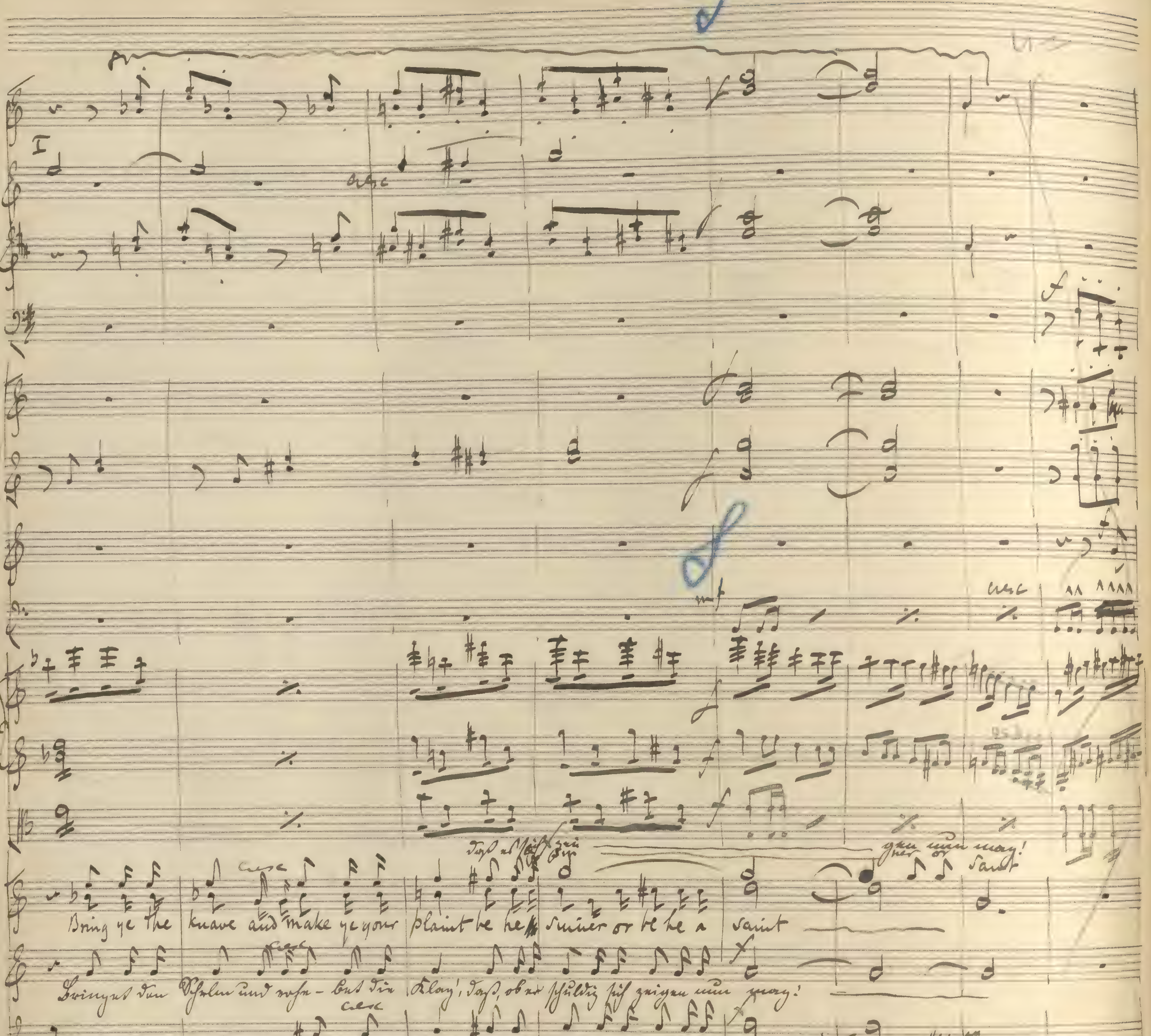

and stare with all his eyes; for to this cause I'll witness bring to break a dozen laws!
(Exit after her)

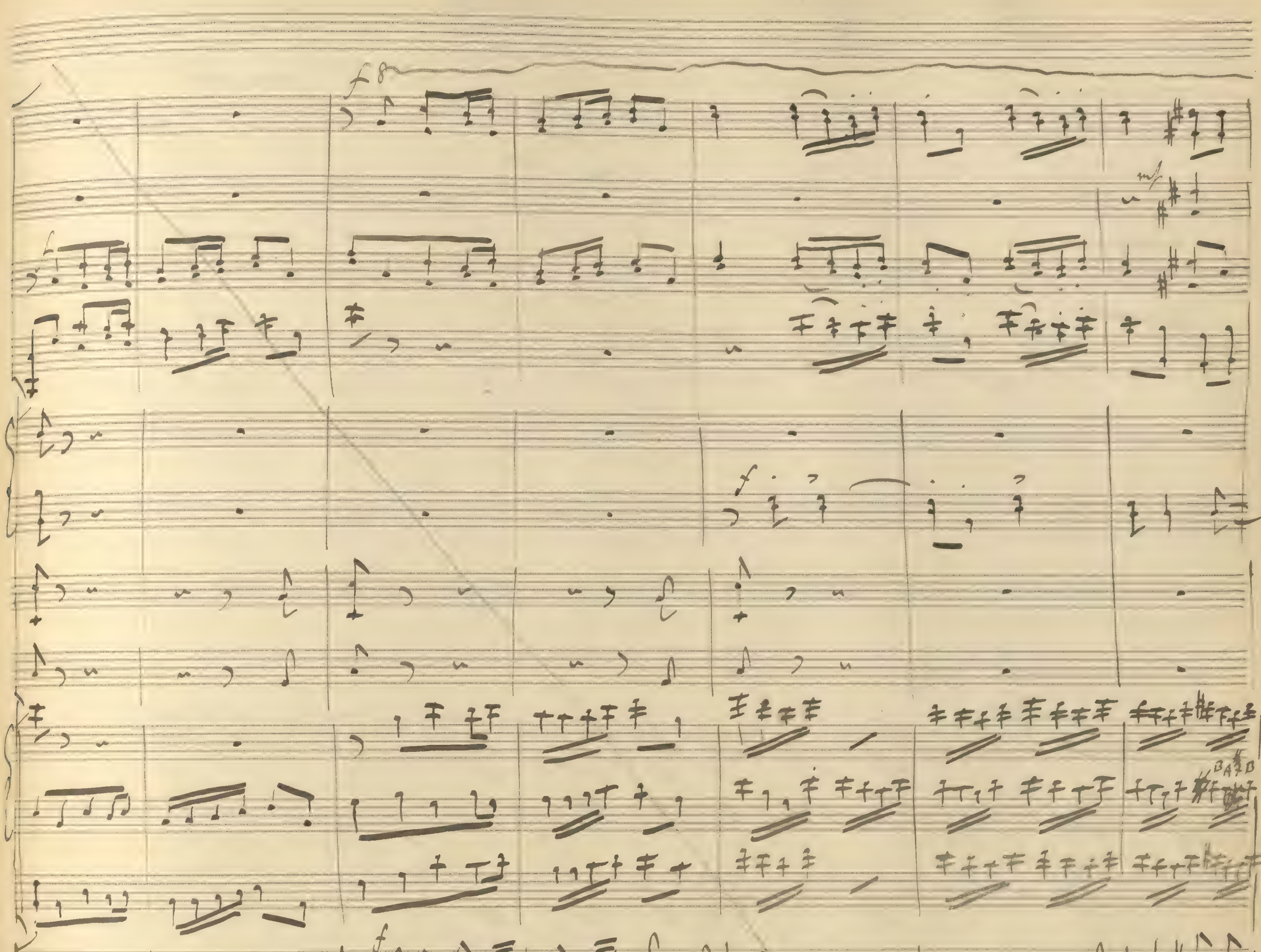
Scene III

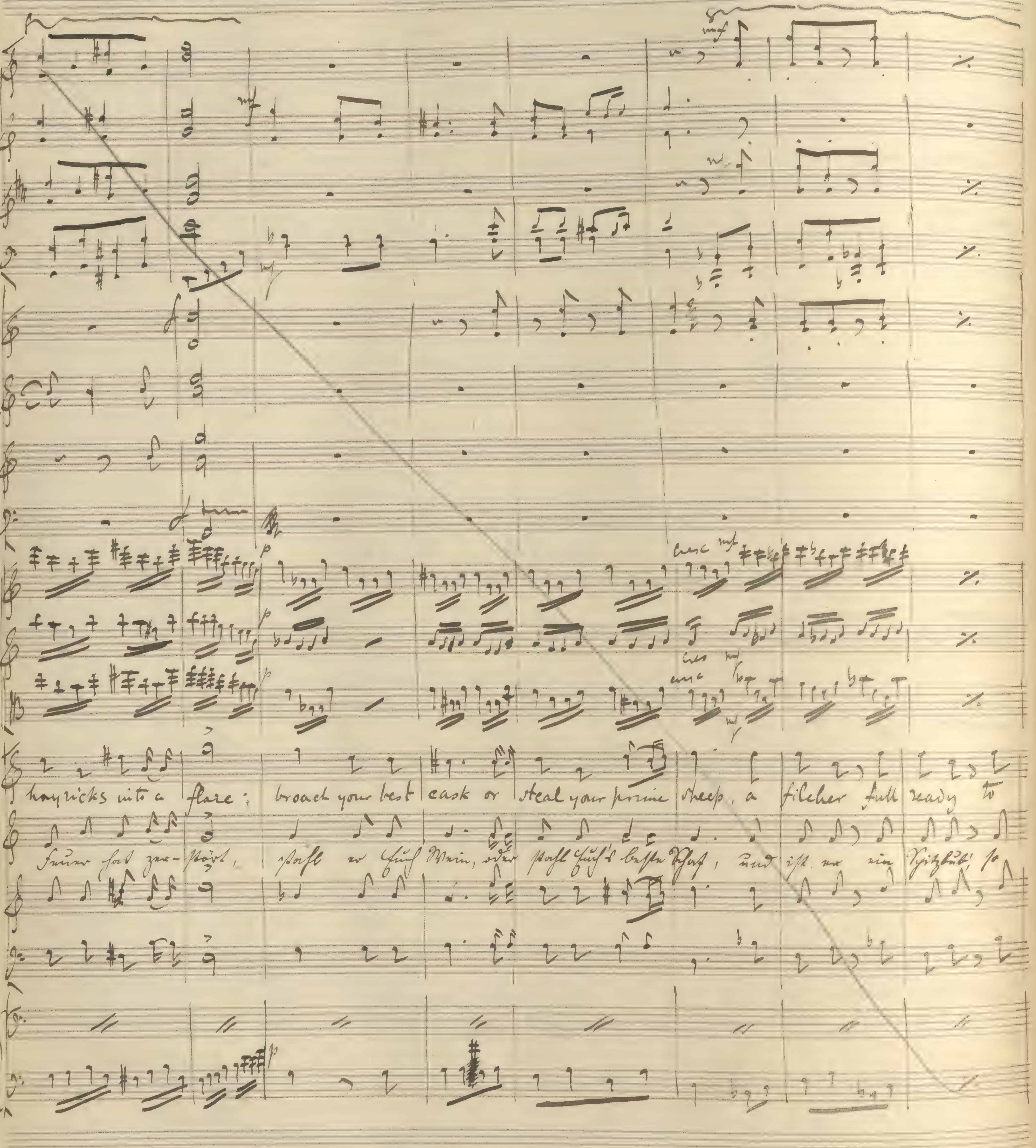


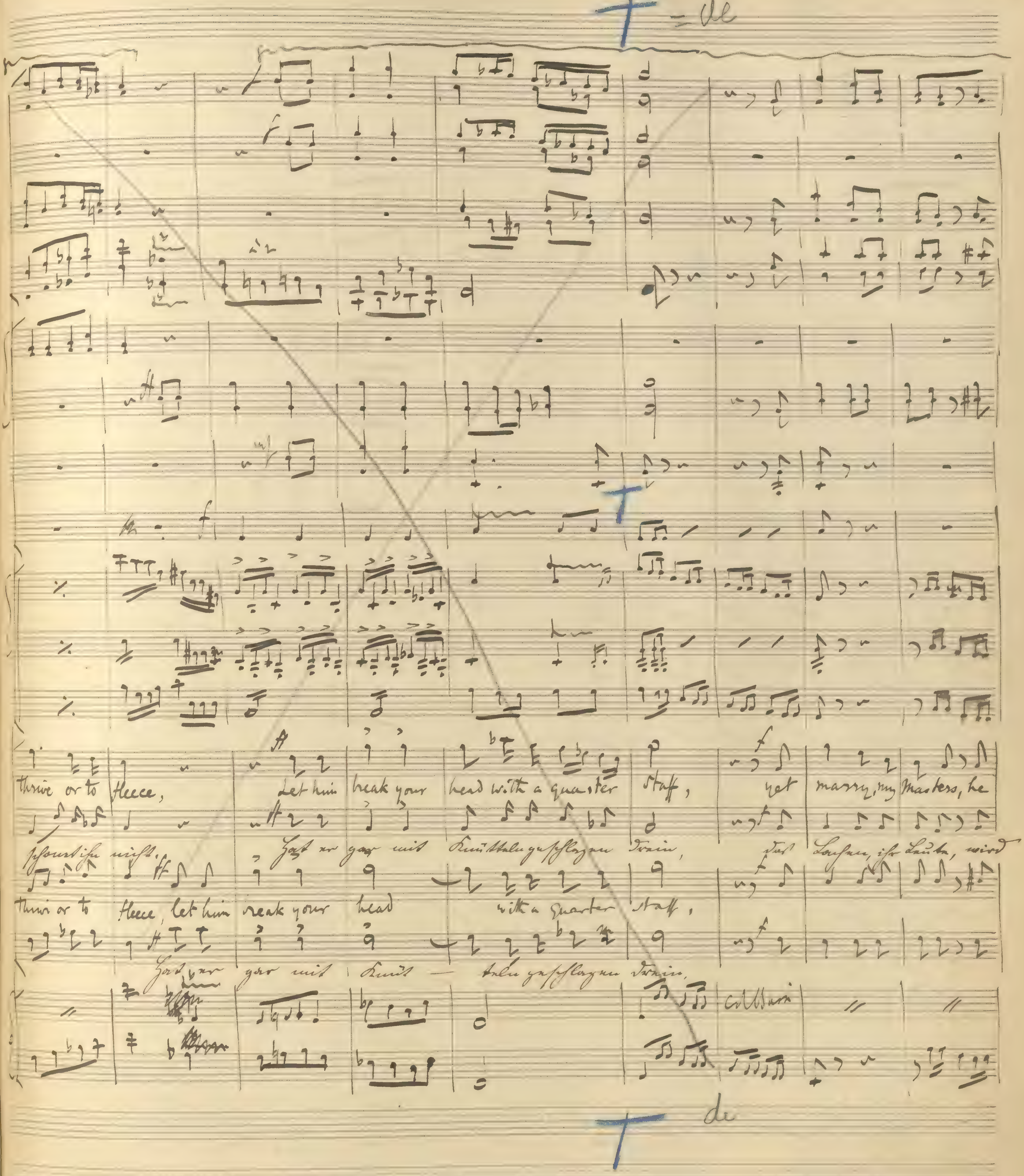
(Die Mittelthüren werden geöffnet und ein Haufen Dorfleute, Diener des Hauses, und anderes Volk strömen in die Halle, beim Hereinkommen zurückblickend, als ob sie Jemandes Ankunft in ihrer Mitte erwarteten.)

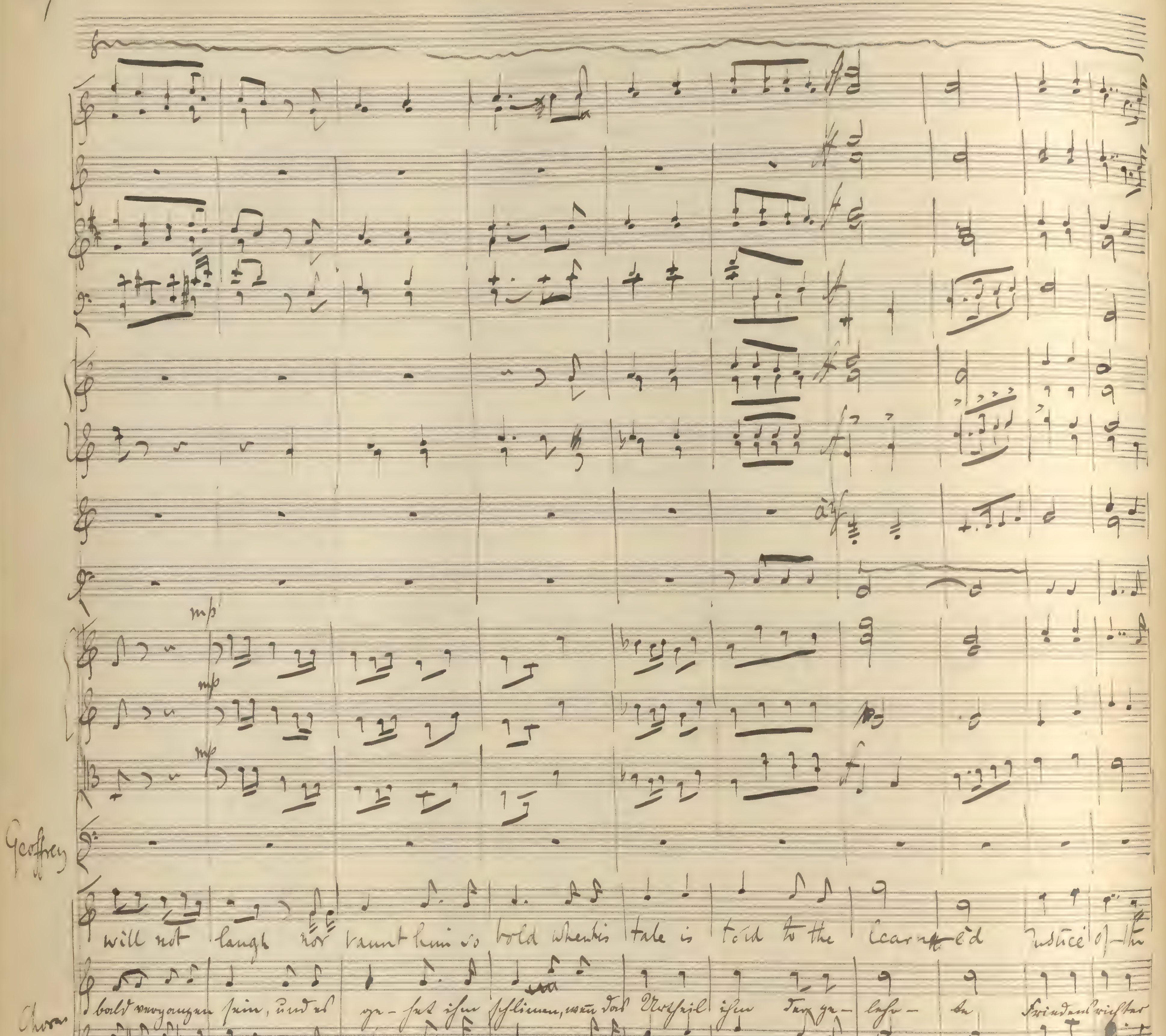

cresc poco a poco
Ho here this way, ho here this way,
Hier kommt herein, hier kommt herein!
Hierher,
This way, this way, my good masters, Ho! here this way.
Ho bring ye the knave & make ye your
Hierher
Hierher, liebe Leute, hier, kommt herein
und bringet den
col Bassi

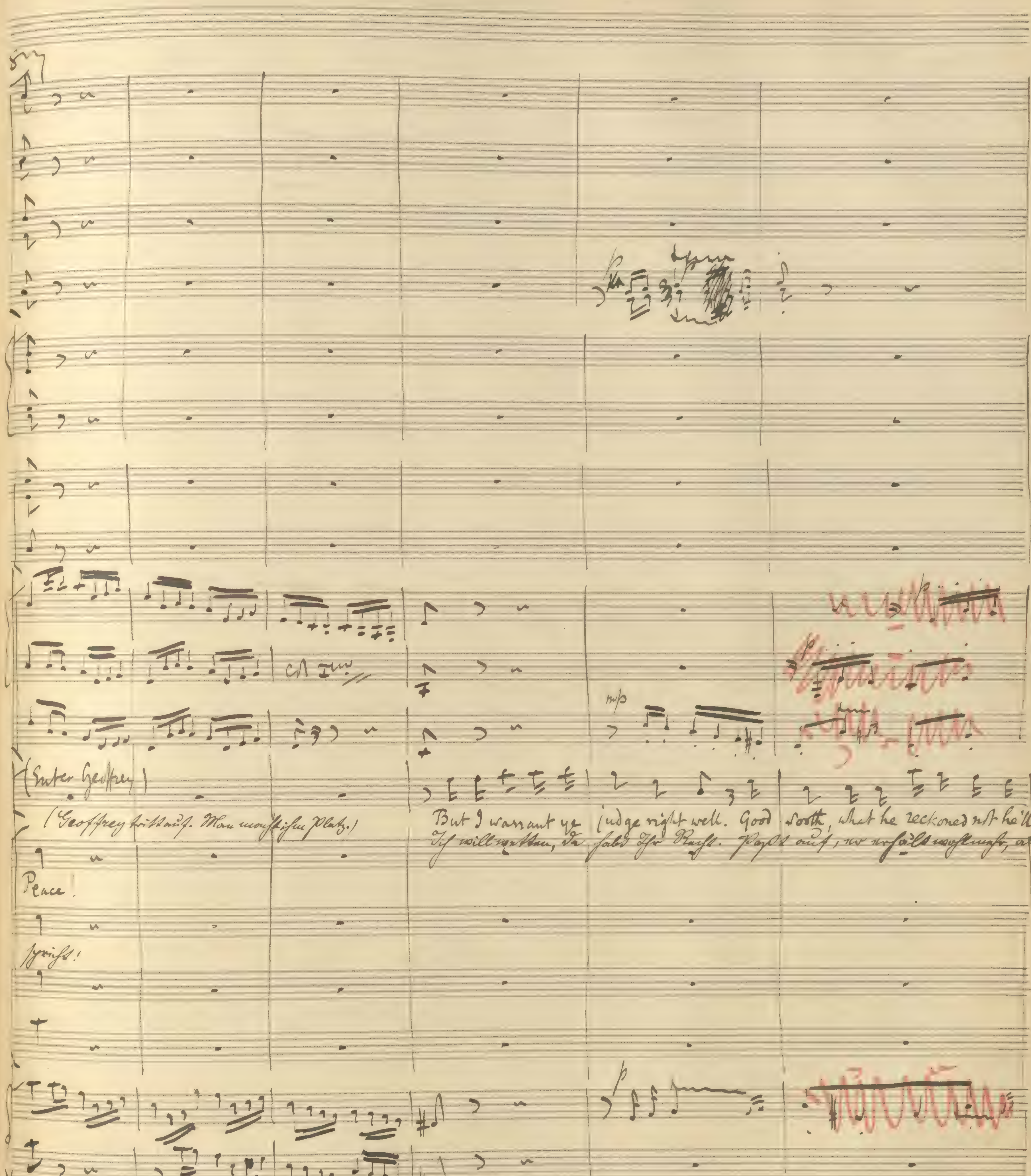

Bring ye the knave and make ye your plaint be he sinner or be he a saint
plaint
Bring the knave be he sinner or be he a saint

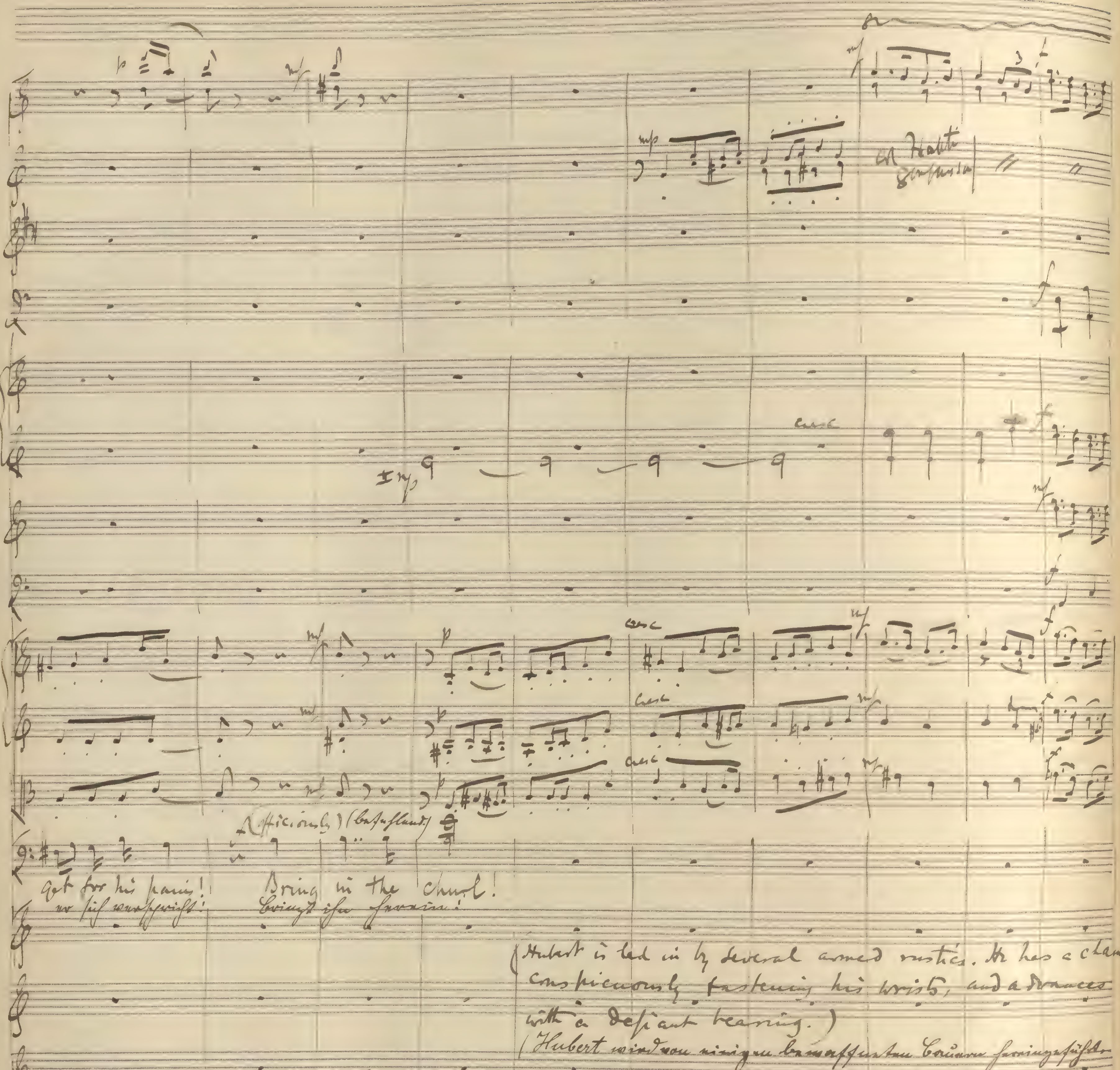

If he rob your henroost while ye sleep, or kindle your
oder Hühner stahl, während ihr im Schlaf,
If a tax or a tithe he's loth to pay,
sell your old mare for a song at the fair or kindle your
col Basso

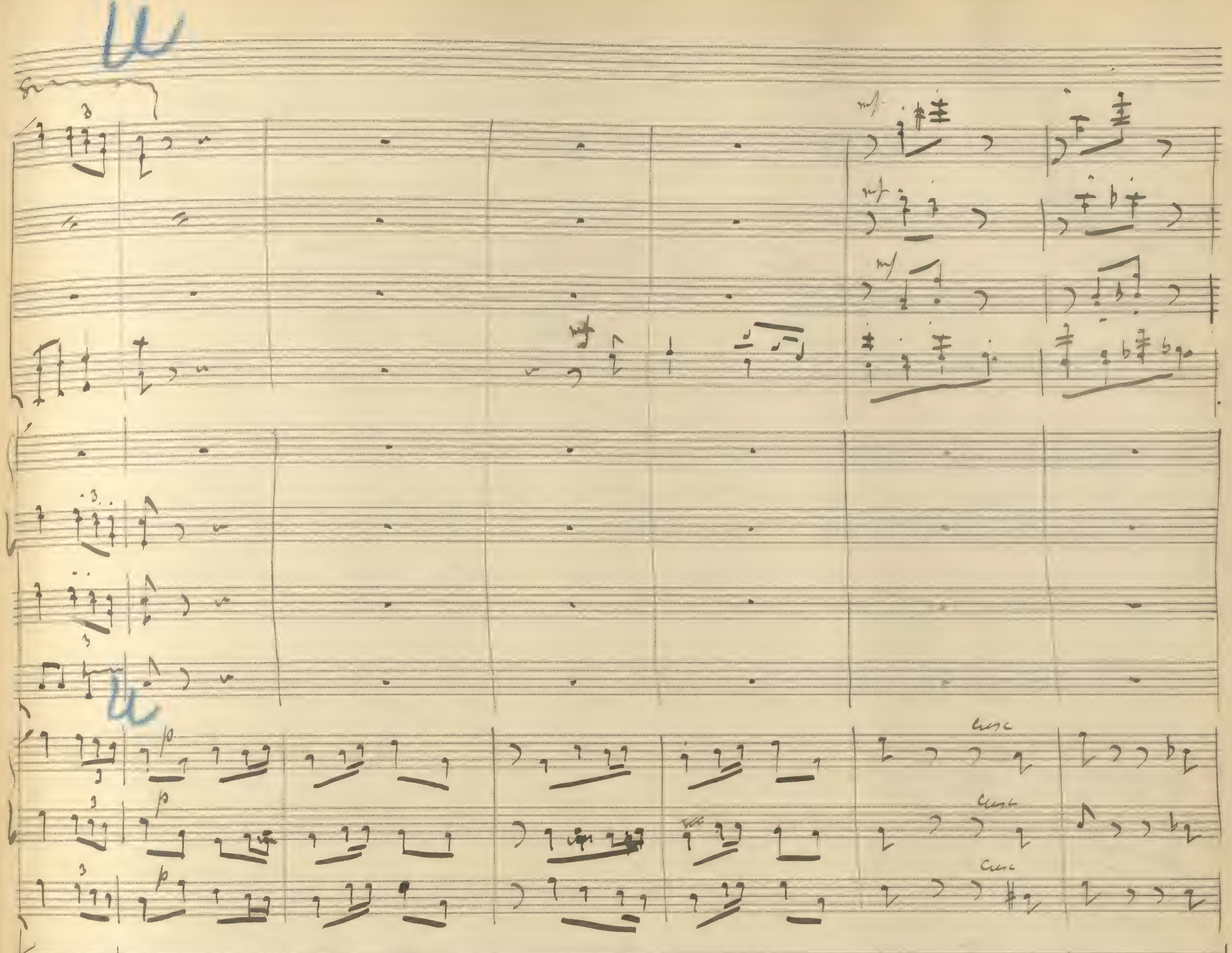

hayricks into a flare; broach your best cask or steal your prime sheep, a filcher full ready to

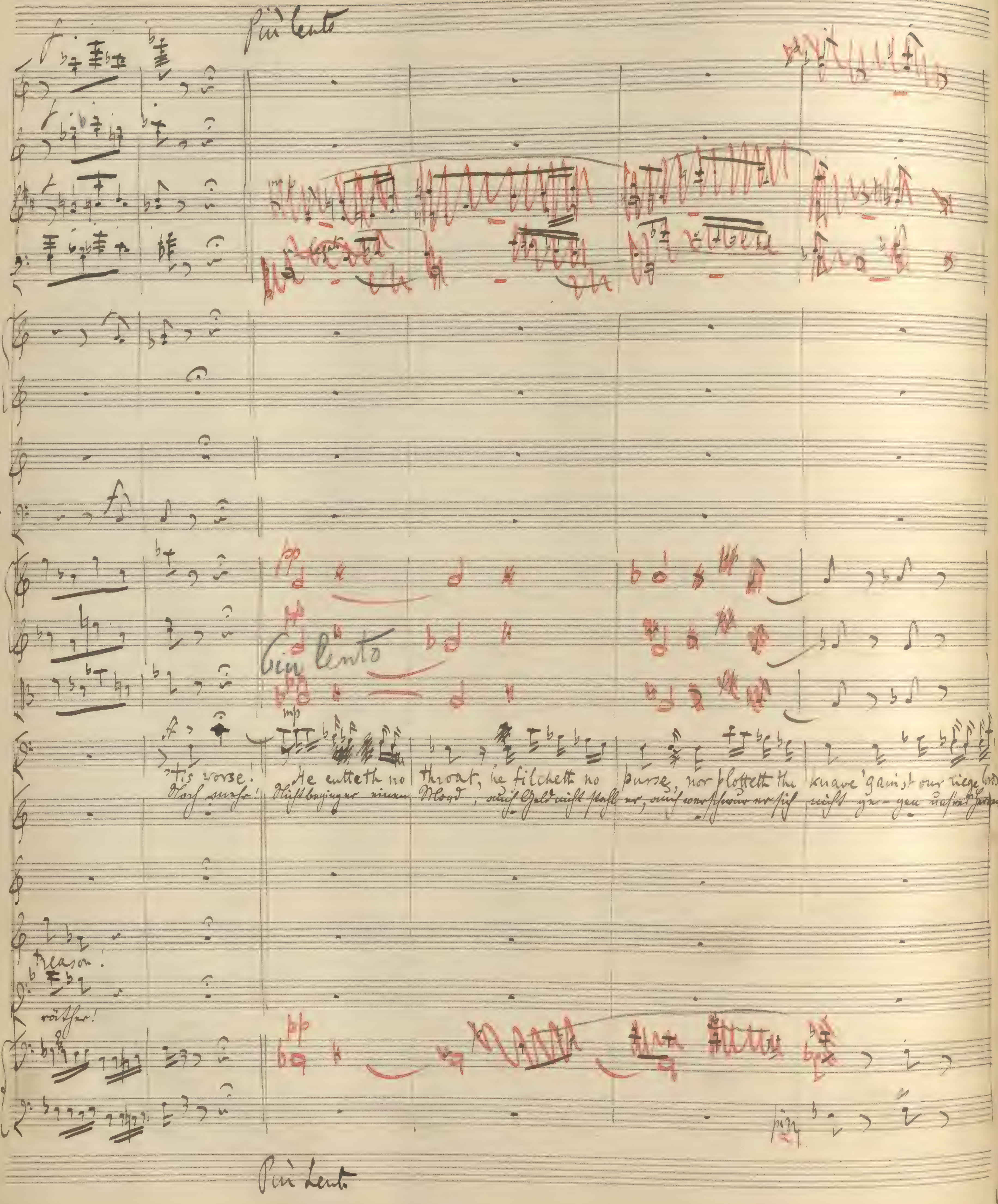

= de
thrive or to fleece,
Let him break your head with a quarter staff,
yet marry, my Masters, he
thrive or to fleece, let him break your head with a quarter staff,
de

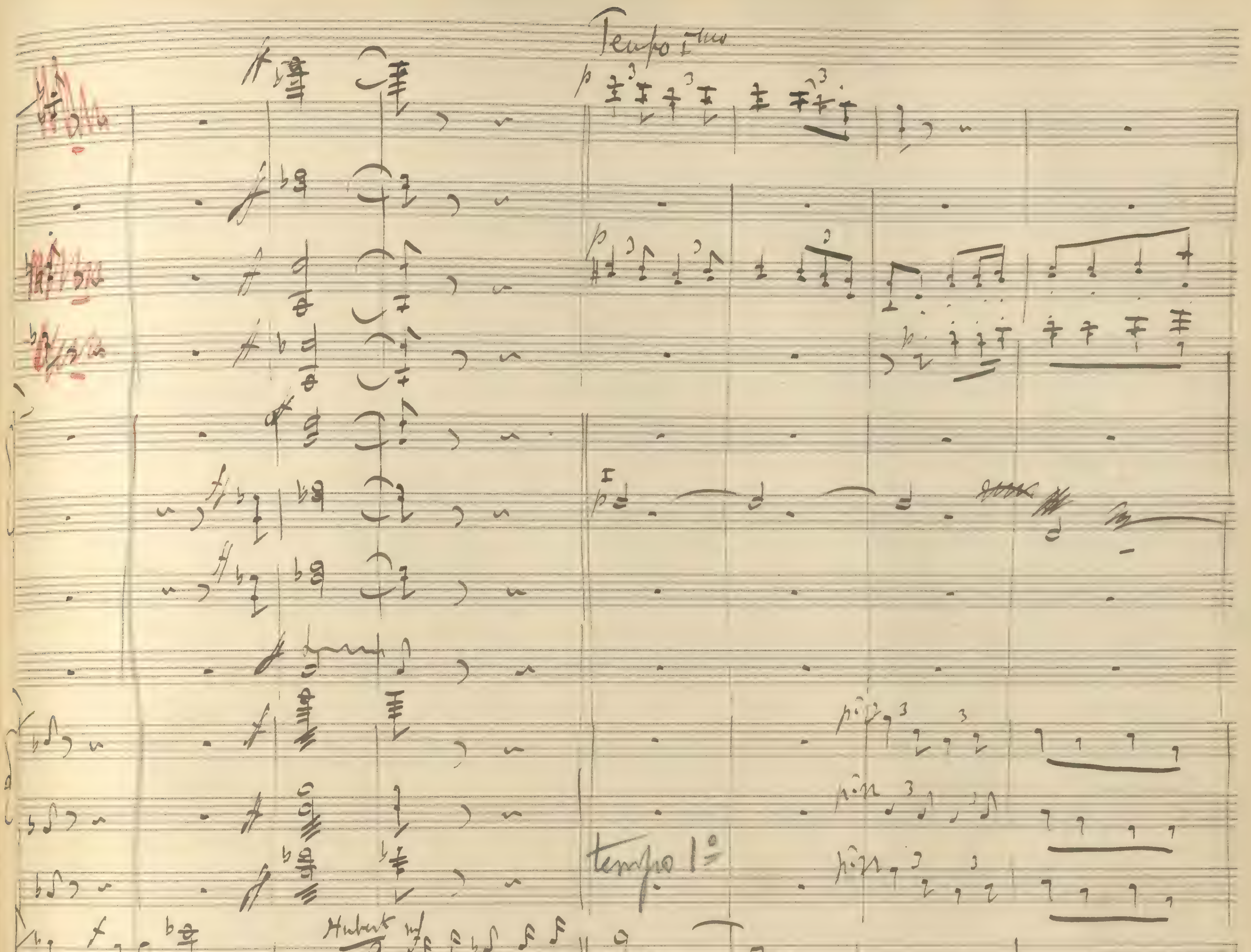

mp
Geoffrey
will not laugh nor vaunt him so bold when his tale is told to the learned justice of the
Chorus

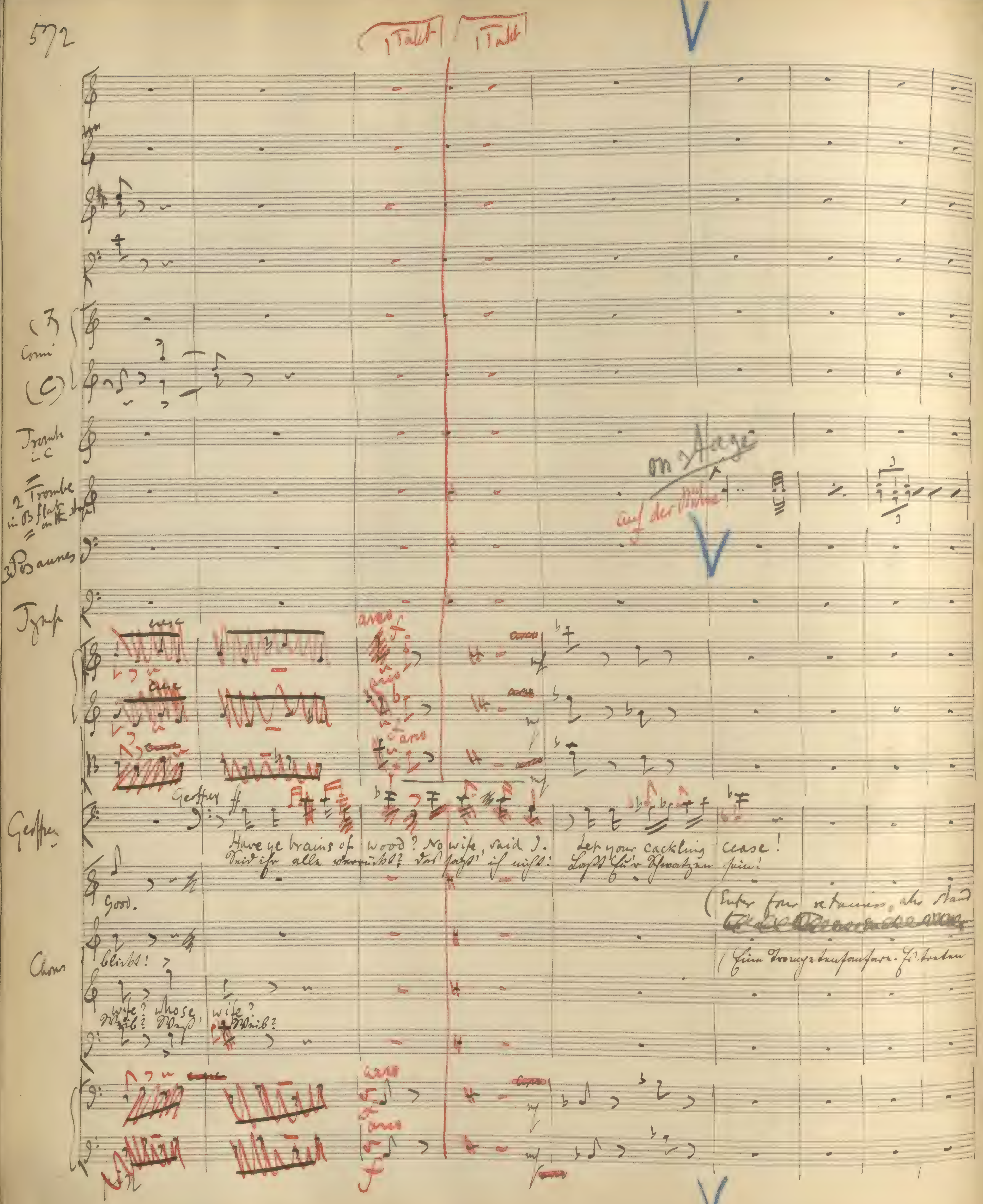

(Enter Geoffrey)
(Geoffrey tritt auf. Man macht ihm Platz.)
But I warrant ye judge right well. Good sooth, what he reckoned not he'll
Peace!

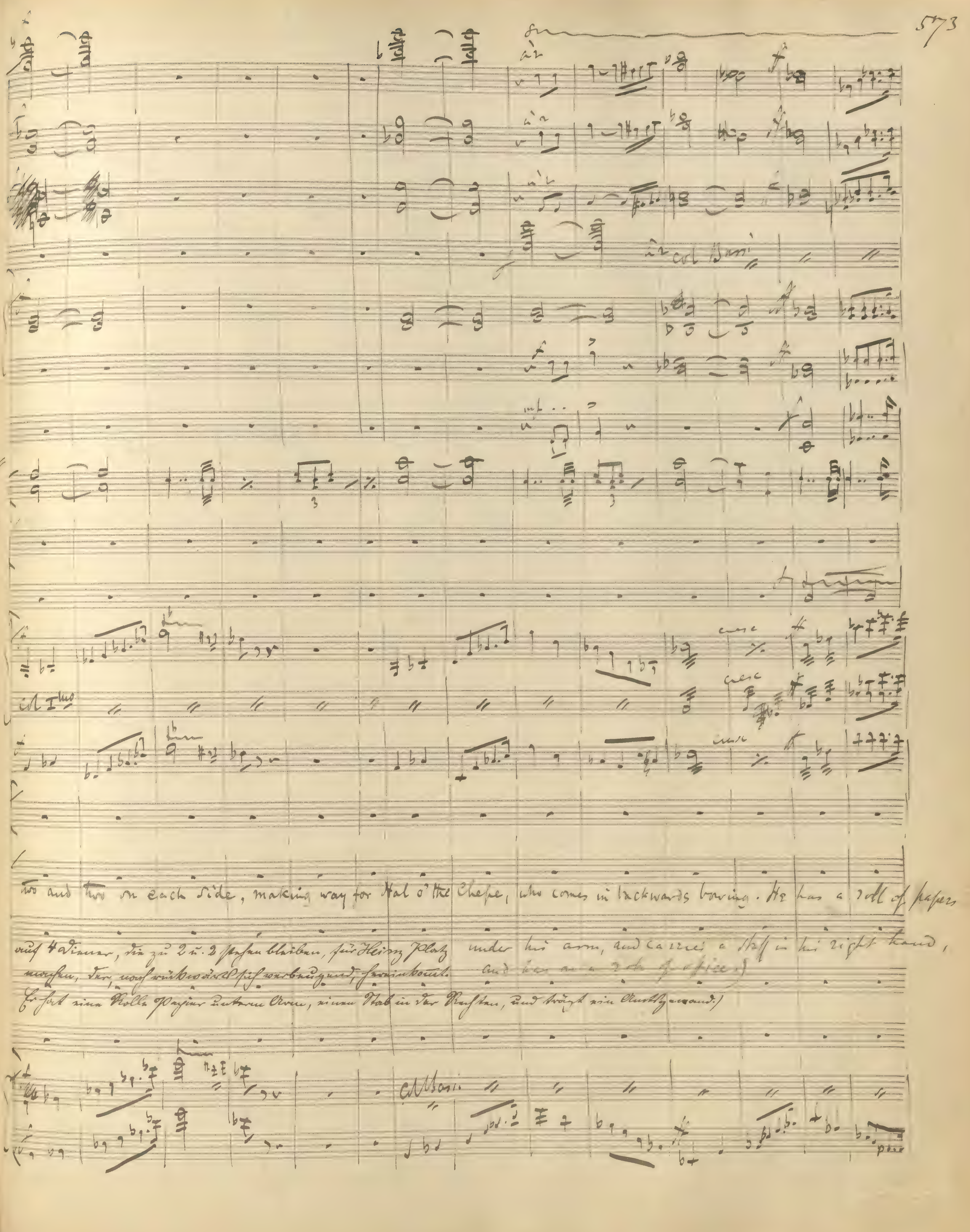

(Officiously) (befehlend)
Bring in the churl!
Bringt ihn herein!
(Hubert is led in by several armed rustics. He has a chain conspicuously fastening his wrists, and advances with a defiant bearing.)
(Hubert wird von einigen bewaffneten Bauern hereingeführt.
Seine Kette an den Handgelenken. Er tritt trotzig hervor.)

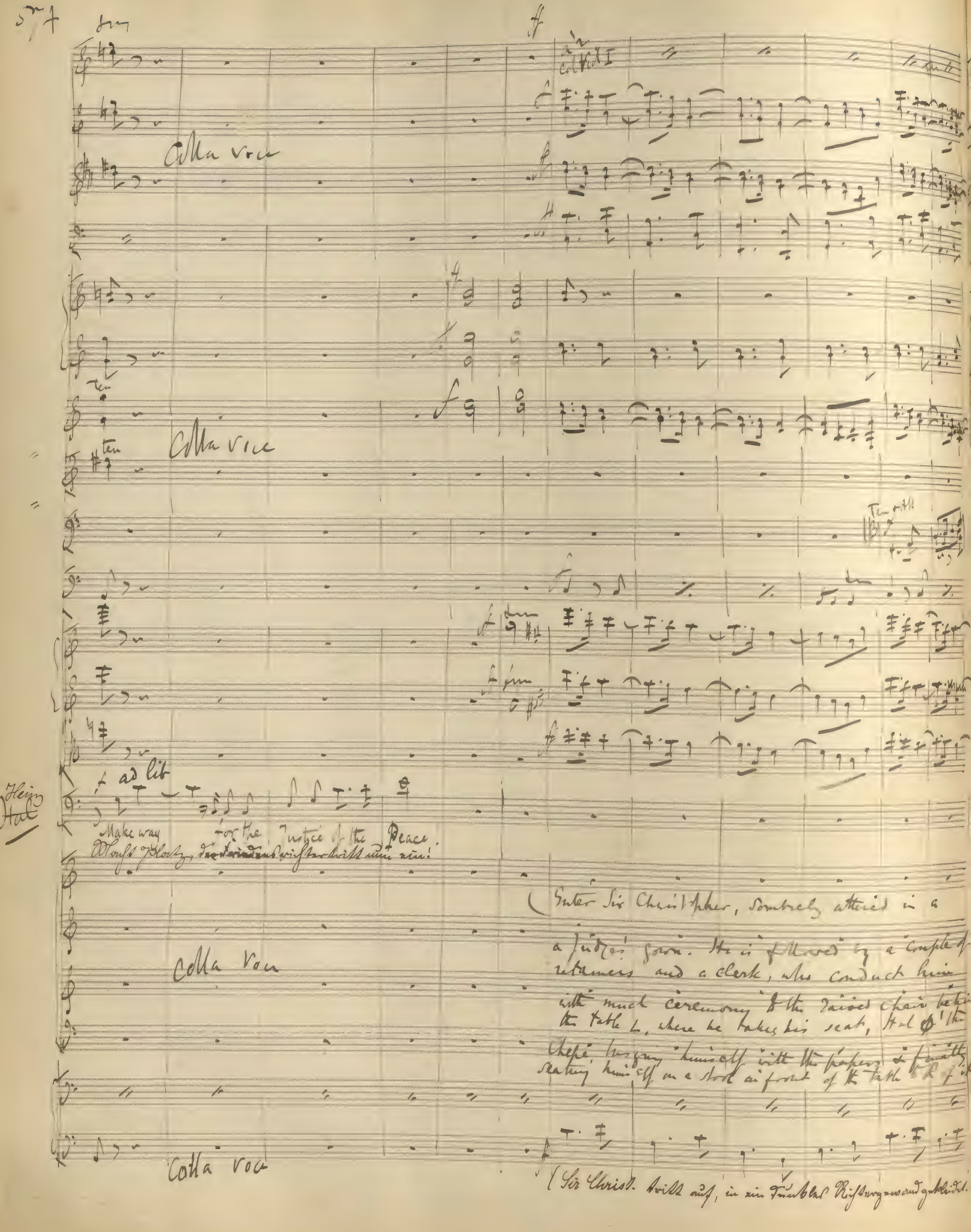

U
This your villain? in truth his mien is good.
Ist er dieser, er schaut gutmüthig aus.
Ay so! but note ye his chains? his crime? 'tis murder!
Ei ja, fasst die Ketten ihr nicht, ein Verbrecher, ein Mörder, ein Ver-
cresc
U
U


Più lento
'tis worse!
He cutteth no throat, he filcheth no purse, nor plotteth the knave 'gainst our liege lord
treason.
pizz
Più lento

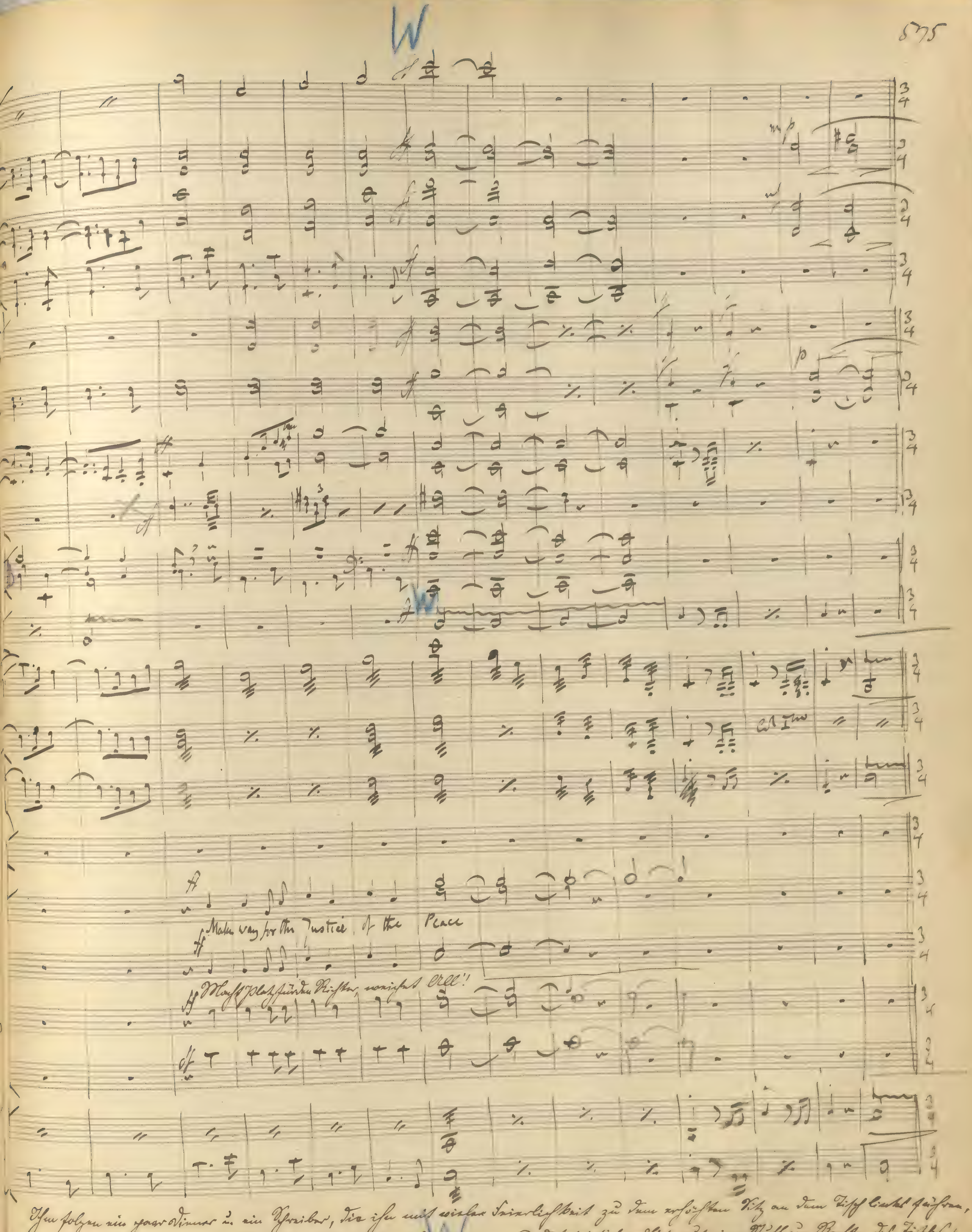

Tempo Imo
Hubert mf
's to plot for a wife
galt allein einem Weib!
His crime?
Tempo 1°
to plot for a wife, nay his mien is
Tempo Imo


1 Takt
1 Takt
Corni
Trombe in C
2 Trombe in B flat on the stage
on stage
auf der Bühne
3 Posaunes
Tymp
arco
Geoffrey
Geoffrey
Have ye brains of wood? No wife, said I. Let your cackling cease!
Seid ihr alle verrückt? das sagt' ich nicht: Lasst Euer Schwatzen sein!
Good.
bleibt!
Chorus
wife? whose wife?
Weib? Wess' Weib?
(Enter four retainers, who stand
(Eine Trompetenfanfare. Es treten

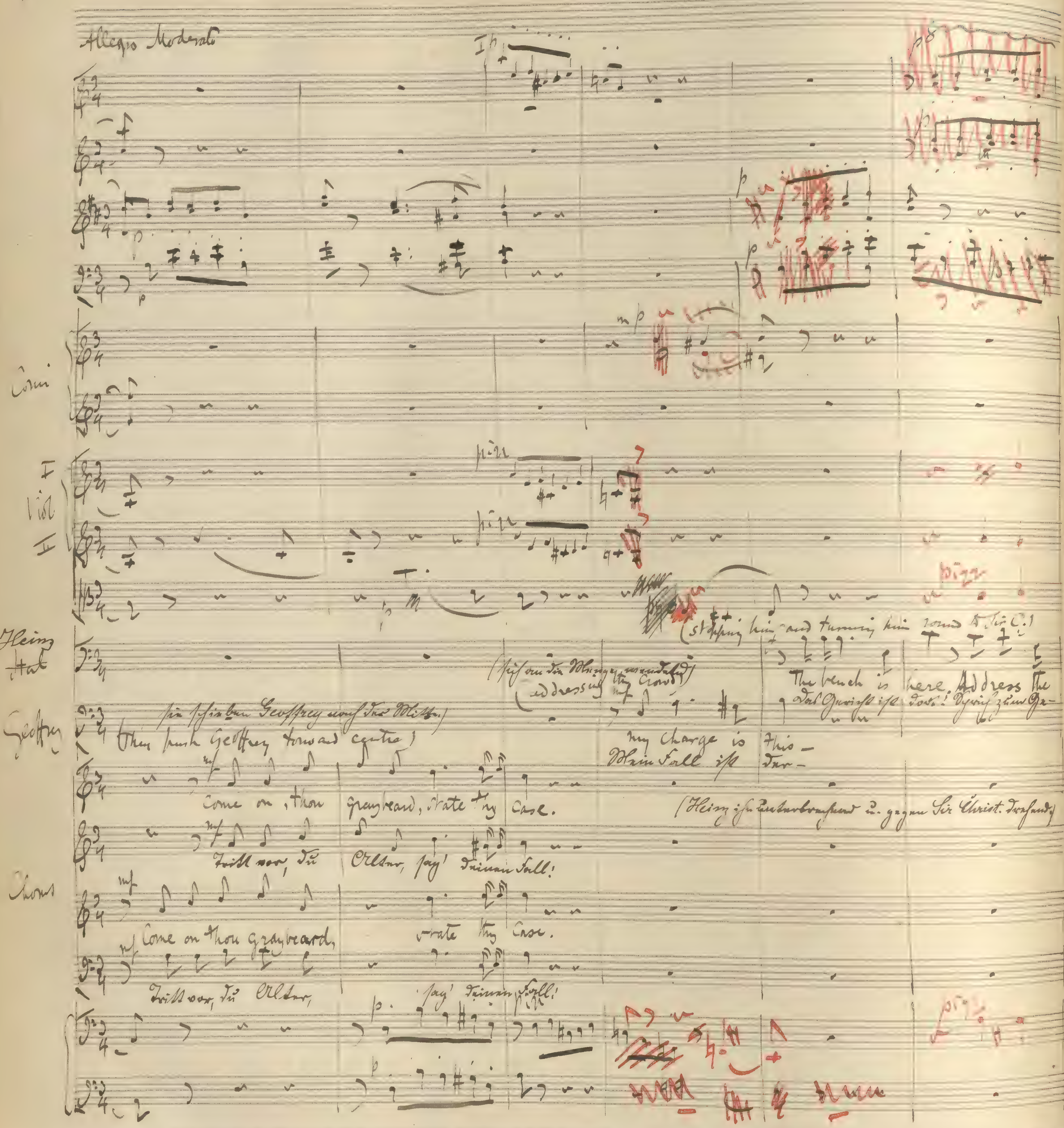

col Bassi
col Imo
cresc
cresc
cresc
col Bassi
two and two on each side, making way for Hal o' the Chepe, who comes in backwards bowing. He has a roll of papers
under his arm, and carries a staff in his right hand,
auf 4 Diener, die zu 2 u. 2 stehen bleiben, für Heinz Platz machen, der, noch rückwärts sich verbeugend, hereinkommt.
Er hat eine Rolle Papier unterm Arm, einen Stab in der Rechten, und trägt ein Amtsgewand.)

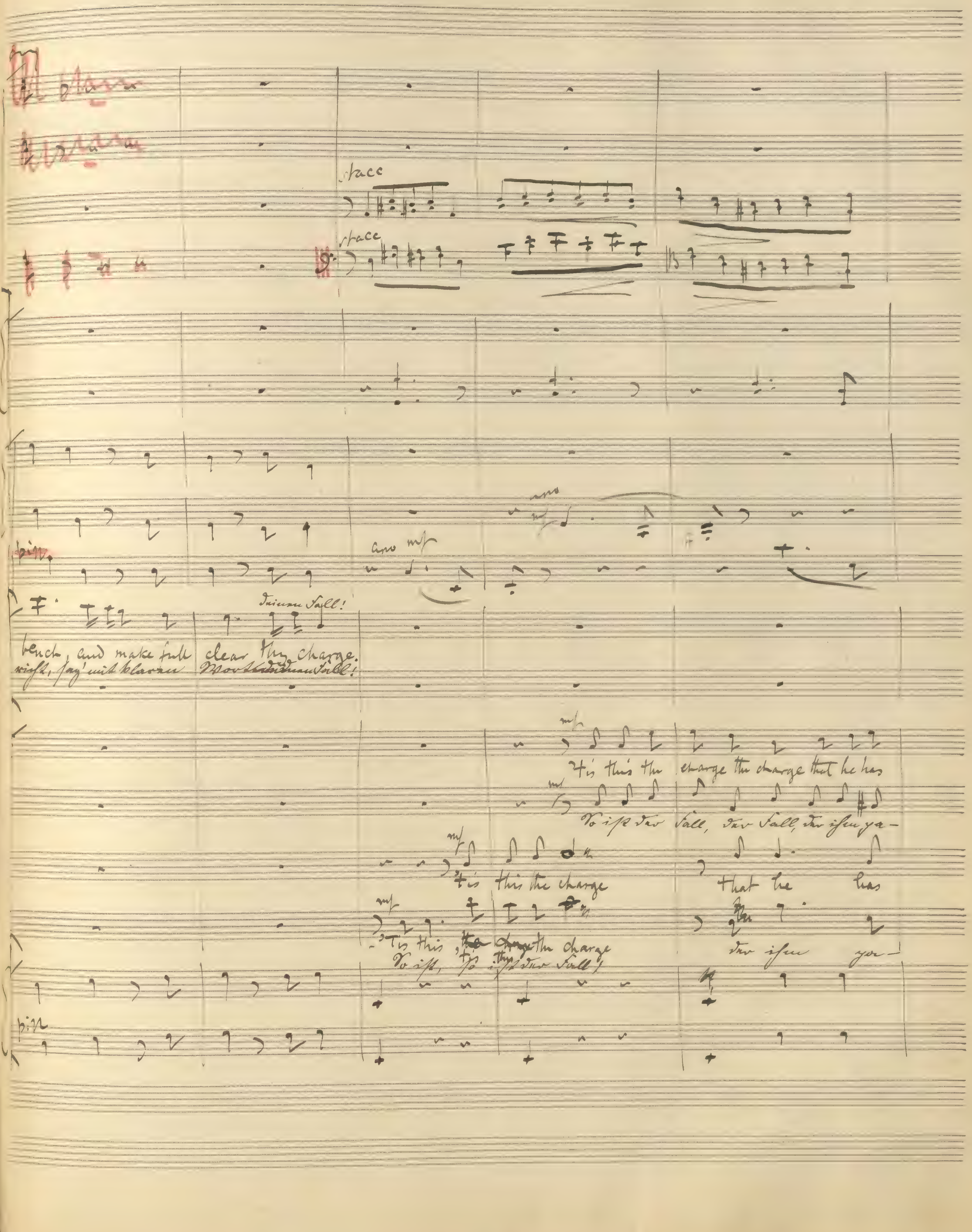


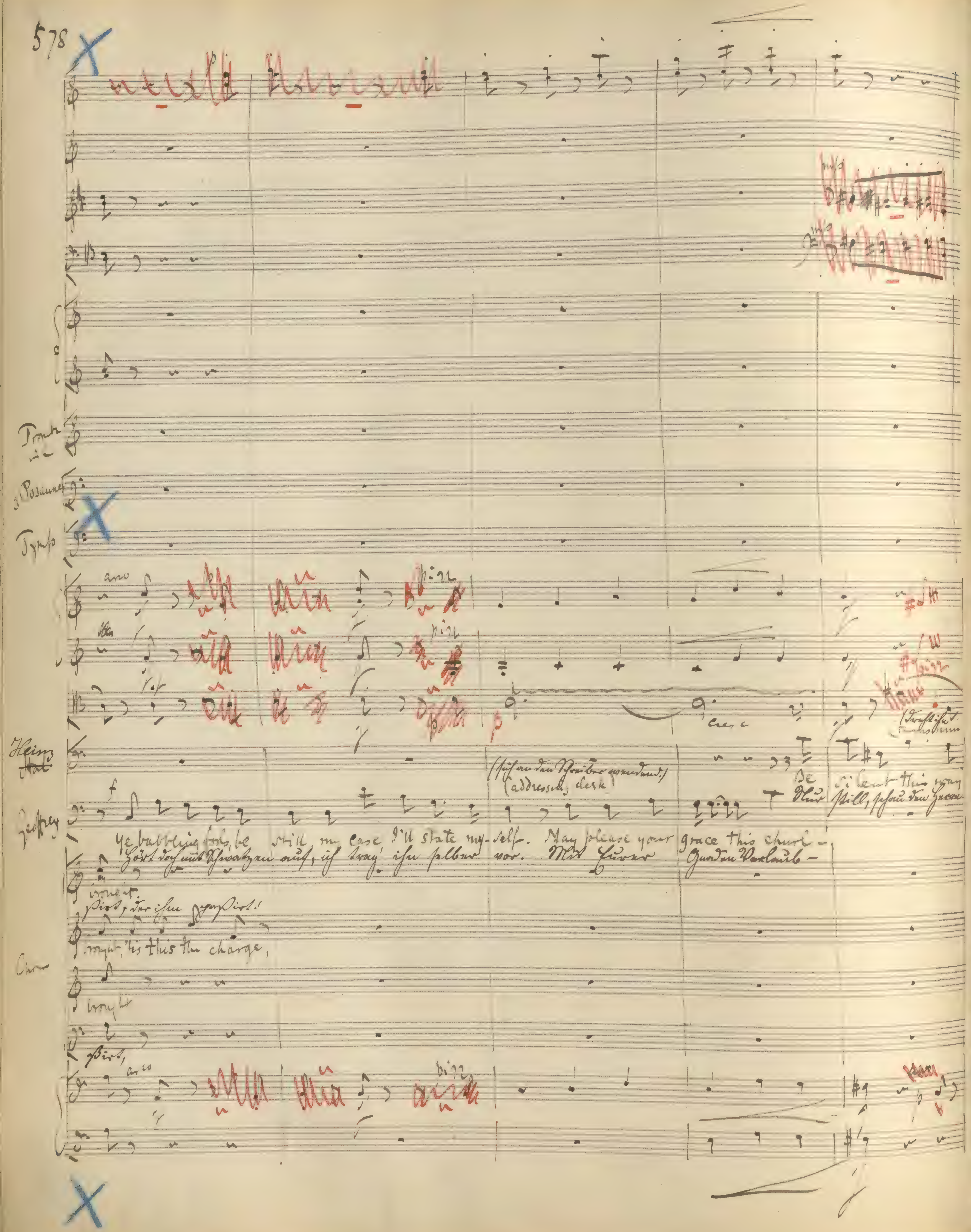
Colla voce
Colla voce
ad lib
Hal
Make way for the Justice of the Peace
Colla voce
(Enter Sir Christopher, sombrely attired in a
a Judges' gown. He is followed by a couple of
retainers and a clerk, who conduct him
with much ceremony to the raised chair behind
the table L, where he takes his seat, Hal
busying himself with the papers & finally
seating himself on a stool in front of the table
Colla voce
(Sir Christ. tritt auf, in ein dunkles Richtergewand gekleidet.

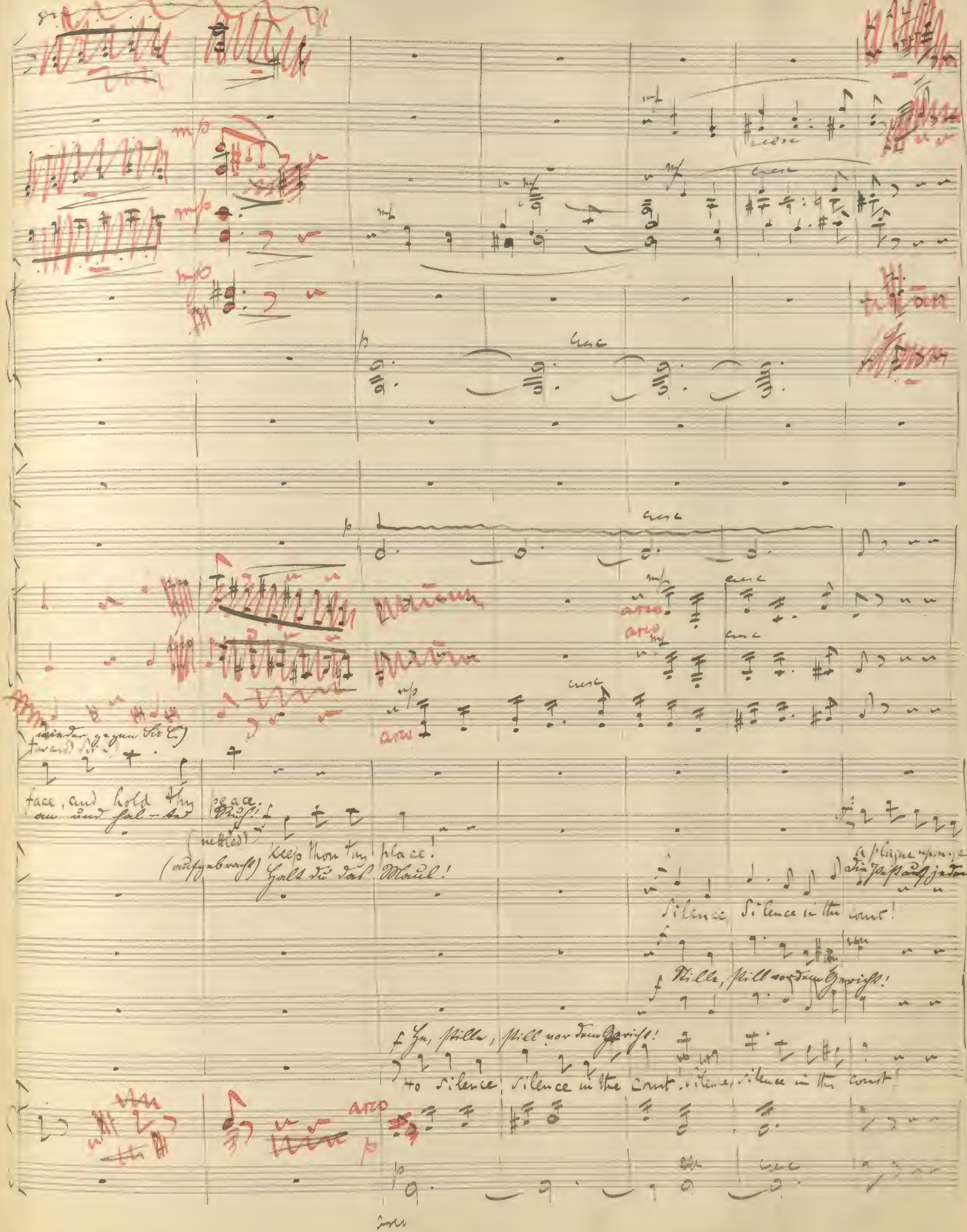


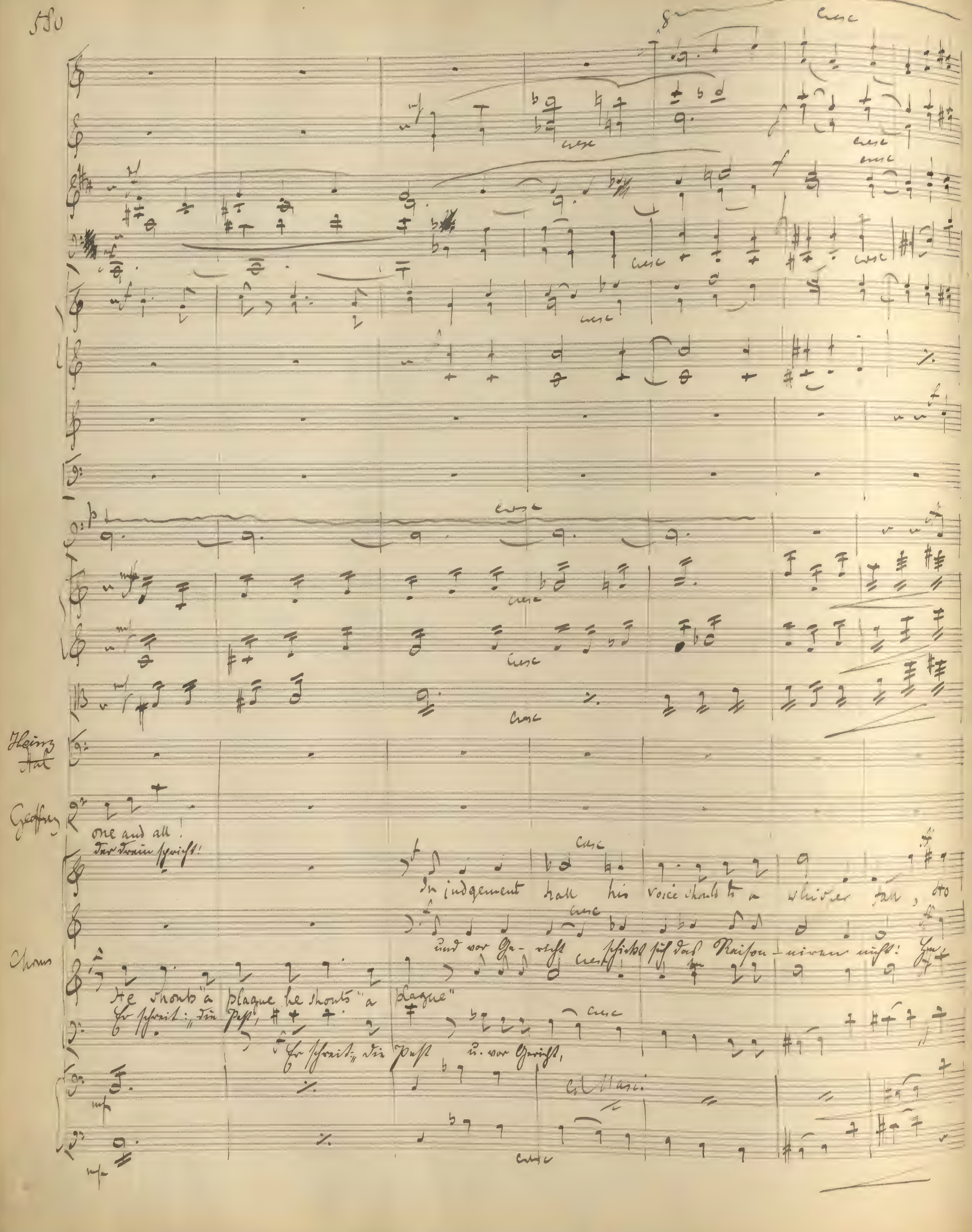
Ihm folgen ein paar Diener u. ein Schreiber, die ihn mit vieler Feierlichkeit zu dem erhöhten Sitz an dem Tisch links führen, wo er Platz nimmt. Heinz beschäftigt sich mit den Papieren und setzt sich endlich auf einen Stuhl zur Rechten des Tisches.)


Allegro Moderato
Corni
I Viol II
Geoffrey
Chorus
(Then push Geoffrey forward centre)
(addressing the Crowd)
My charge is this—
(stopping him and turning him round to Sir C.)
The bench is here. Address the
Come on, thou graybeard, state thy case.
Come on thou graybeard, state thy case.
pizz

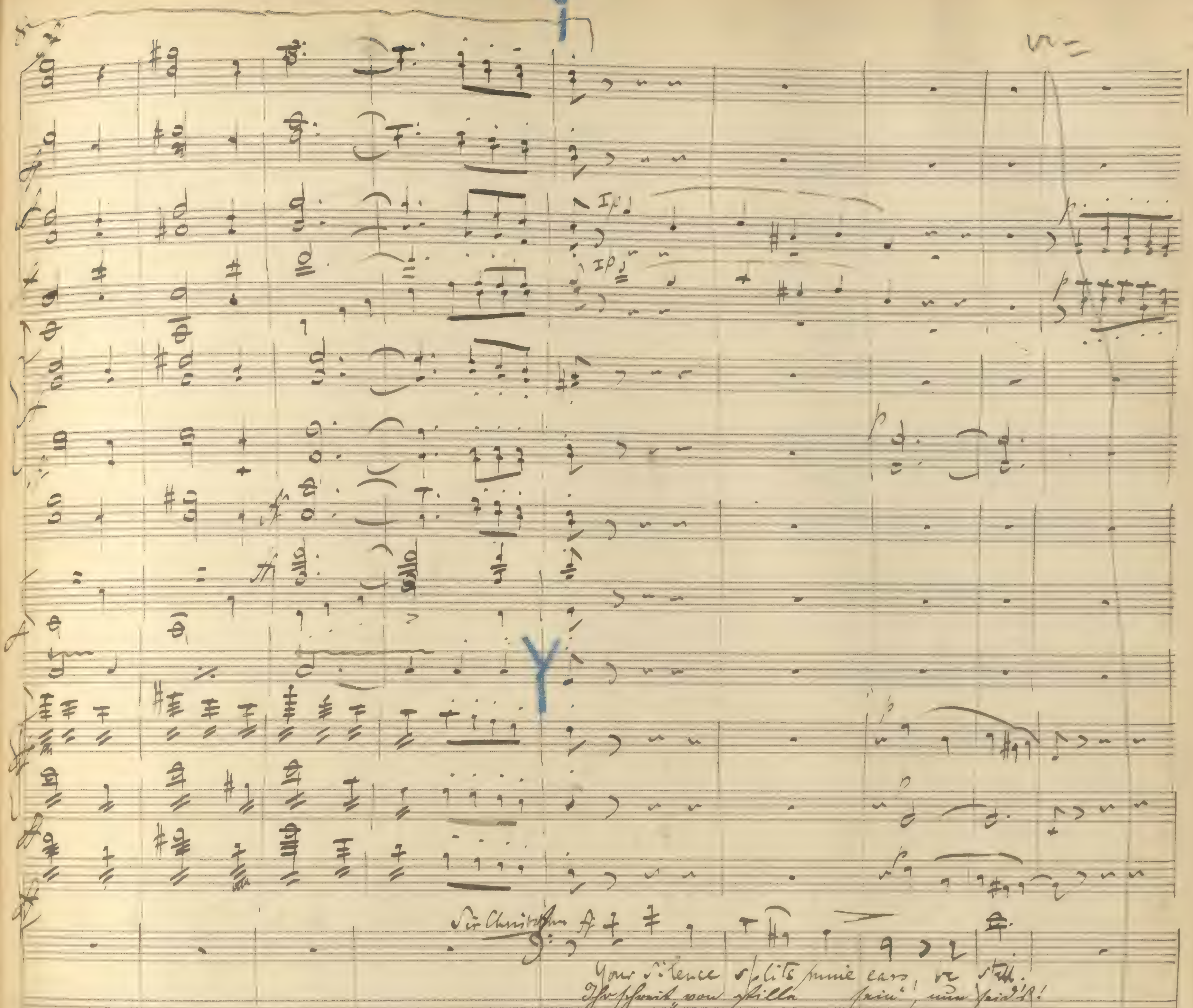

stacc
stacc
pizz.
bench, and make full clear thy charge.
'Tis this the charge the charge that he has
'Tis this the charge
that he has
'Tis this, the charge
pizz.

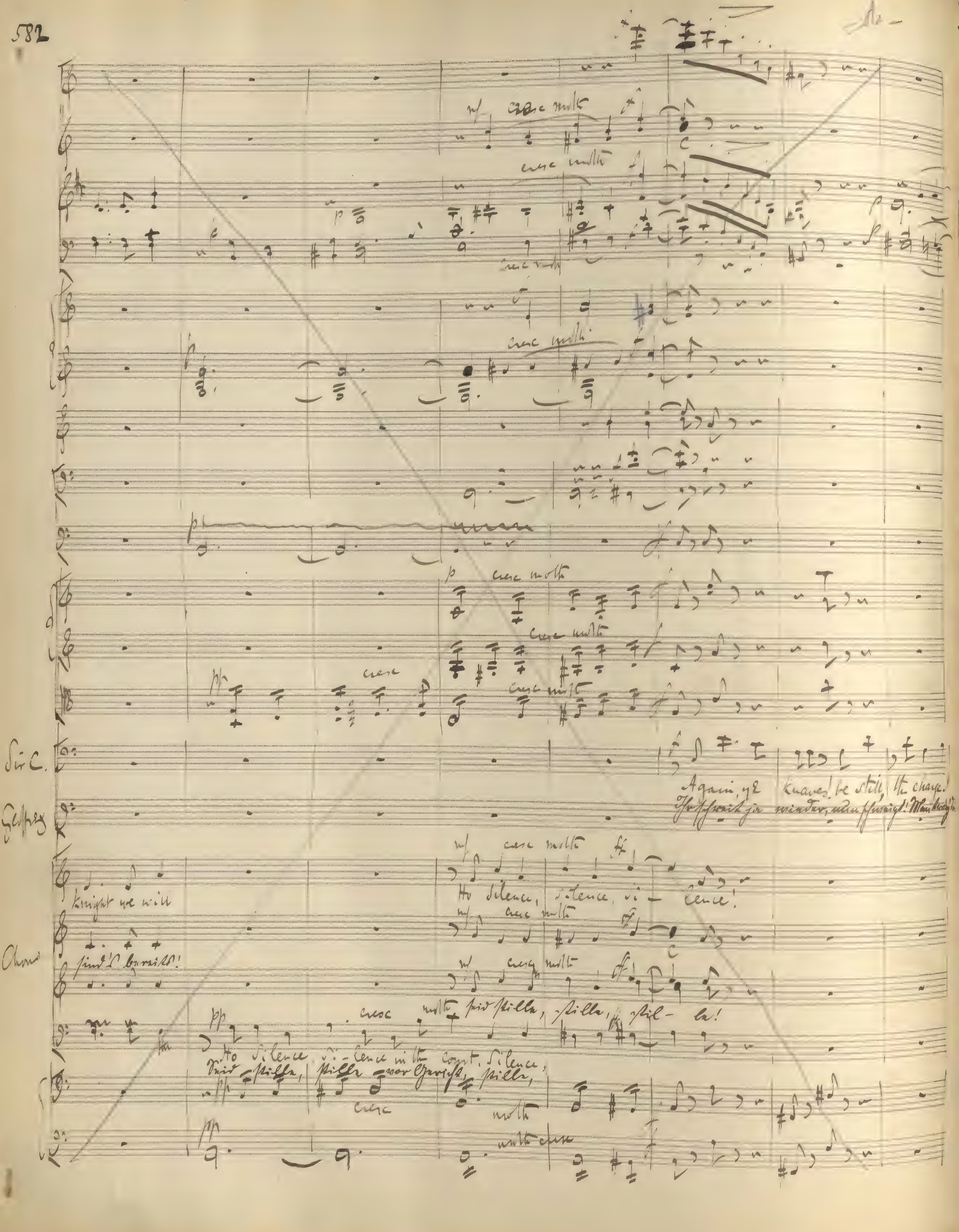

Tromb
3 Posaune
Tymp
arco
pizz
cresc
Heinz
Geoffrey
(addressing desk)
Ye babbling fools, be still my case I'll state my-self. May please your grace this churl —
silent this young
might, 'tis this the charge,
brought
Chor

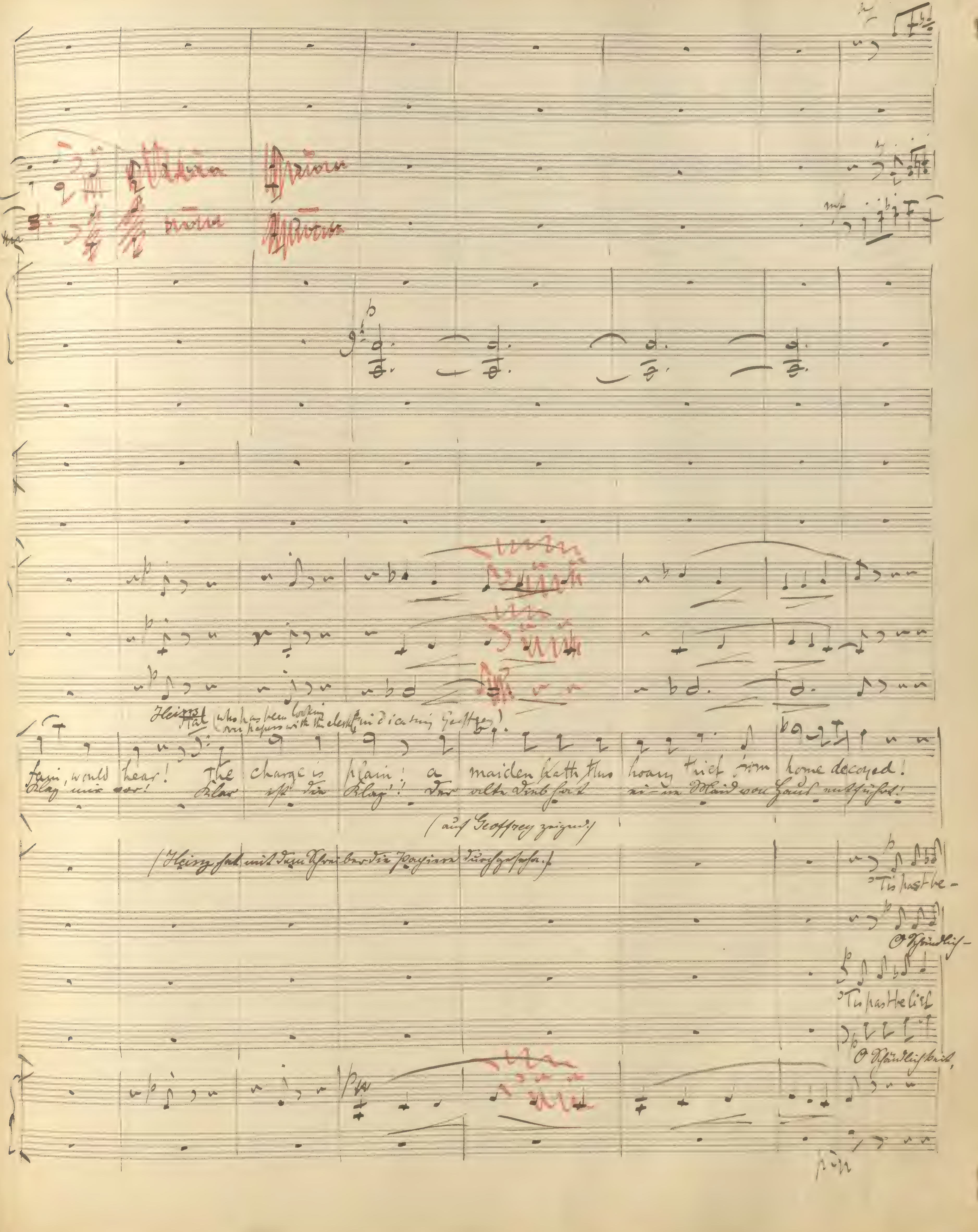

face, and hold thy peace.
an und hal-te
(nettled)
(aufgebracht)
Keep thou thy place!
Halt du das Maul!
Silence, Silence in the court!
Stille, still vor dem Gericht!
to silence, silence in the court, silence, silence in the court!
Zu, stille, still vor dem Gericht!

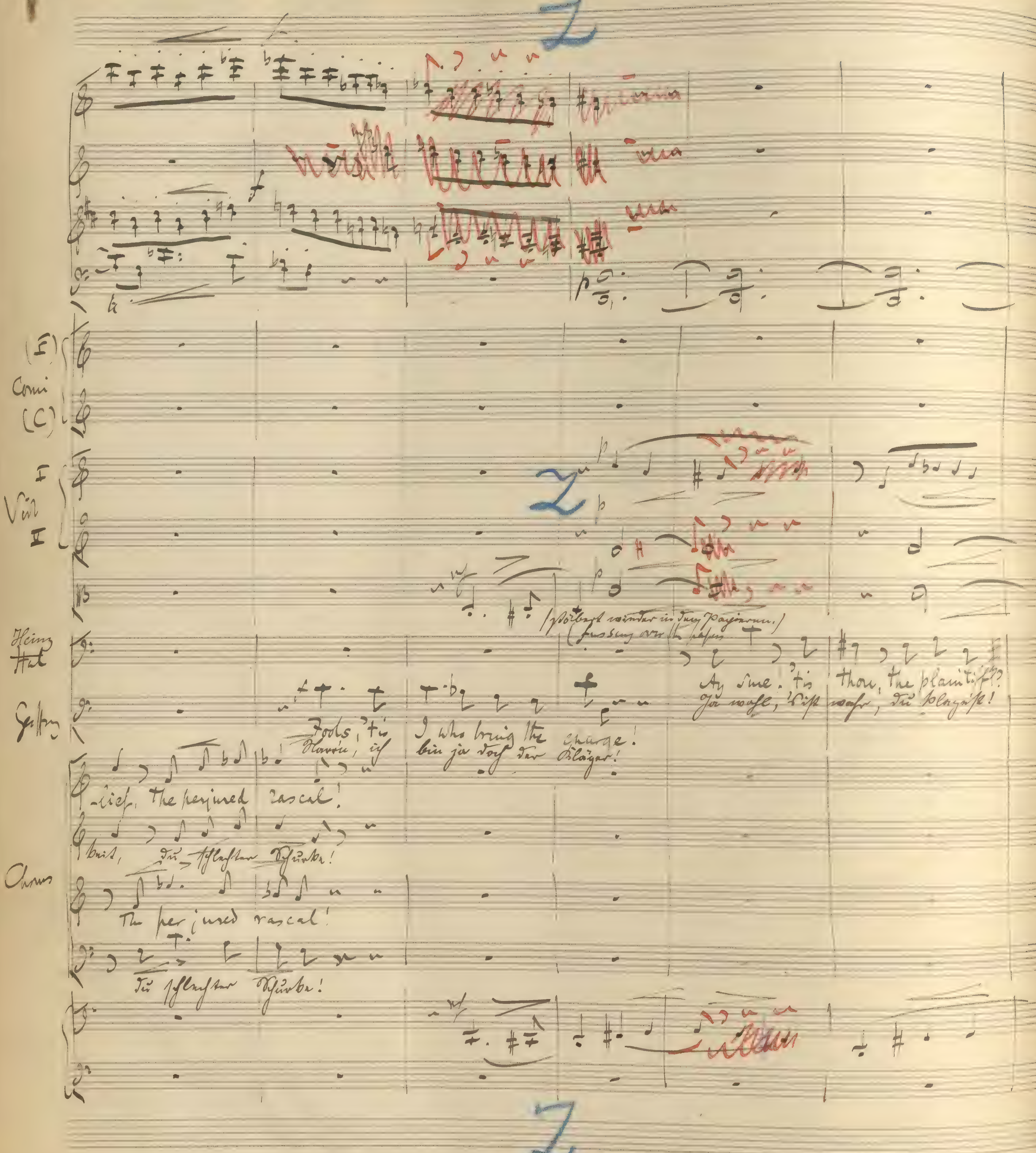


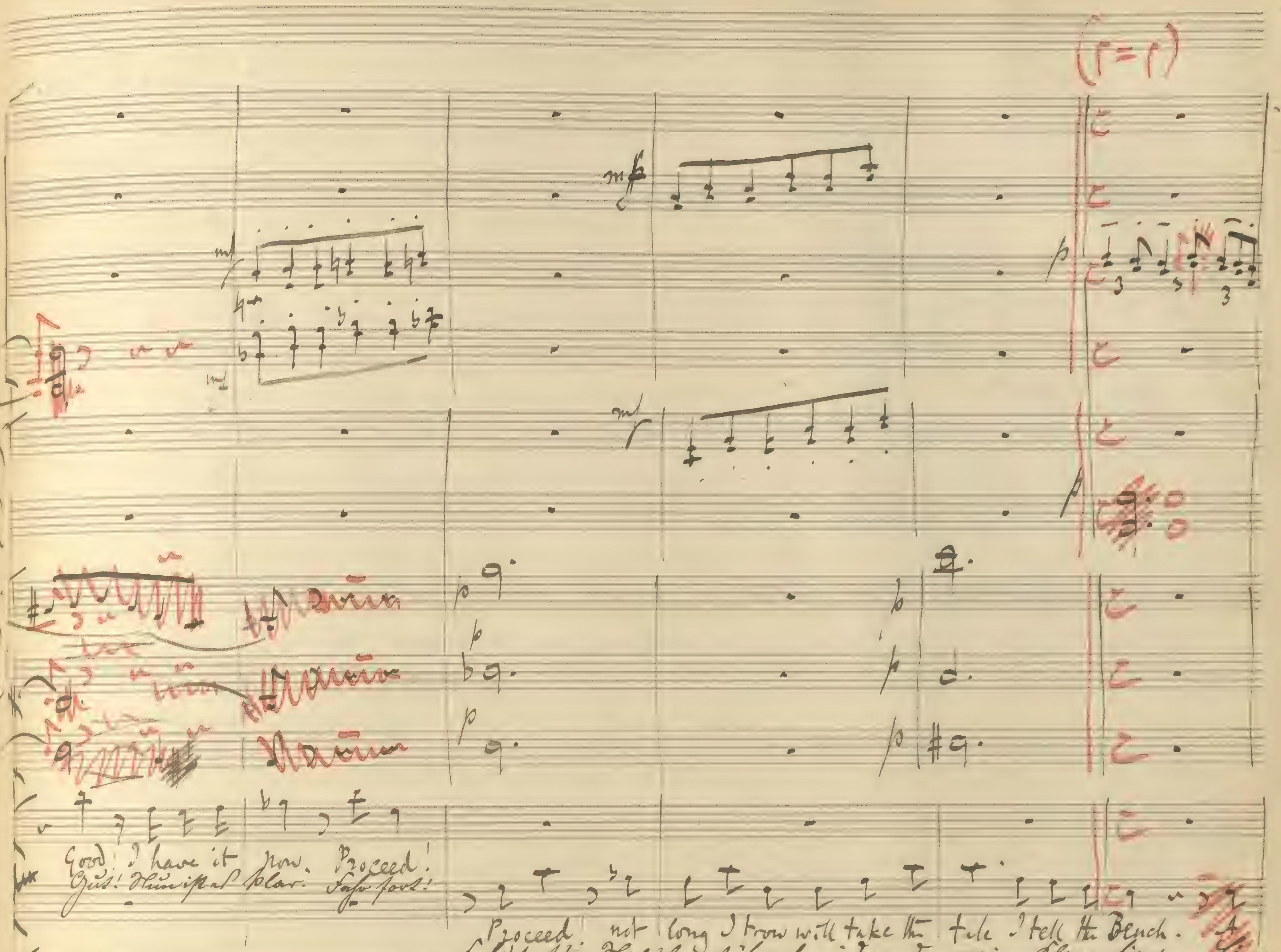
Heinz
Hal
Geoffrey
Chorus
one and all!
In judgement hall his voice shouts to a whisper fall, etc
He shouts "a plague he shouts" a plague"
Er schreit: „die Pest,
u. vor Gericht,
col Bassi
cresc

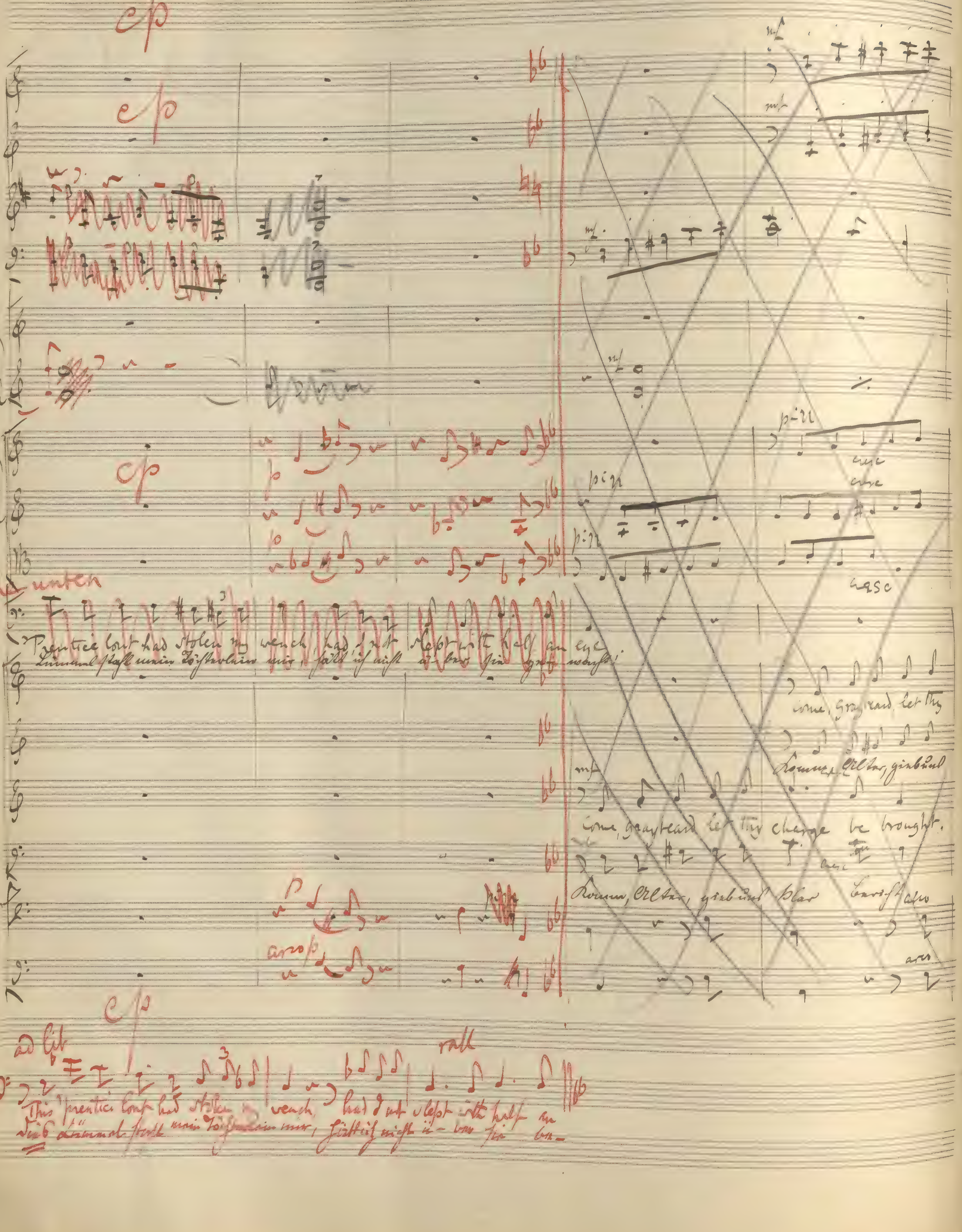

Sir Christopher
Your silence splits mine ears, be still.
Silence, Silence, Si — lence in the court!
stille, stille, still — vor dem Gerichte!
Ay marry, good sir
Ach, guter Herr, wir

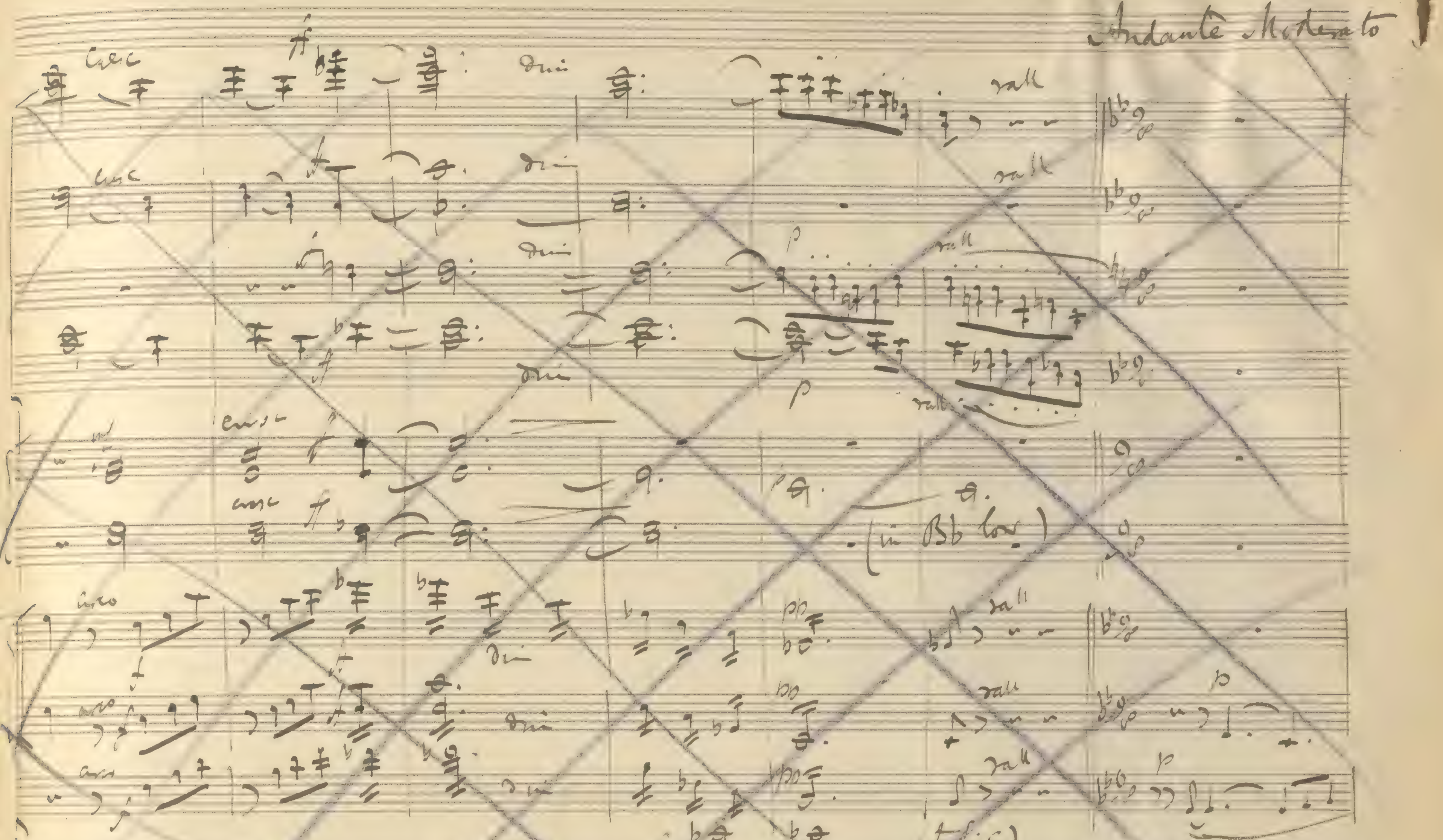

Sir C.
Chorus
Knight we will
Again, ye knaves! be still, the charge!
Ho silence, silence, si - lence!
Silence,
cresc molto

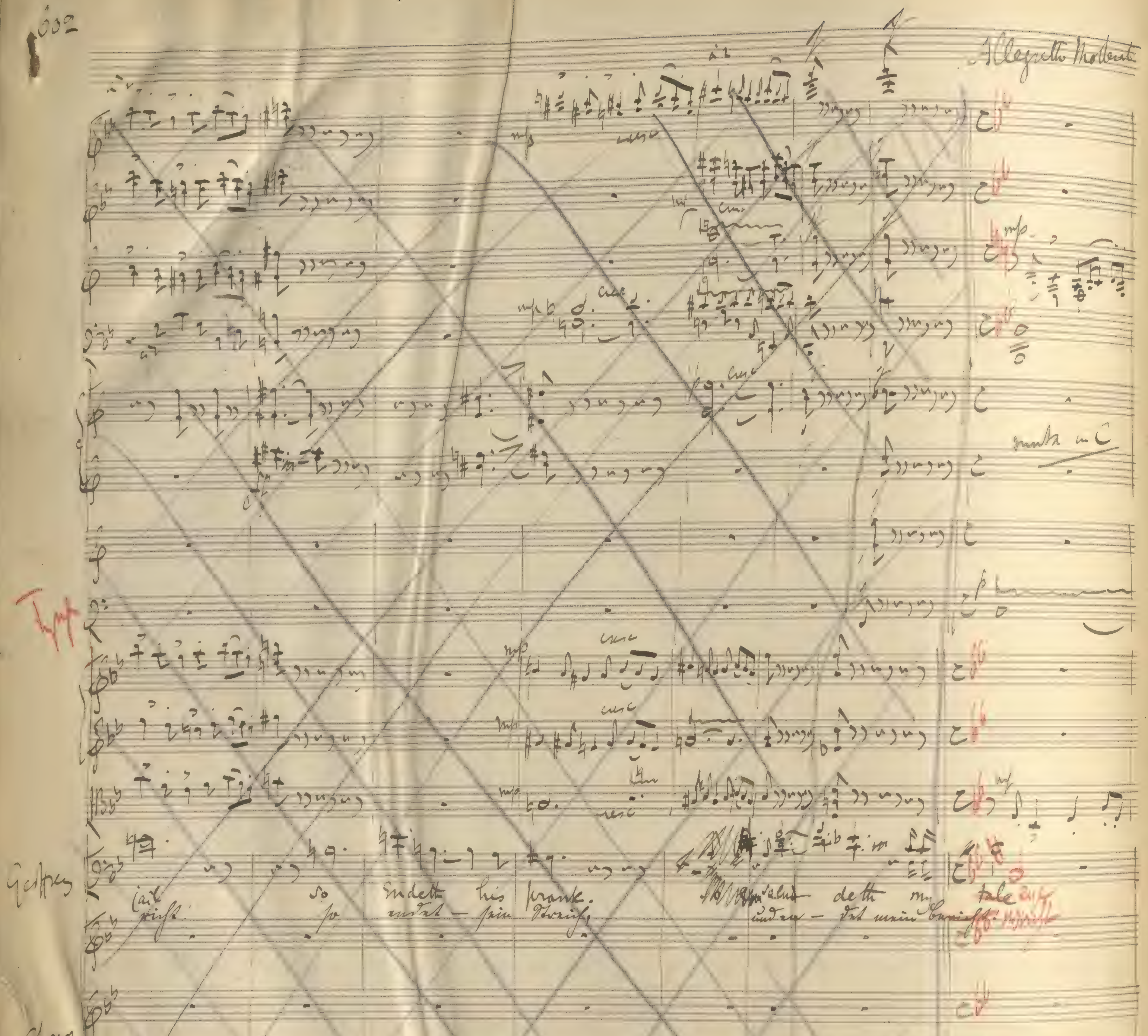

(auf Geoffrey zeigend)
fain, would hear! The charge is plain! a maiden hath thus hoary thief from home decoyed!
Klag' nur her! Klar ist die Klag'! Der alte Dieb hat ei-ne Maid von Haus entführt!
'Tis past be-
O Schändlich-
'Tis past belief
O Schändlichkeit,

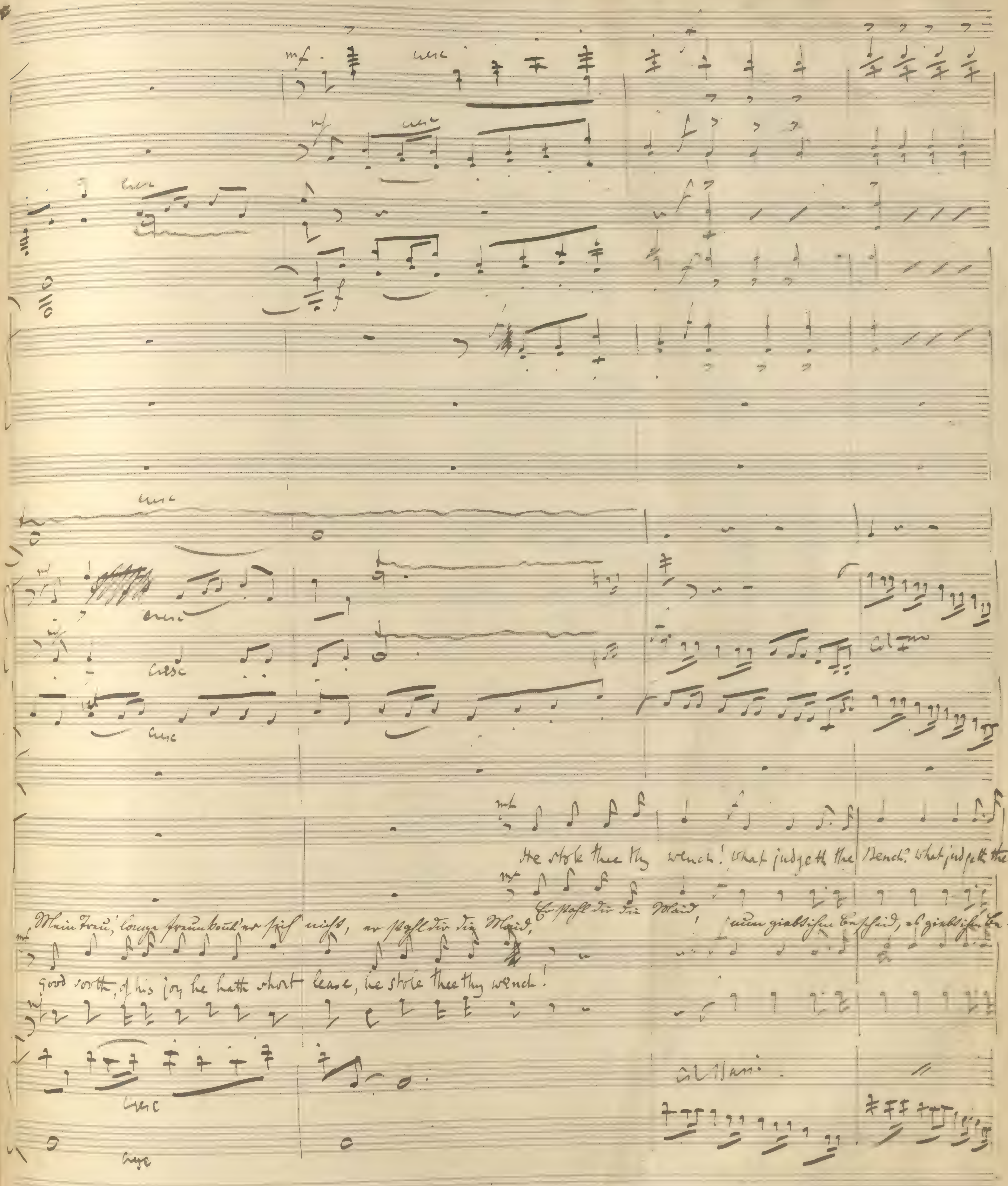

Z
Corni
(F)
(C)
Viol
I
II
Chorus
(passing over the papers)
Ay sure: 'tis thou, the plaintiff?
Fools, 'tis I who bring the charge!
bin ja doch der Kläger!
-lief, The perjured rascal!
The perjured rascal!
Du schlechter Schurke!

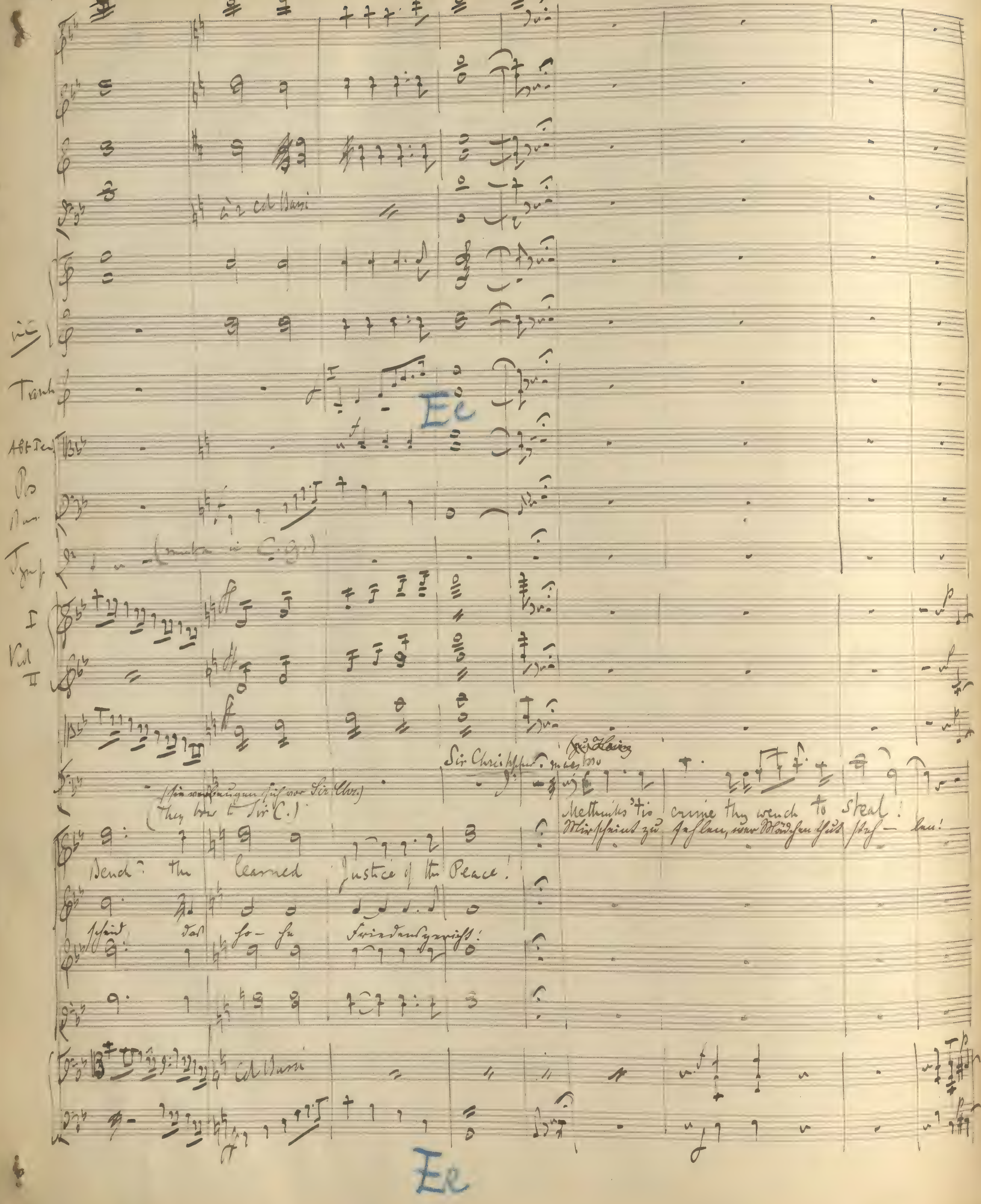

Good! I have it now. Proceed!
Proceed! not long I trow will take the tale I tell the Bench. A

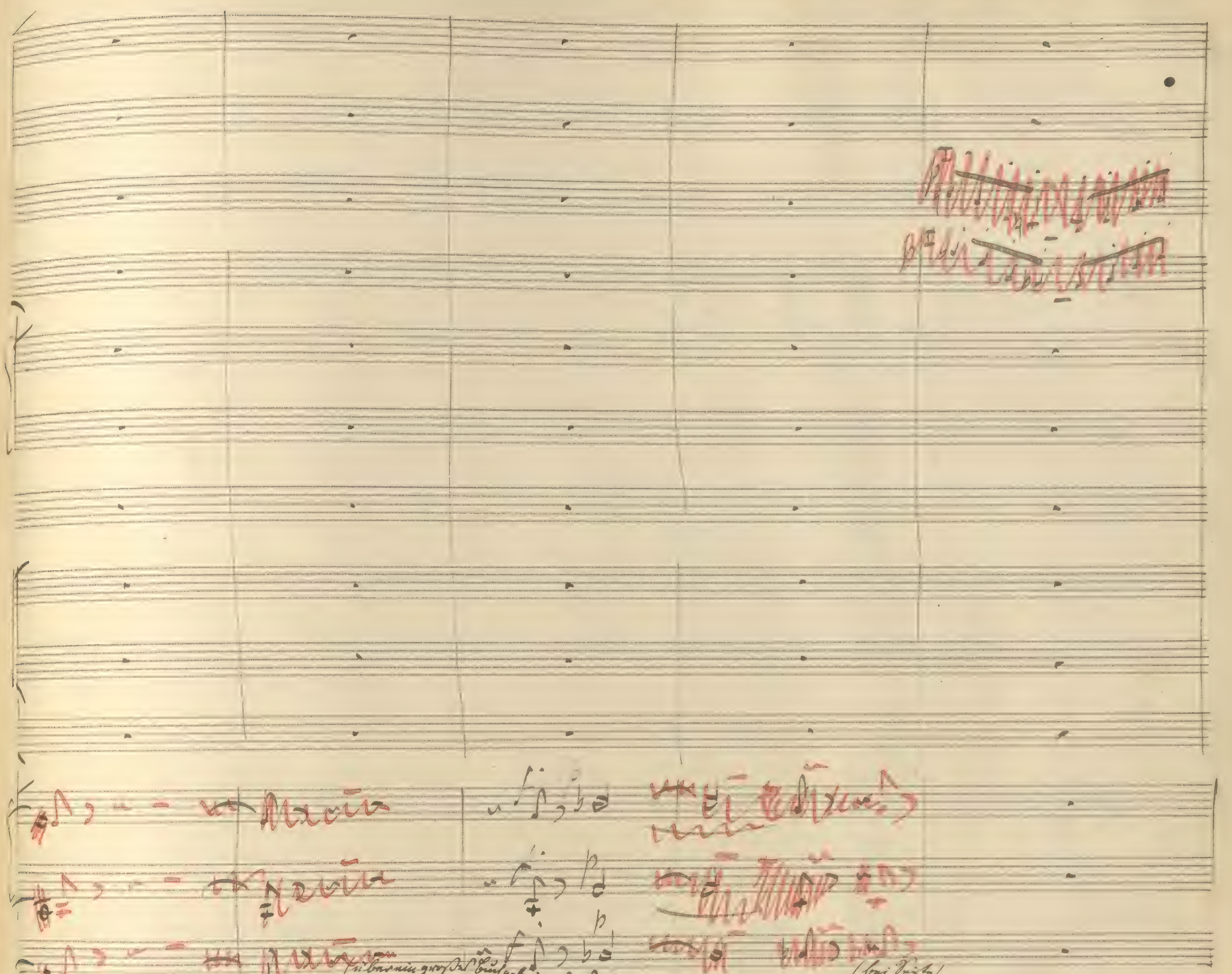

cp
siehe unten
Prentice lout had stolen my wench, had I not slept with half an eye
Chor
Come, graybeard let thy charge be brought.
rall
This 'prentice lout had stolen my wench, had I not slept with half an

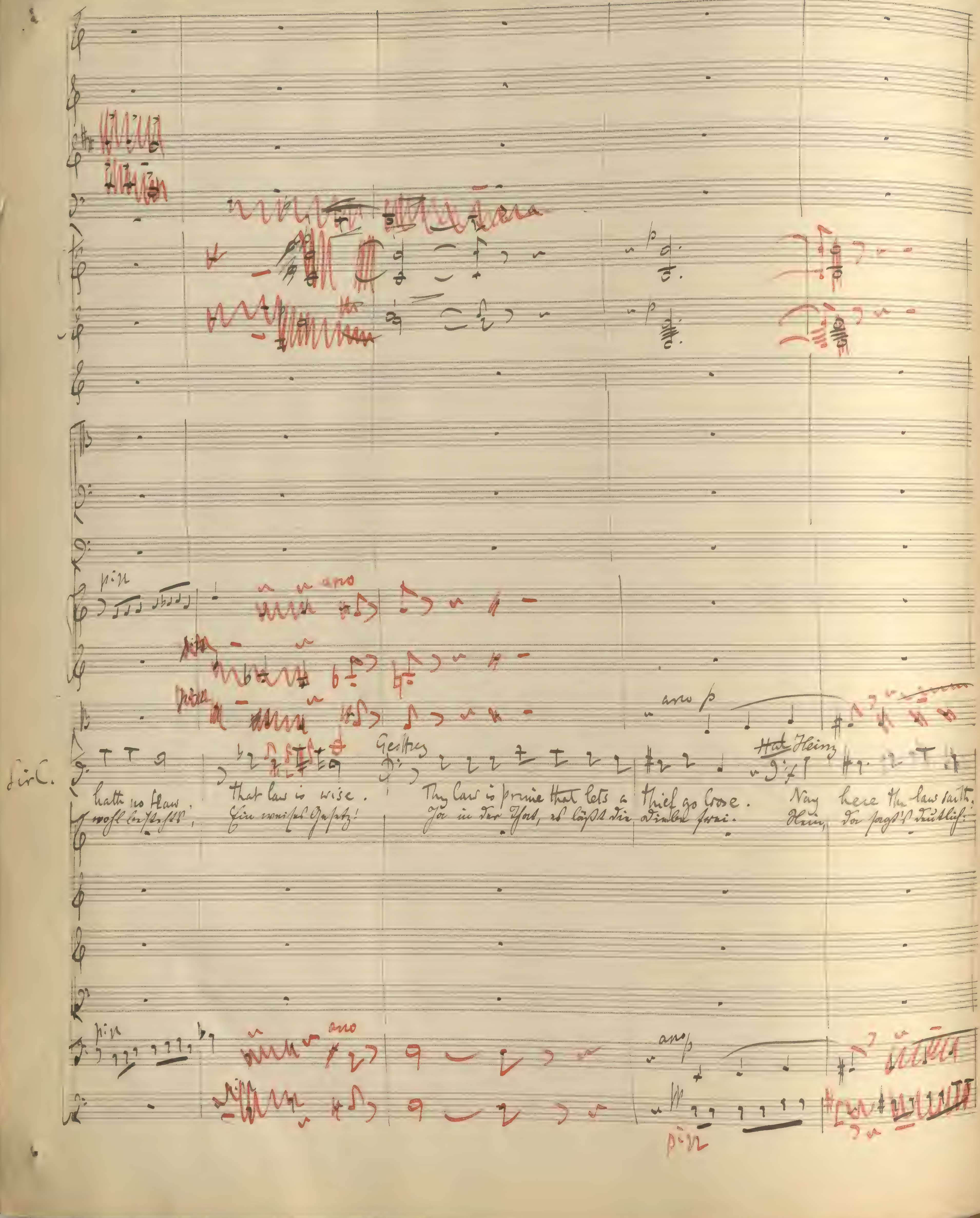

Andante Moderato
(in Bb low)
Peace
brawlers!
To
Lent I my wench had
charge be brought
Silence, si- lence in the court!
Ho! Silence, Silence, si- lence in the court!
col Bassi
pizz

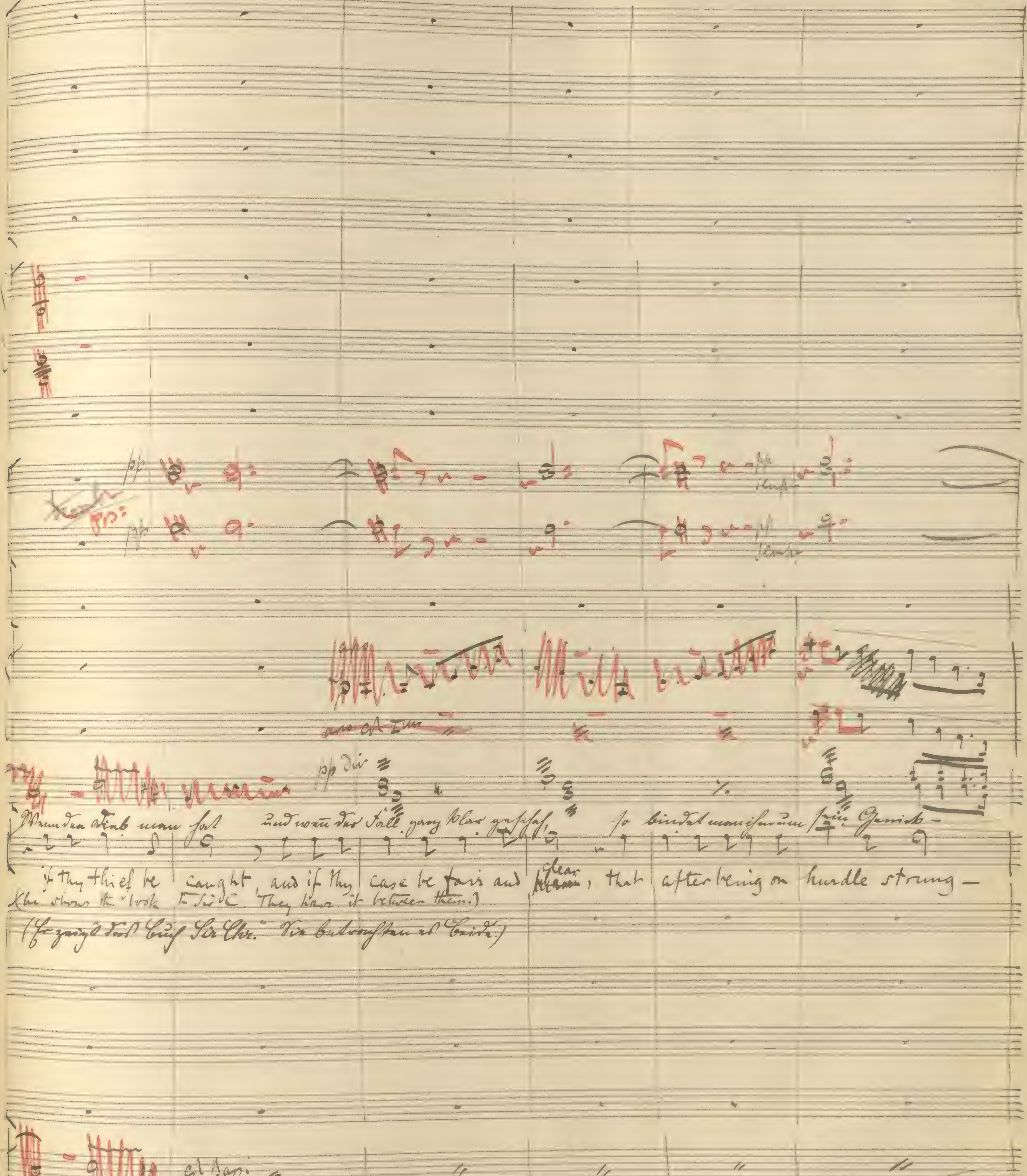

Allegretto Moderato
Tymp
Geoffrey
Chorus
so endeth his prank.
endeth my tale

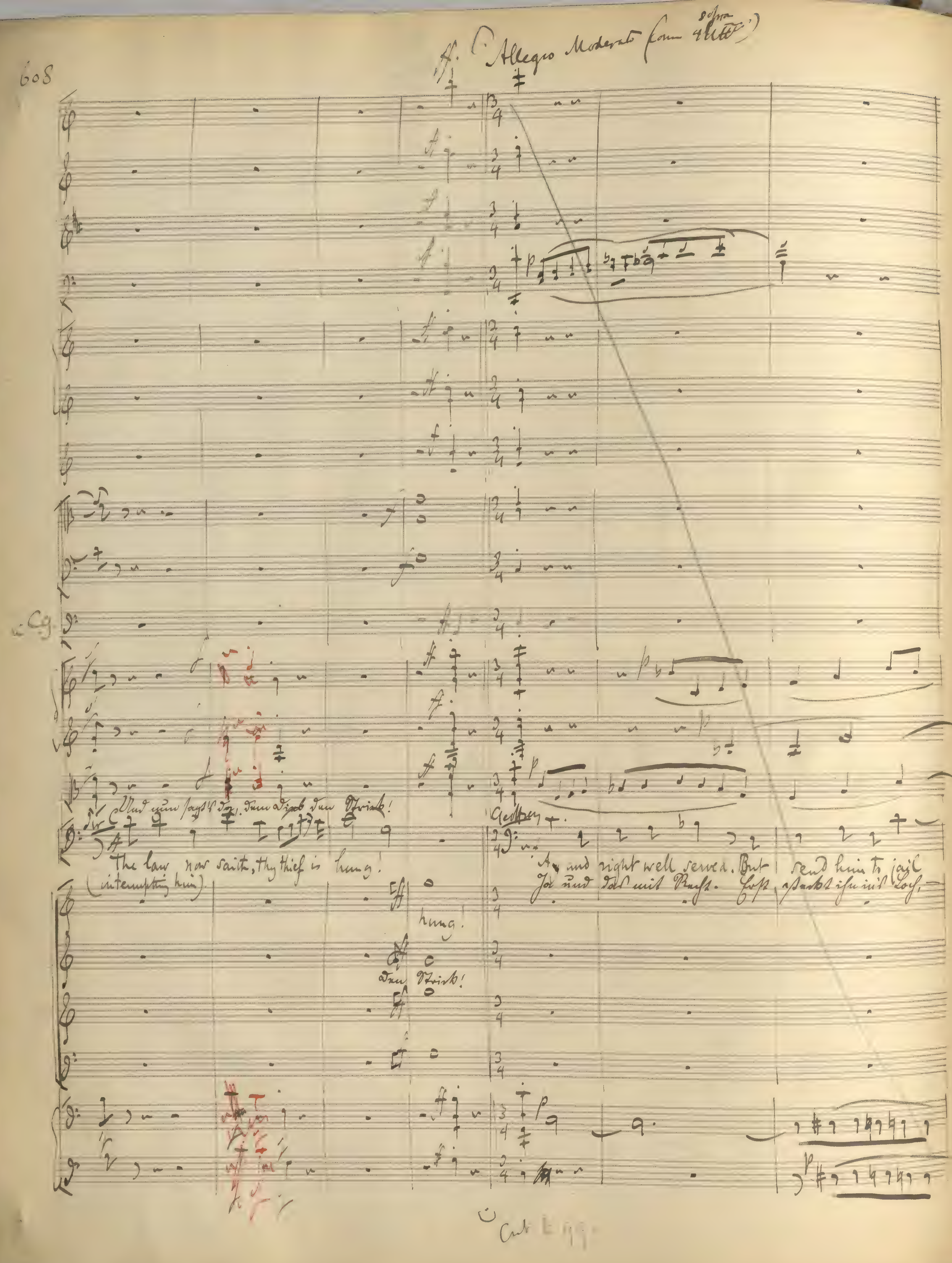

He stole thee thy wench! What judgeth the Bench? What judgeth the
good sooth, of his joy he hath short lease, he stole thee thy wench!

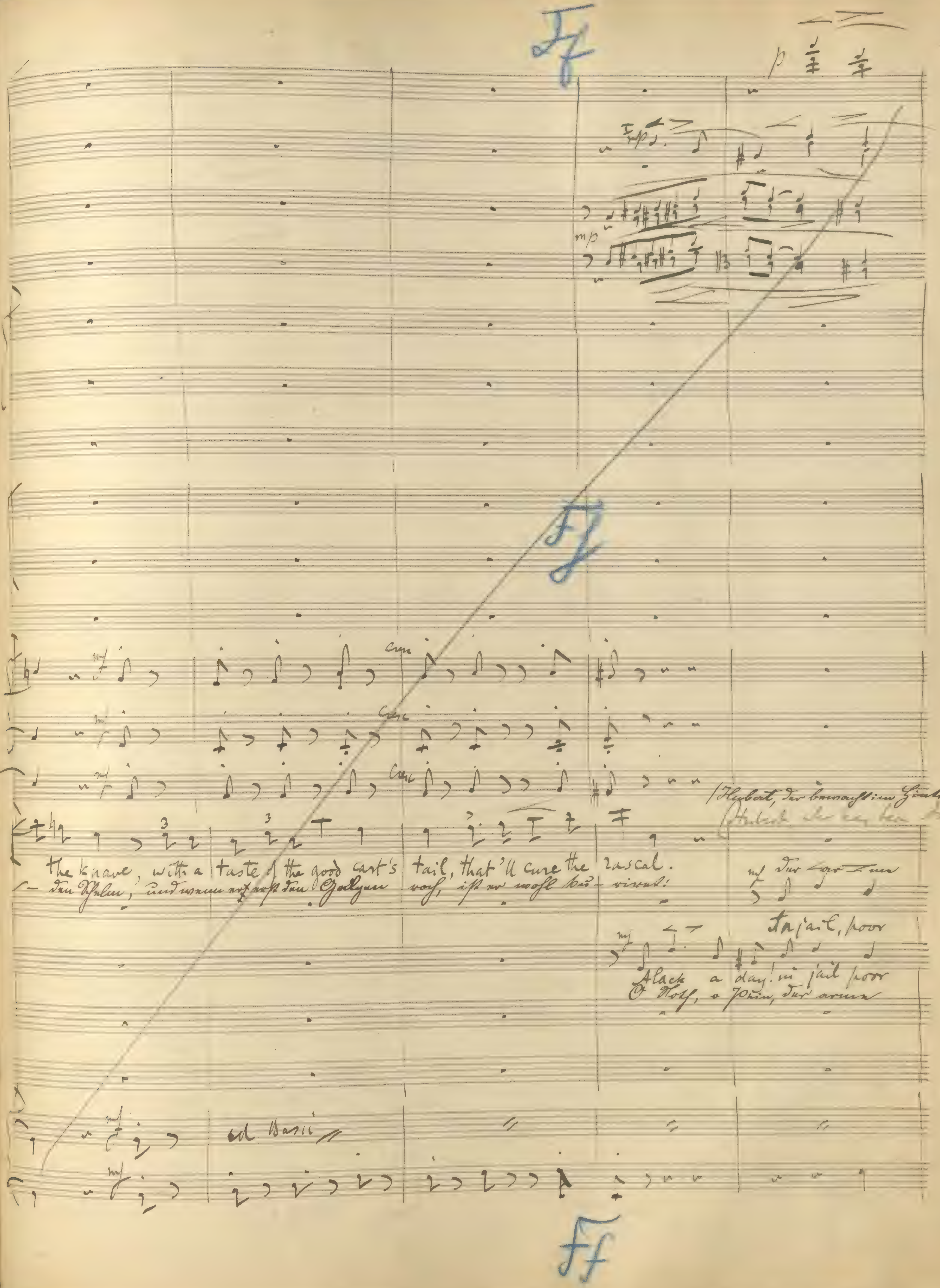

Ee
Trump
Alt Ten
Pos
Bass
Timp
à 2 col Bassi
(muta in C.G.)
Viol I
II
Sir Christopher:
Methinks 'tis crime thy wench to steal!
(They bow to Sir C.)
Bend the learned Justice of the Peace!
col Bassi

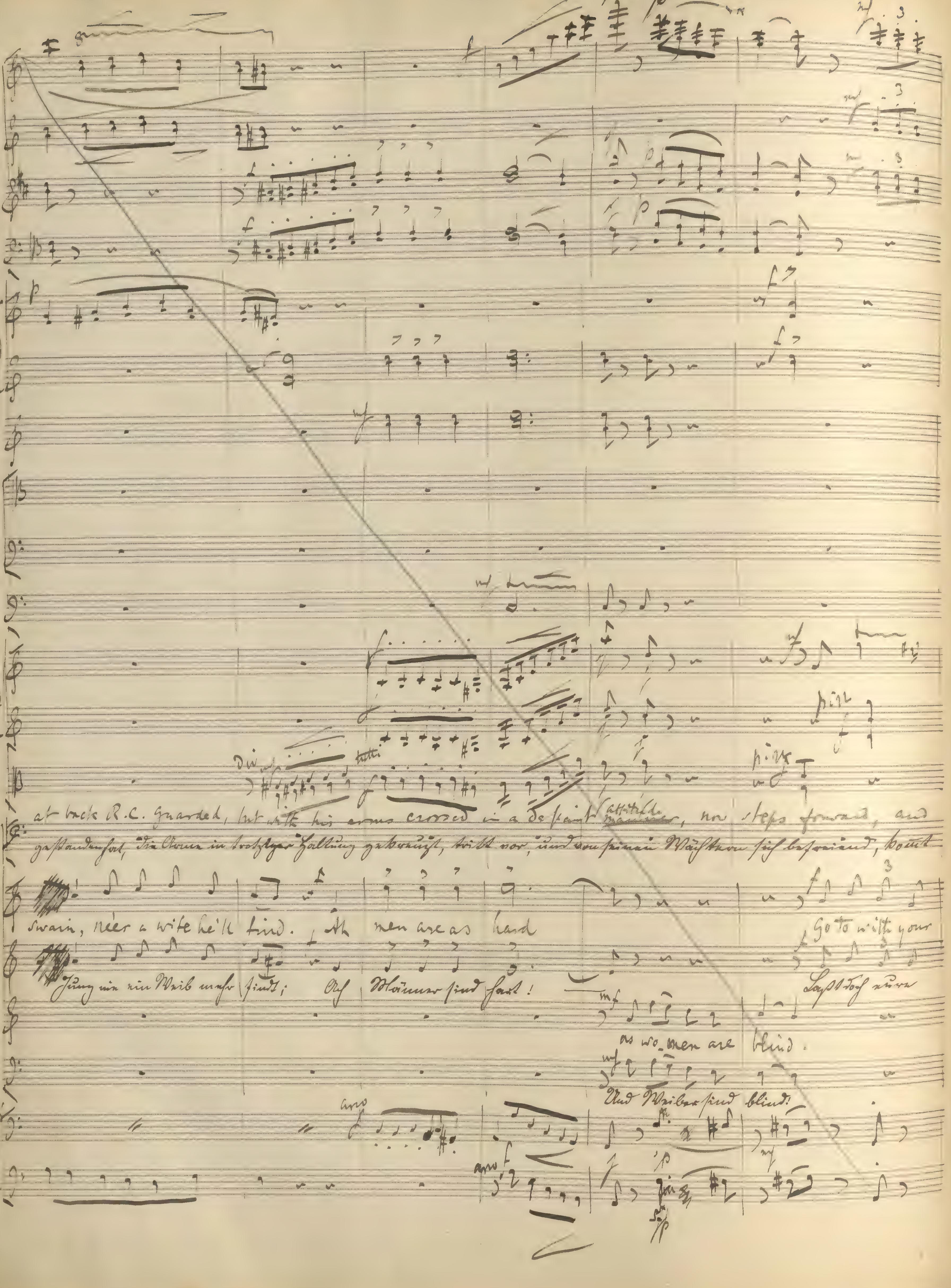

Hal
what saith the Law?
Das Gesetz, was spricht es?
Hal (poring over a large volume)
The law saith naught.
Das Gesetz sagt nichts!
The law saith naught.
Das Gesetz sagt nichts!
(aside)
I like the law that nothing saith that
Ein fein Gesetz, das nichts besagt, gar

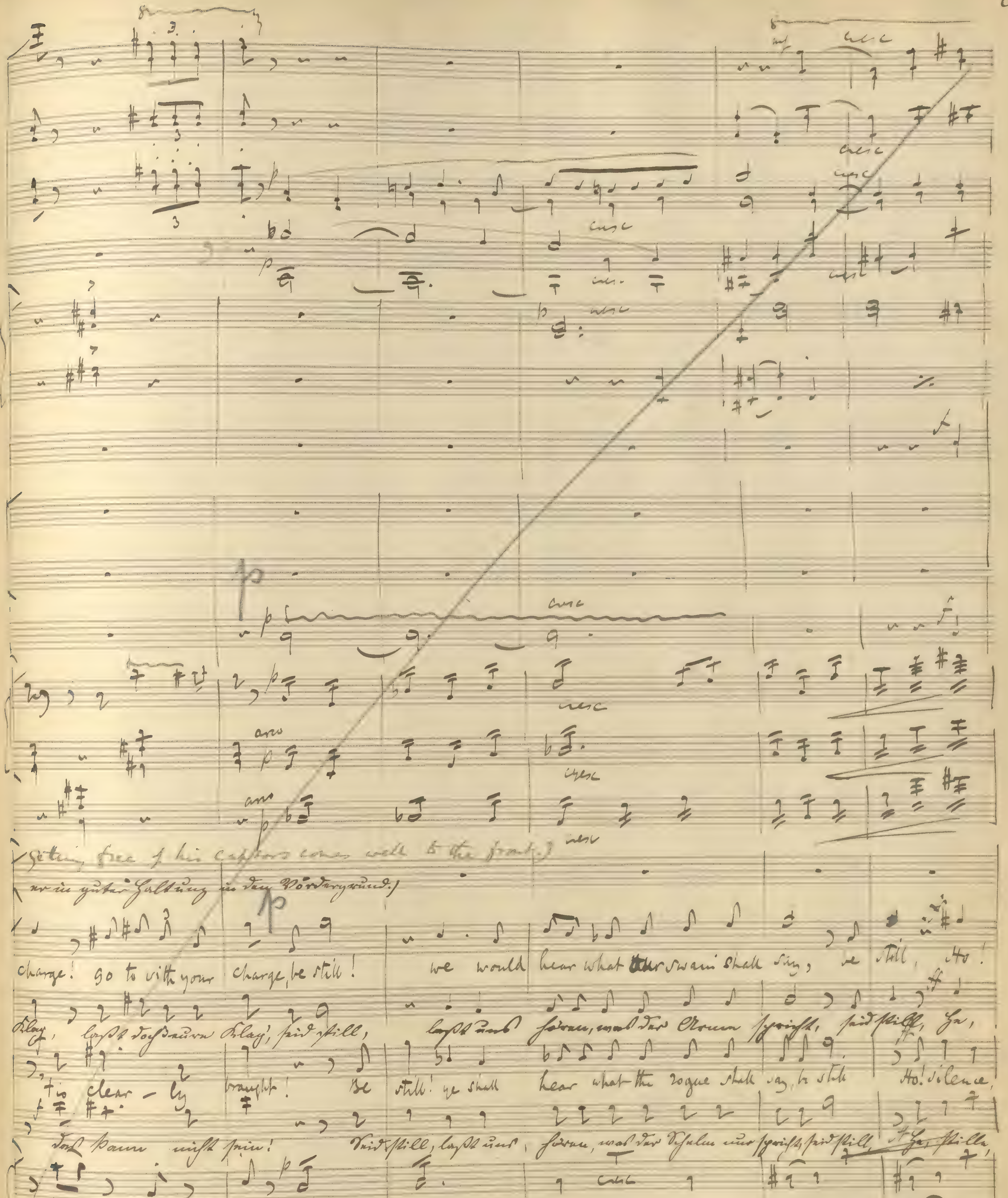

Sir C.
hath no flaw
That law is wise.
Ein weises Gesetz!
Thy law is prime that lets a thief go loose.
Ja in der That, es lässt die Diebe frei.
Nay here the law saith.
Nein, da sagt's deutlich:

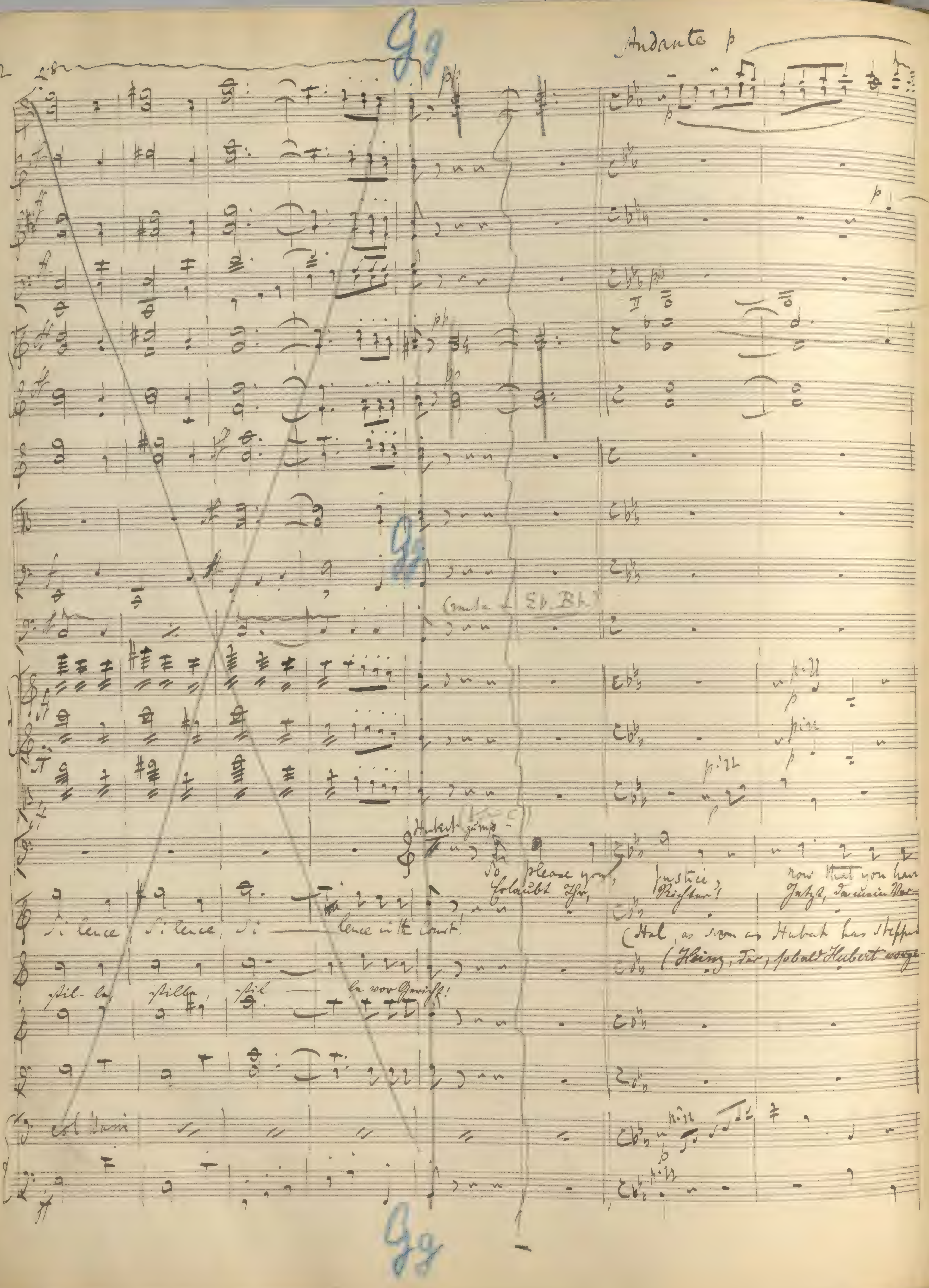

pp
pp
pp div
if thy thief be caught, and if thy case be fair and clear, that after being on hurdle strung —
(he shows the book to Sir C. They have it between them.)
col Bassi
arco
pp


Allegro Moderato
The law now saith, thy thief is hung.
(interrupting him)
hung!
Ay, and right well served. But send him to jail

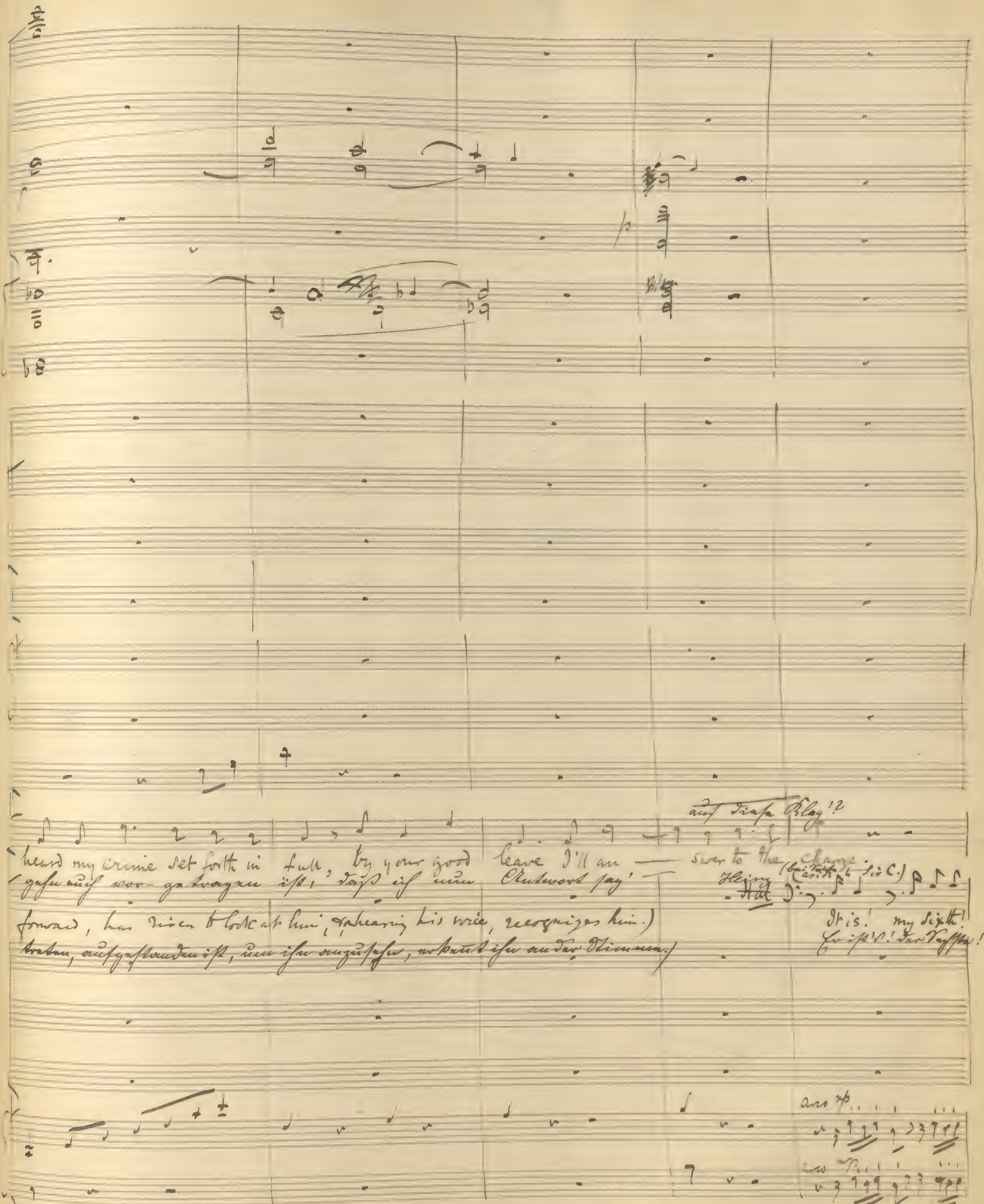

the knave, with a taste of the good cart's tail, that'll cure the rascal.
col Bassi
Alack a day! in jail poor
O Weh, o Pein, der armen

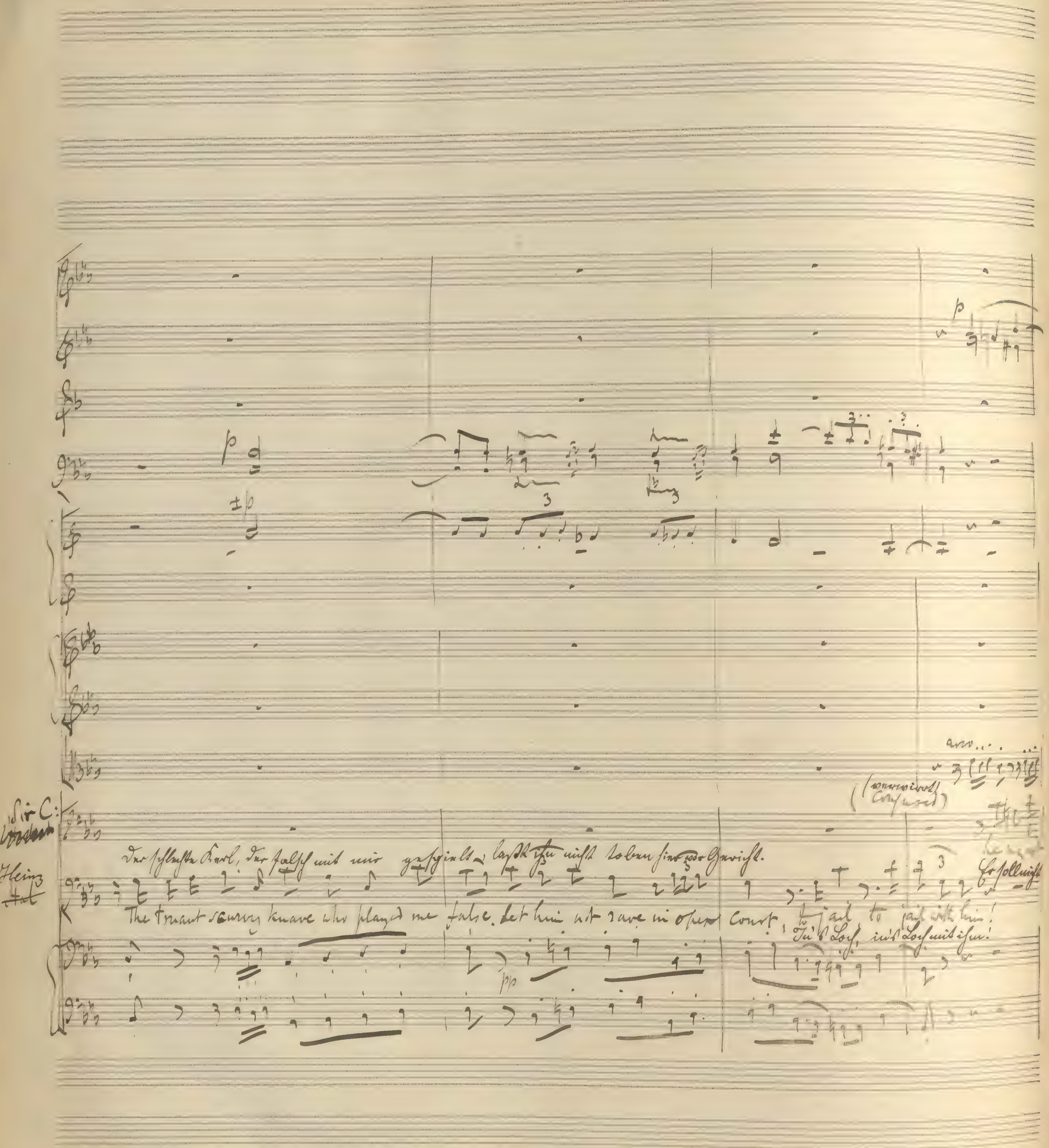

Div.
tutti
pizz
arco
at back R.C. Guarded, but with his arms crossed in a defiant attitude, now steps forward, and
gestanden hat, die Arme in trotziger Haltung gekreuzt, tritt vor, und von seinen Wächtern sich befreiend, kommt
swain, ne'er a wife he'll find. Ah men are as hard
Ach Männer sind hart!
Go to with your
as wo_men are blind.
Und Weiber sind blind!

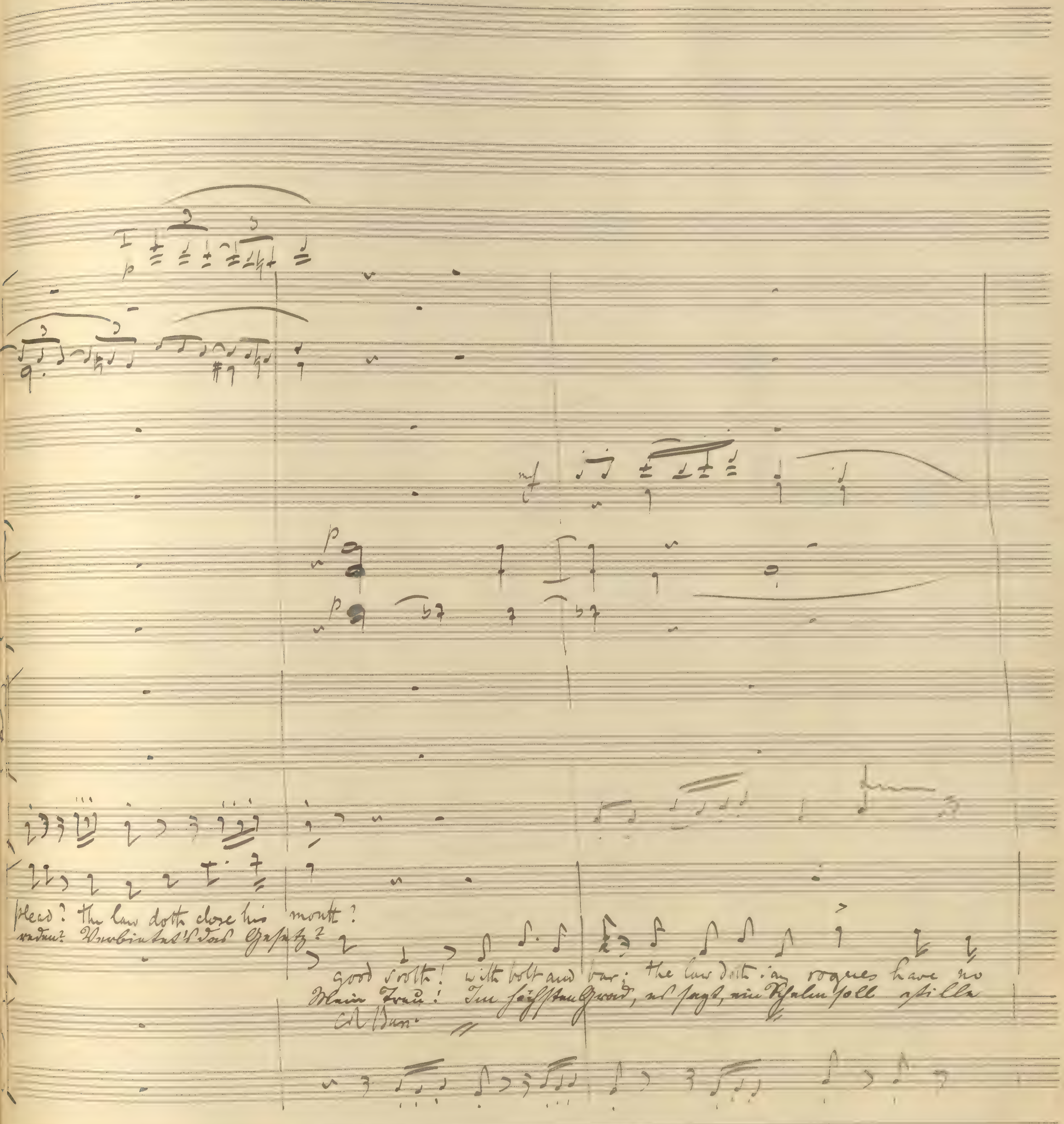

getting free of his captors comes well to the front.)
er in guter Haltung in den Vordergrund.)
charge! go to with your charge, be still! we would hear what the swain shall say, be still, Ho!
'tis clear - ly fraught! Be still! ye shall hear what the rogue shall say, be still Ho! silence,
cresc

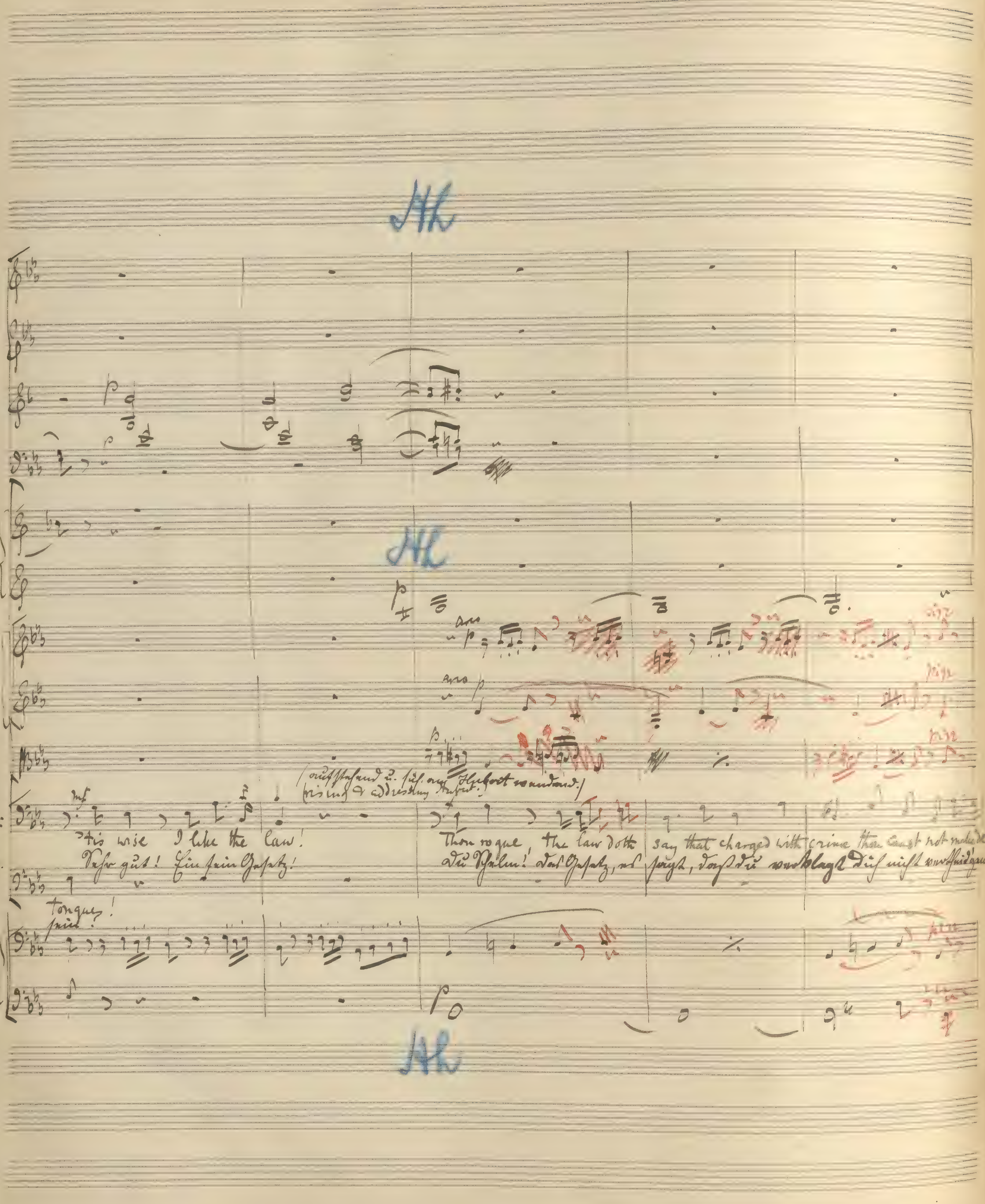


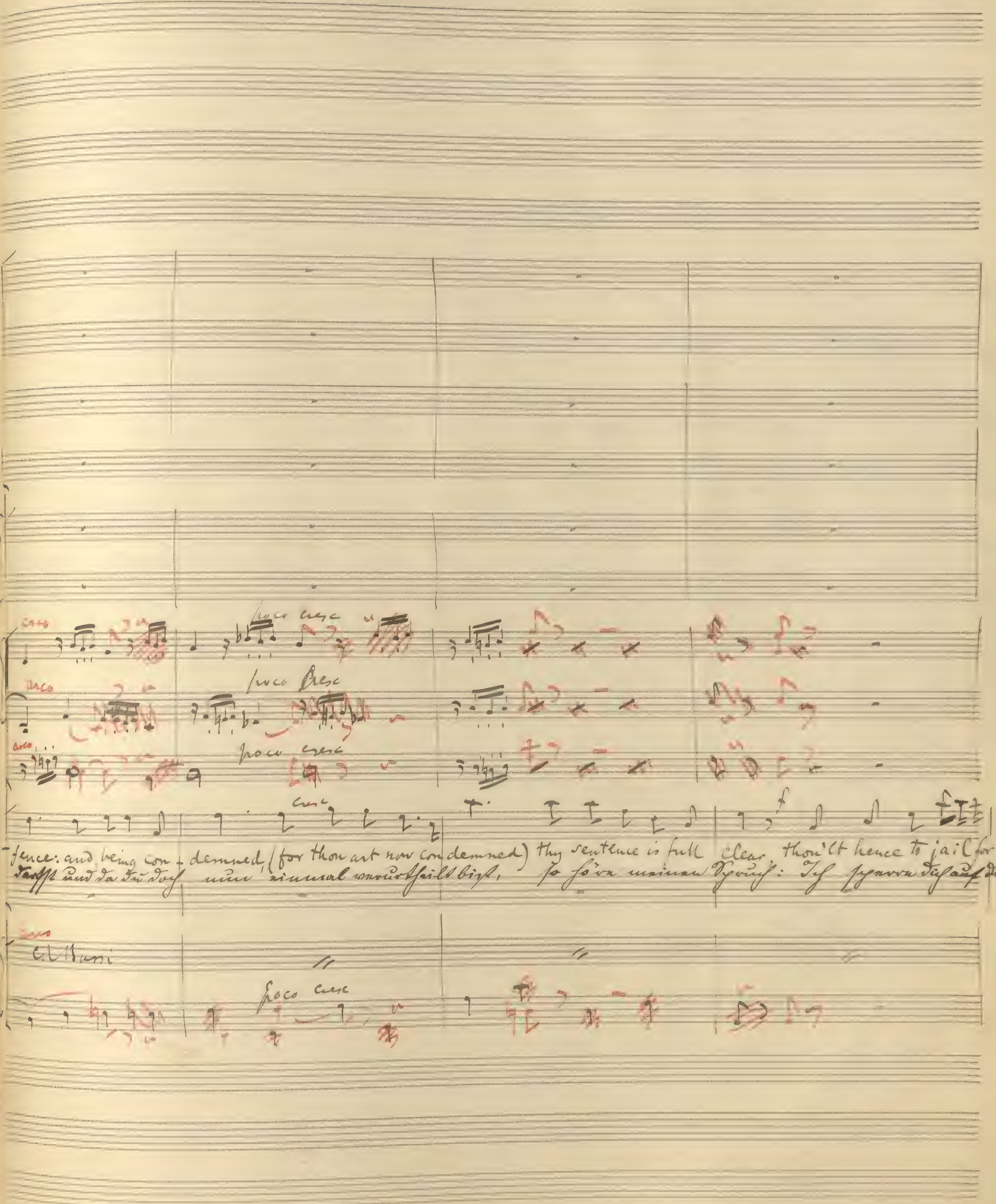
612
Gg
Andante p
pp
pizz
Hubert jumps
So please you,
Glaubt Ihr,
Justice
Richter!
now that you have
Jetzt, da meine Wor-
Silence, Silence, Silence in the Court!
stil-le, stille, stil-le vor Gericht!
(Hal, as soon as Hubert has stepped
(Heinz, der, sobald Hubert wegge-
col Basso

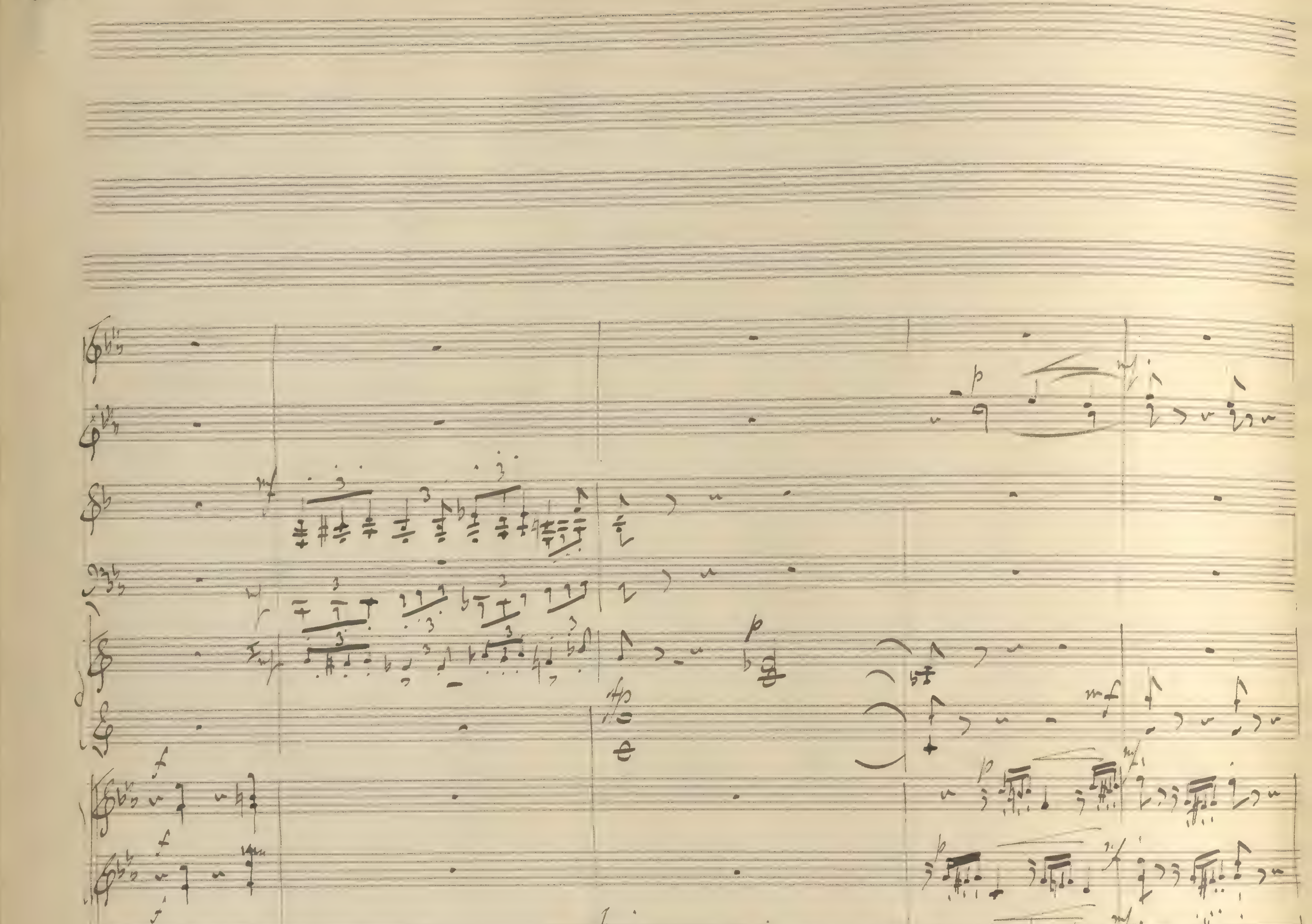

heard my crime set forth in full, by your good leave I'll an — swer to the charge
King
forward, has risen to look at him, & hearing his voice, recognizes him.)
It is! my sixth!

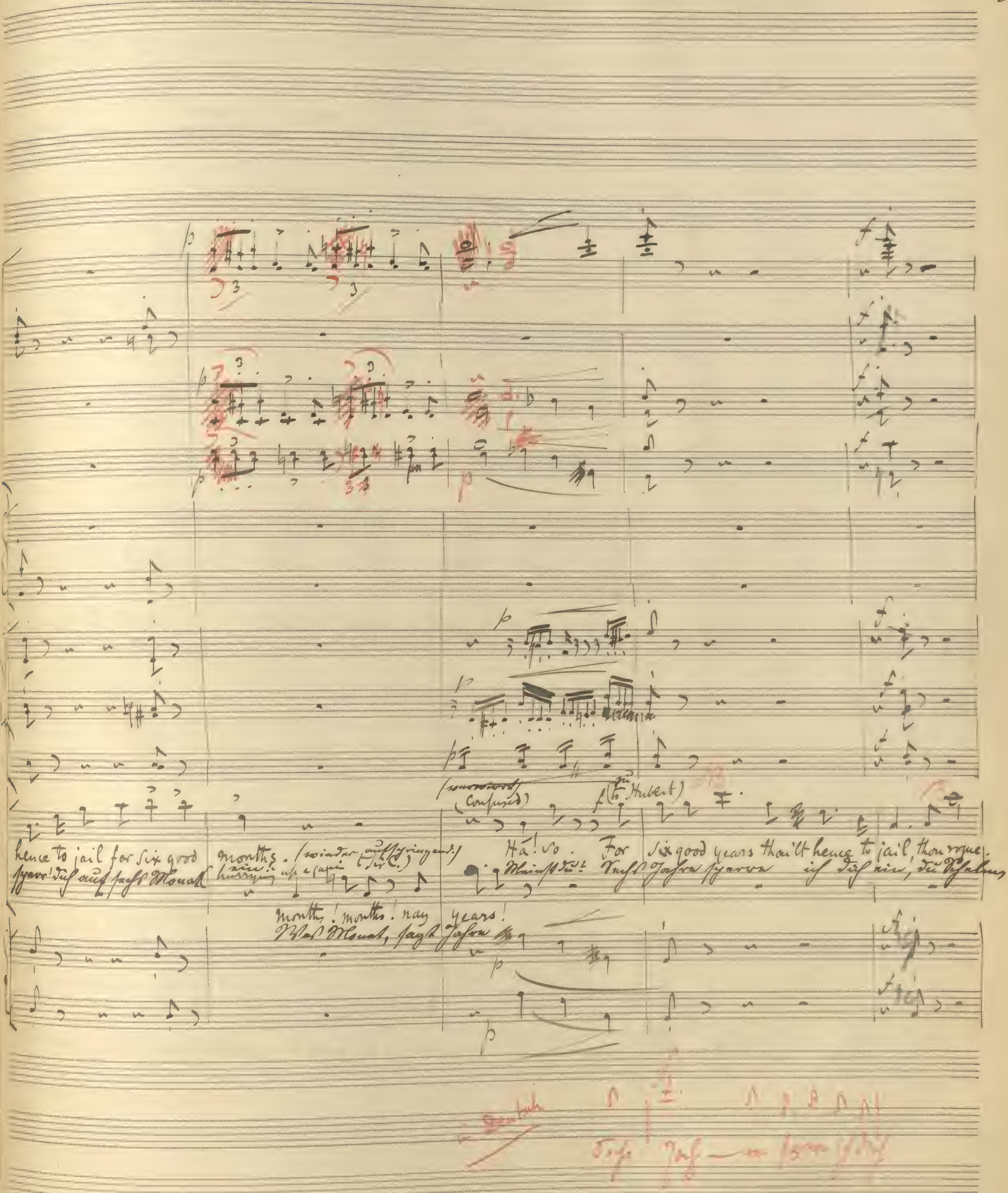

Sir C:
Heinz
Der schlechte Kerl, der falsch mit mir gespielt, laßt ihn nicht loben hier vor Gericht.
The truant scurvy knave who played me false, let him not rave in open court, to jail, to jail with him!
Ins Loch, ins Loch mit ihm!
Er soll nicht
(Confused)
p
pp

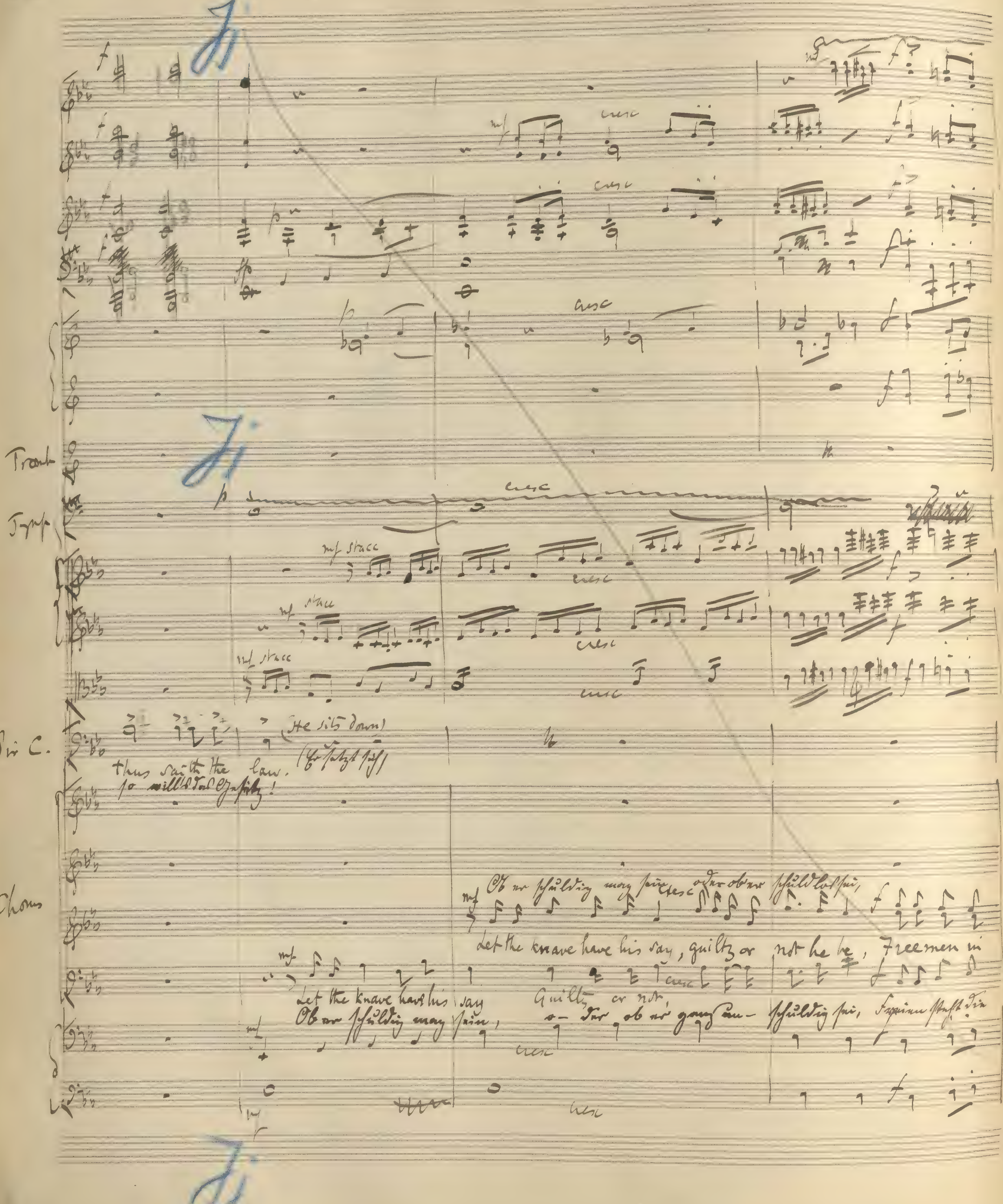

plead? the law doth close his mouth?
good sooth! with bolt and bar; the law doth say rogues have no

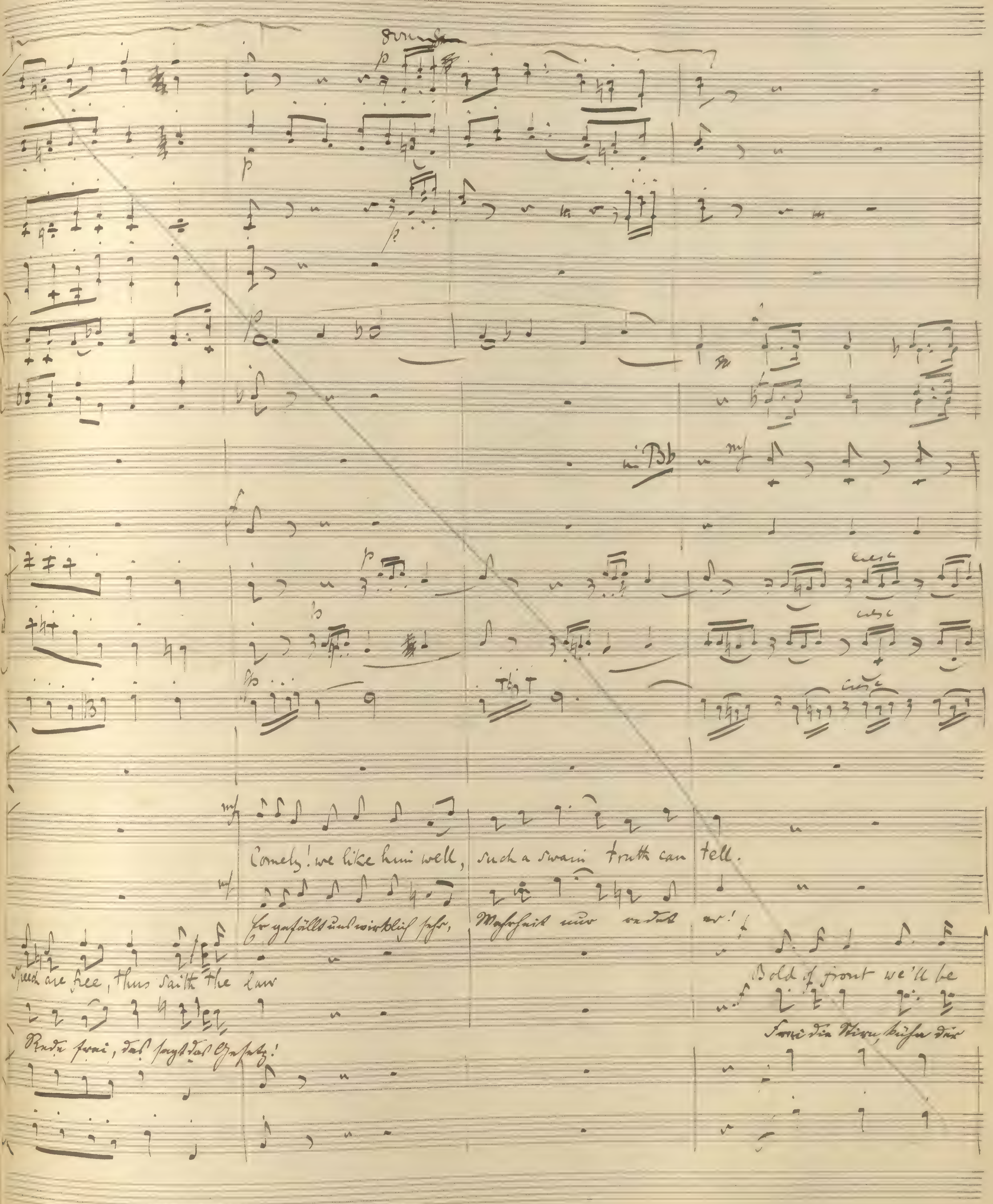

(rising & addressing Hubert.)
Sir C.:
'Tis wise I like the law!
Thou rogue, the law doth
say that charged with
crime thou canst not
tongues!

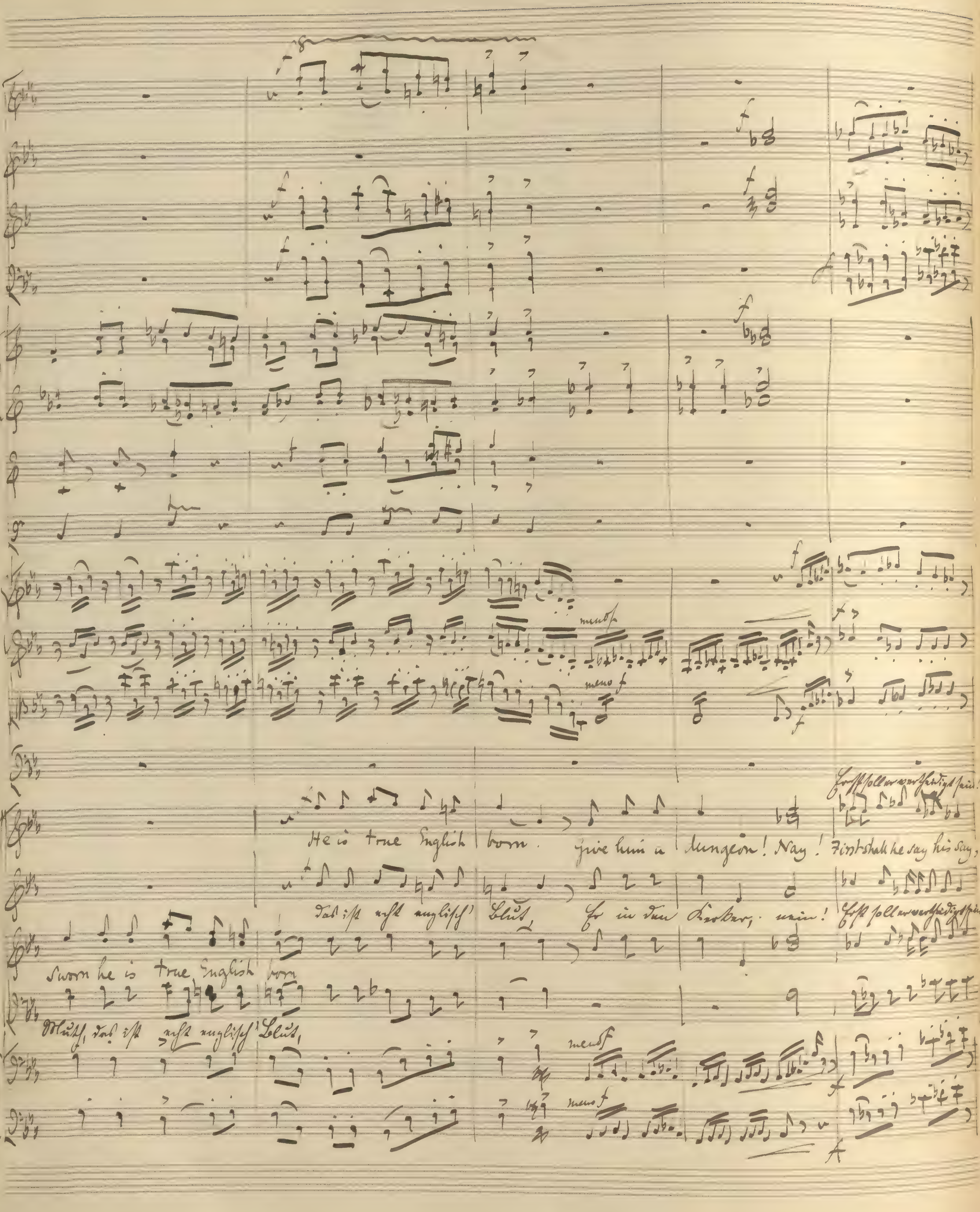

arco
poco cresc
cresc
fence: and being con - demned, (for thou art now condemned) thy sentence is full clear, thou'lt hence to jail for
C. Bassi

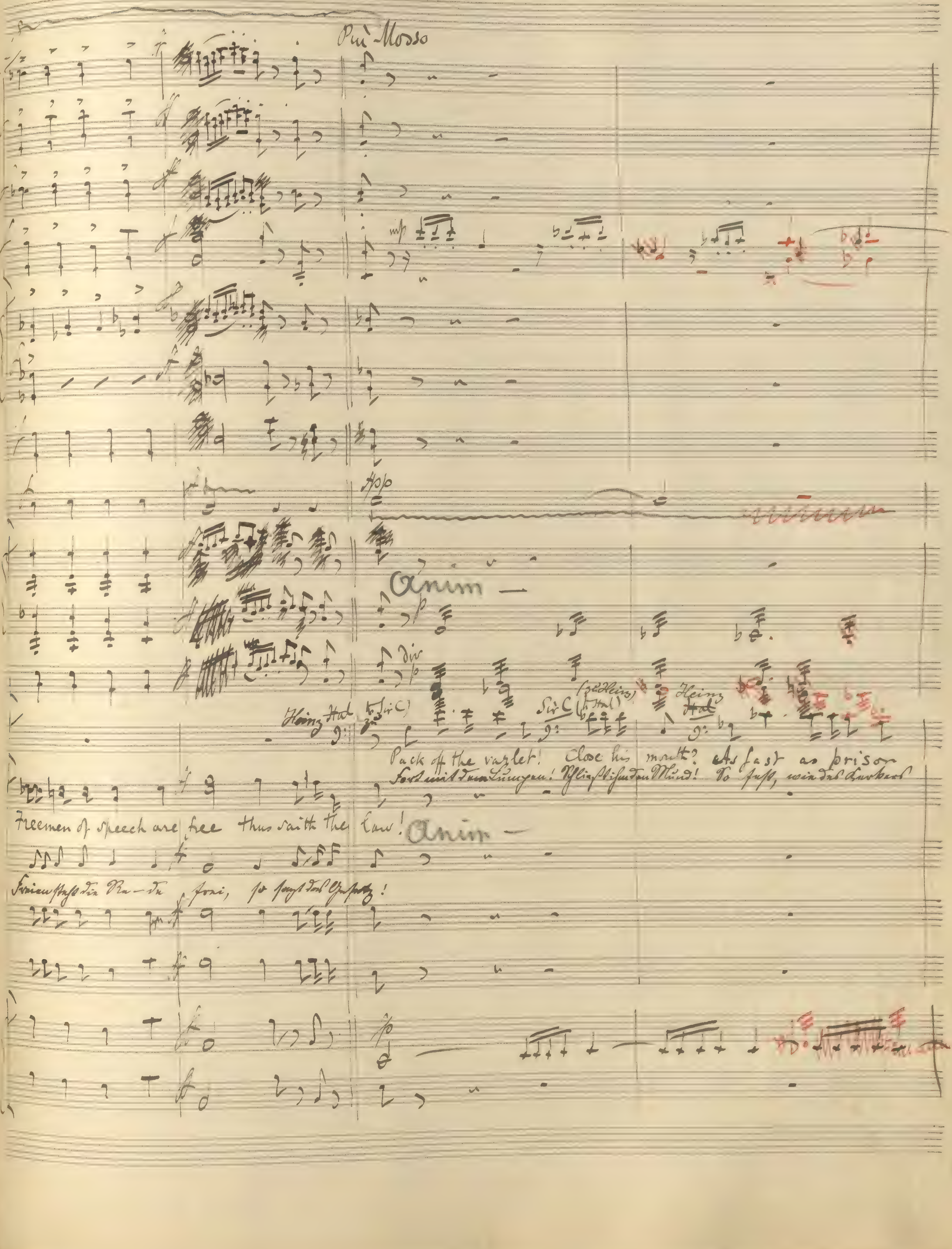

three good
months!
For
six? Why so?
Nay, nay, for six!
'tis better
six.
ay ay,
hear rogue.

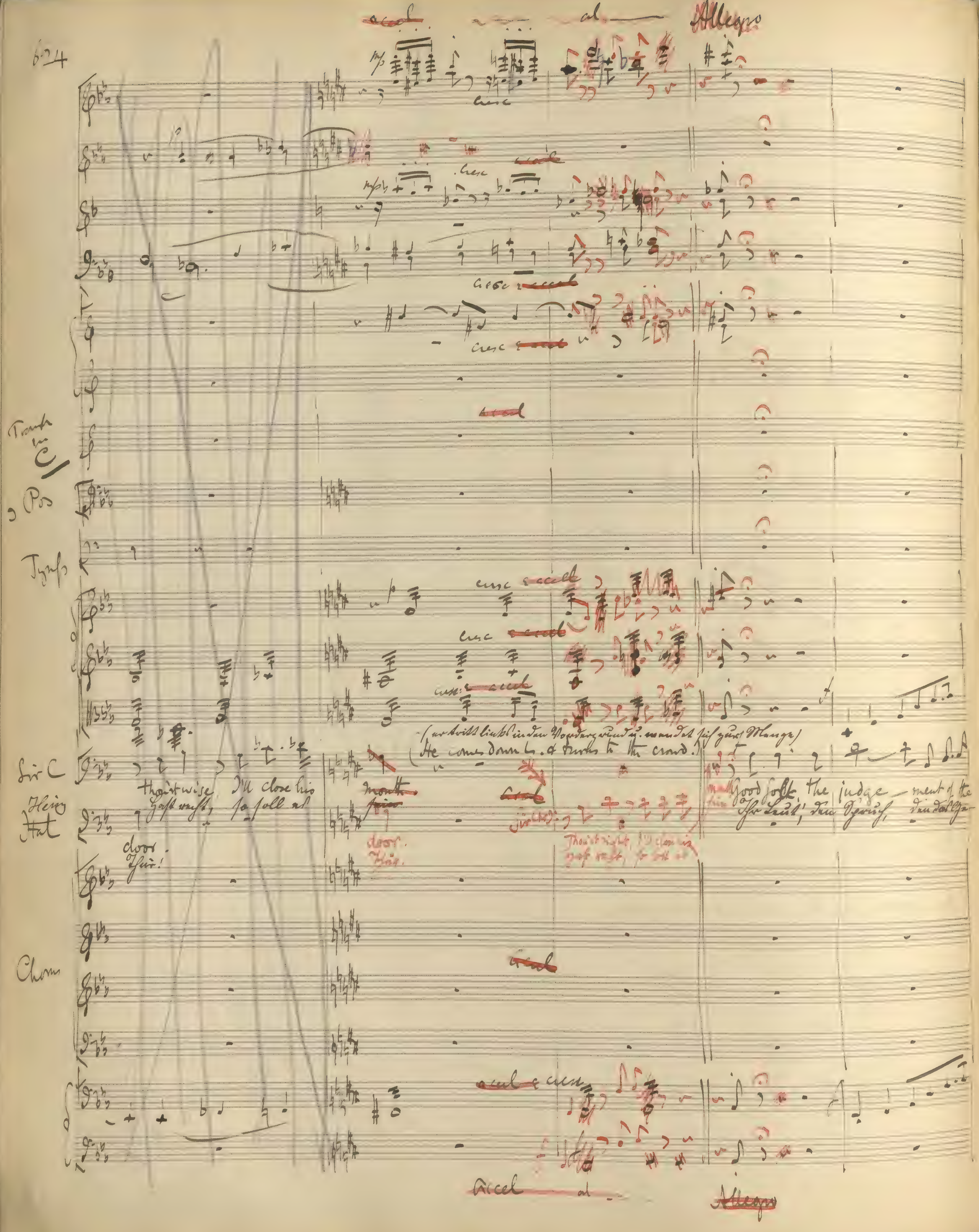

hence to jail for six good
months.
(Confused)
(to Hubert)
Ha! so.
For
six good years thou'lt hence to jail, thou rogue.
months! months! nay
years!

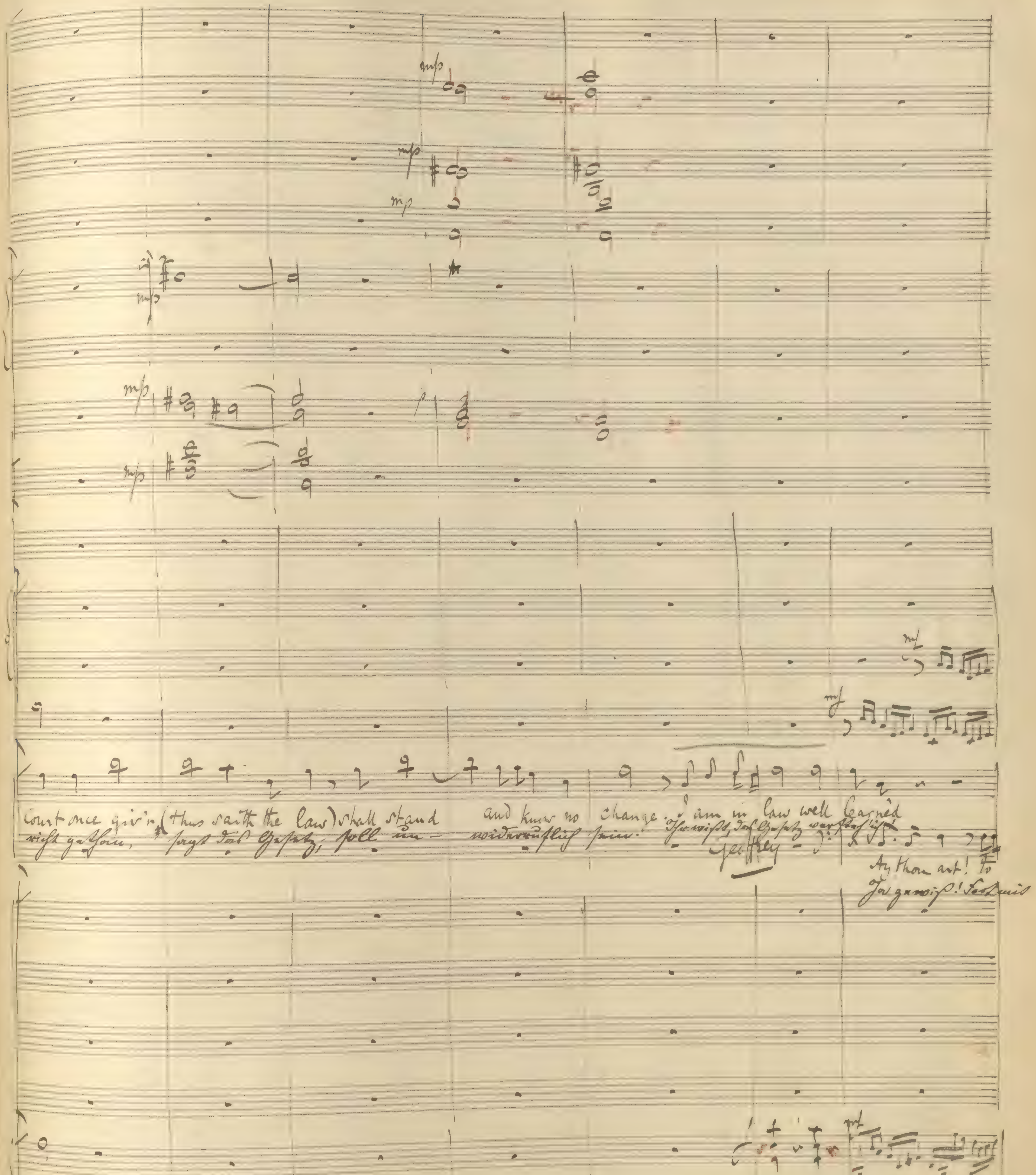

Tromb
Tymp
Sir C.
thus saith the law.
(He sits down)
Chorus
Let the knave have his say, guilty or not he be, Freemen in
Let the knave have his say Guilty or not,
mf stacc
cresc


Comely! we like him well,
such a swain truth can tell.
Speech are free, thus saith the law
Bold of front we'll be

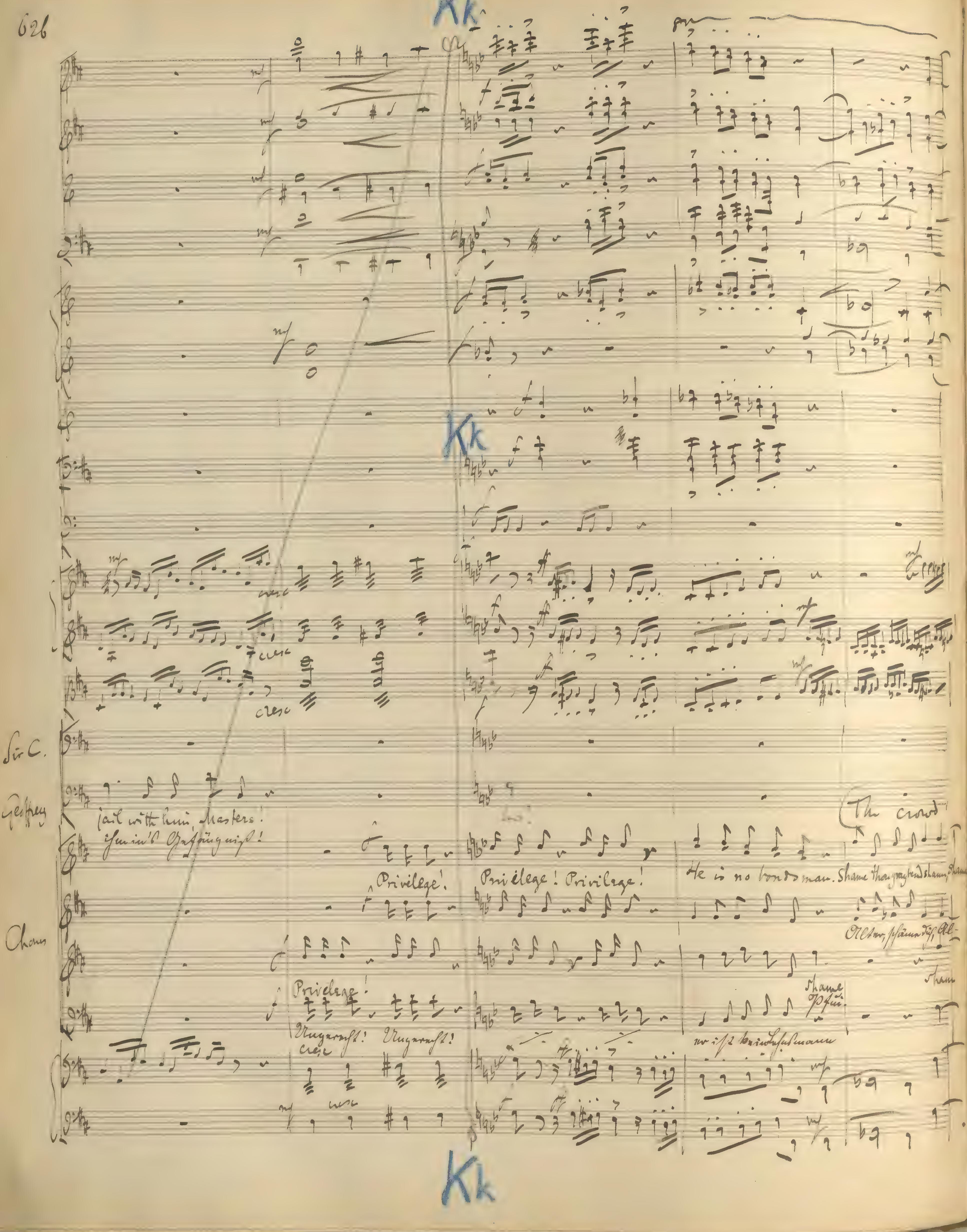

He is true English born. give him a dungeon! Nay! First shall he say his say,
Das ist echt englisch' Blut, Er in den Kerker, nein! Erst soll er vertheidigt sein!
Sworn he is true English born
Blut, das ist echt englisch' Blut,
meno f

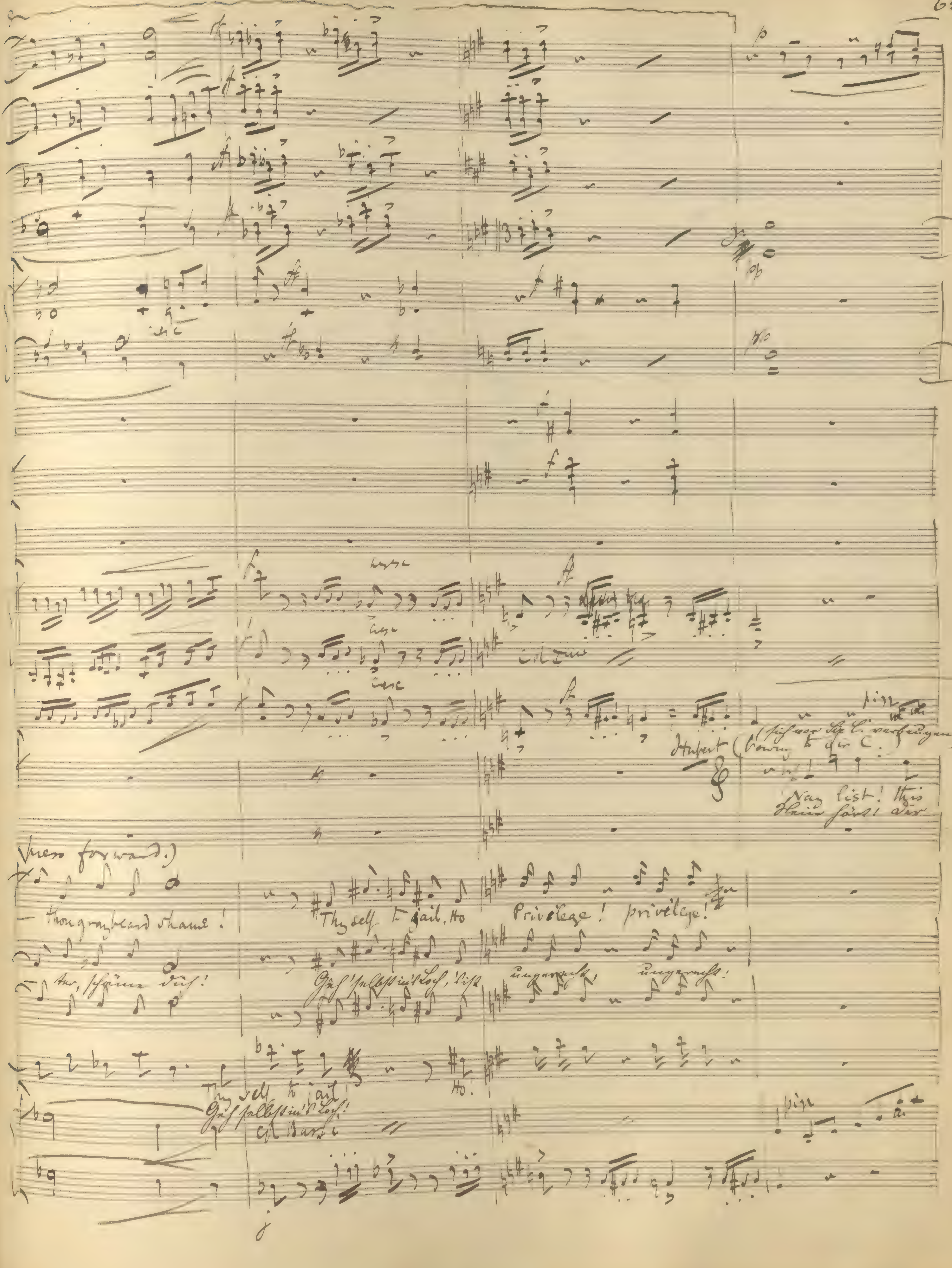

Più Mosso
Anim —
Pack off the varlet! Close his mouth! As fast as prison
Freemen of speech are free thus saith the law!
Anim —

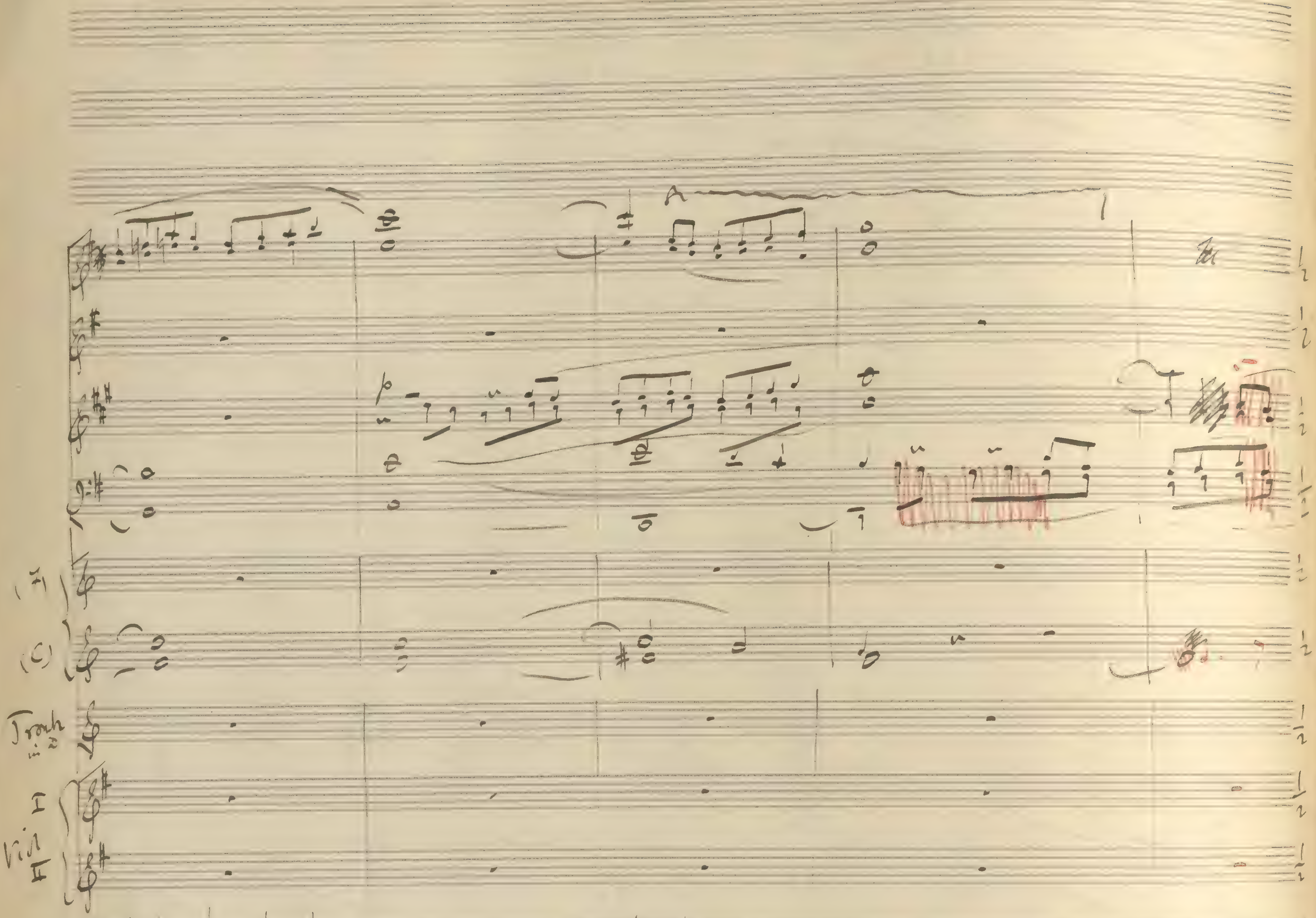

accel
al
Allegro
cresc
Tromb in C
3 Pos
Tymp
Sir C
Hein
Stat
Chorus
that it wise
I'll close his
door
(He comes down L. & turns to the crowd.)
Good folk, the judge - ment of the
Accel
Allegro

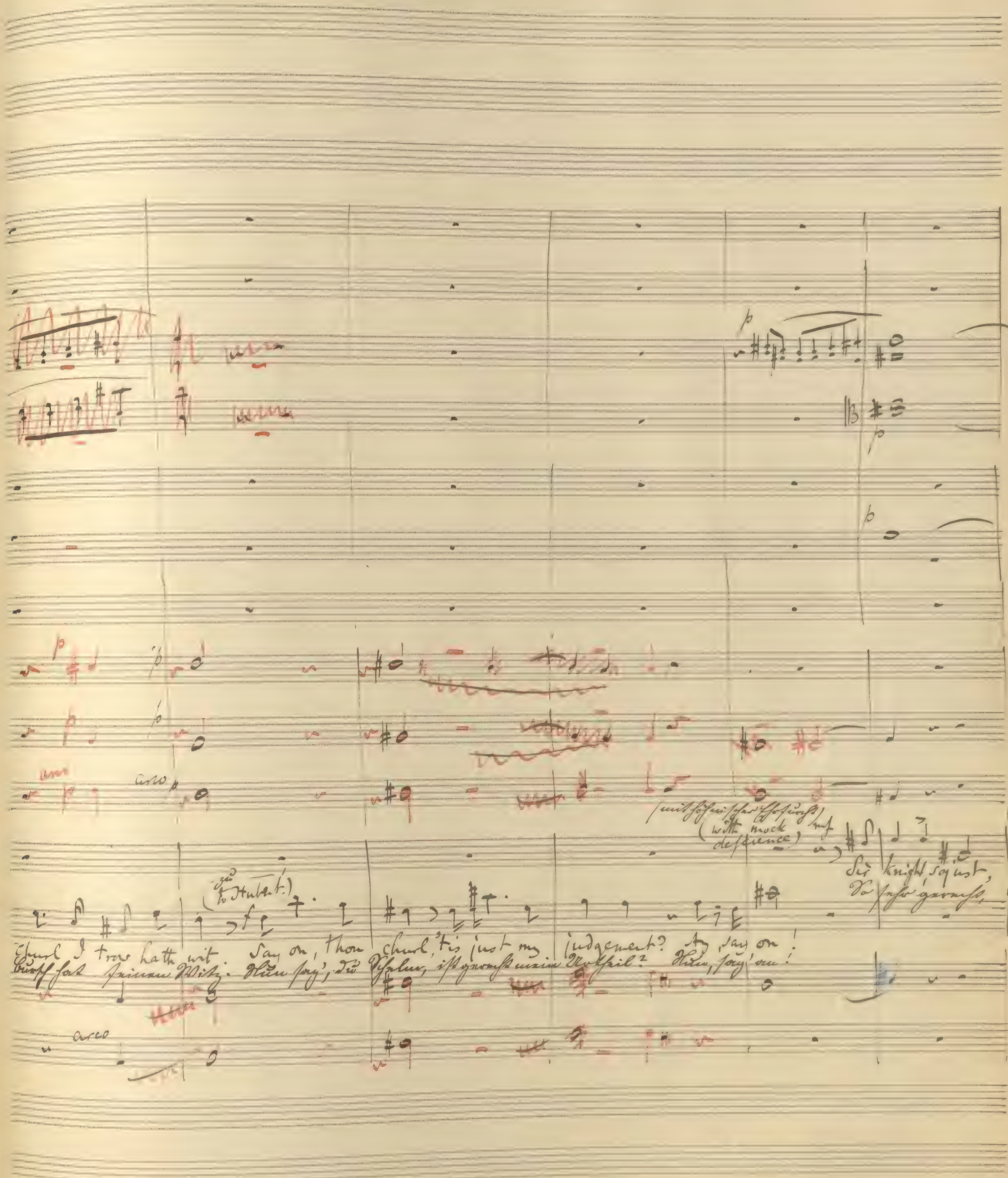


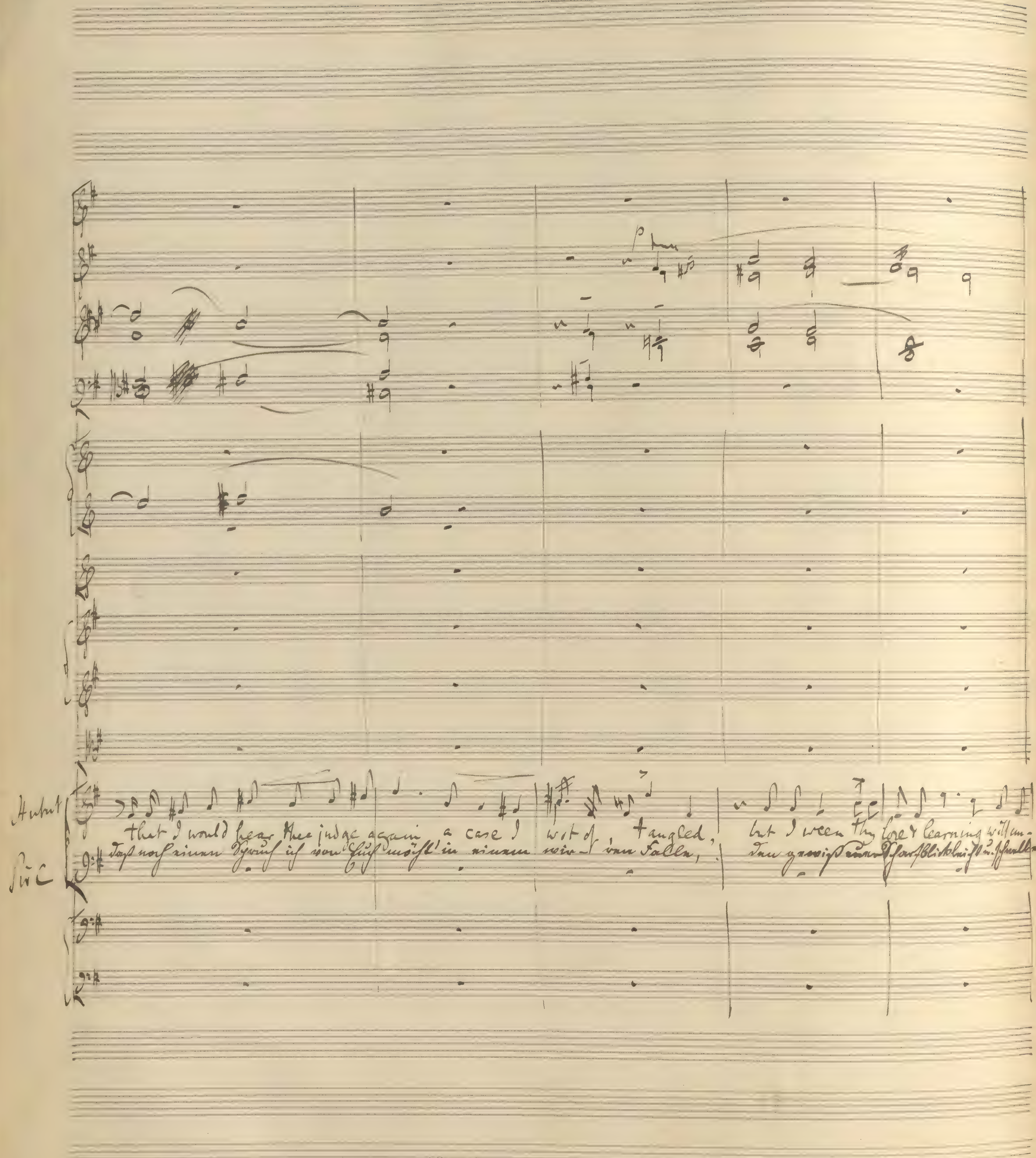
mp
mf
Court once giv'n (thus saith the law) shall stand and know no change. I am in law well learned
nicht gethan, sagt das Gesetz, soll un- widerruflich sein.
Geoffrey
Ay thou art! To

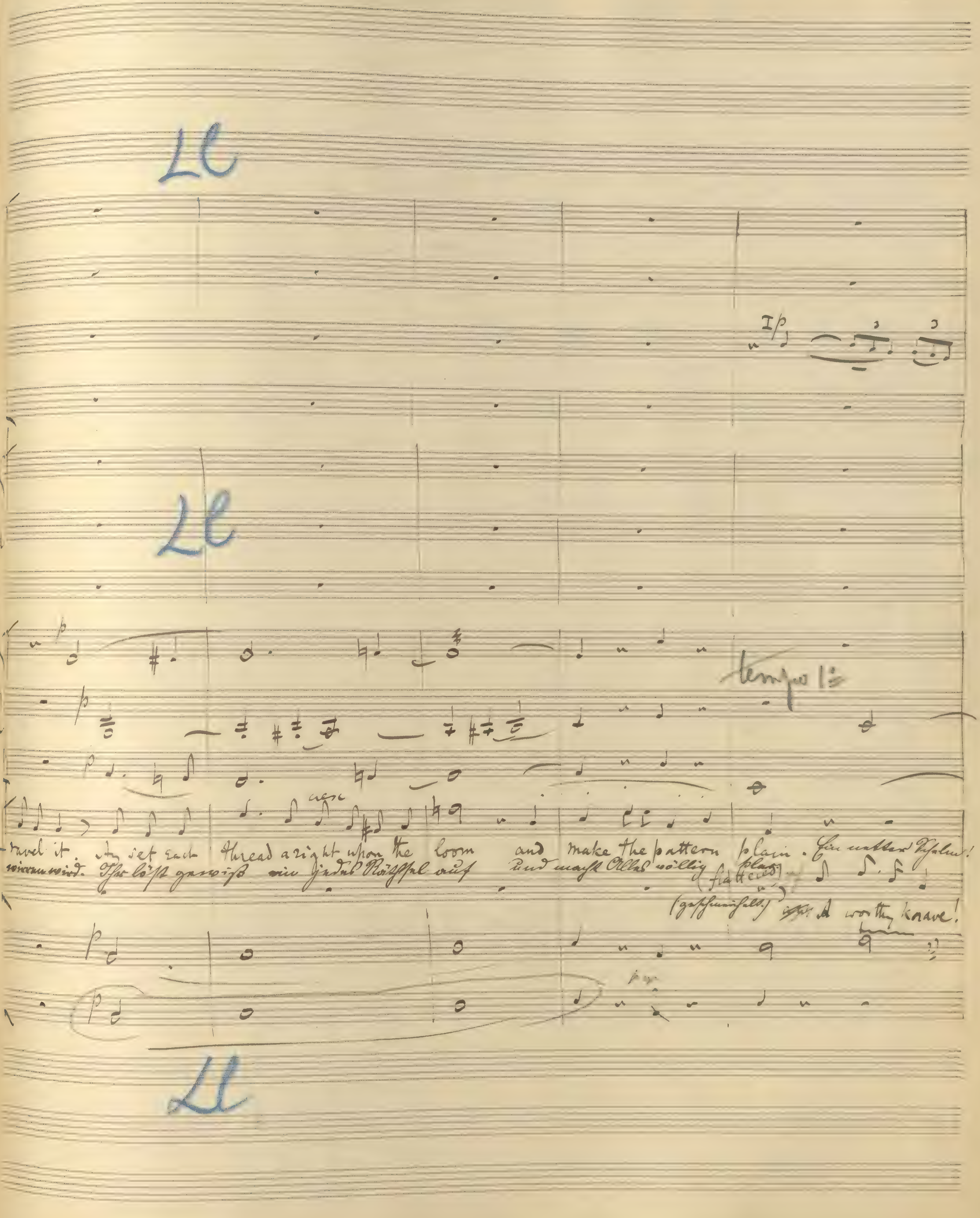

Kk
Kk
Sir C.
Geoffrey
Jail with him Masters!
Chorus
Privilege!
Privilege! Privilege!
He is no bondsman.
The crowd
Shame
Privelege!
Kk

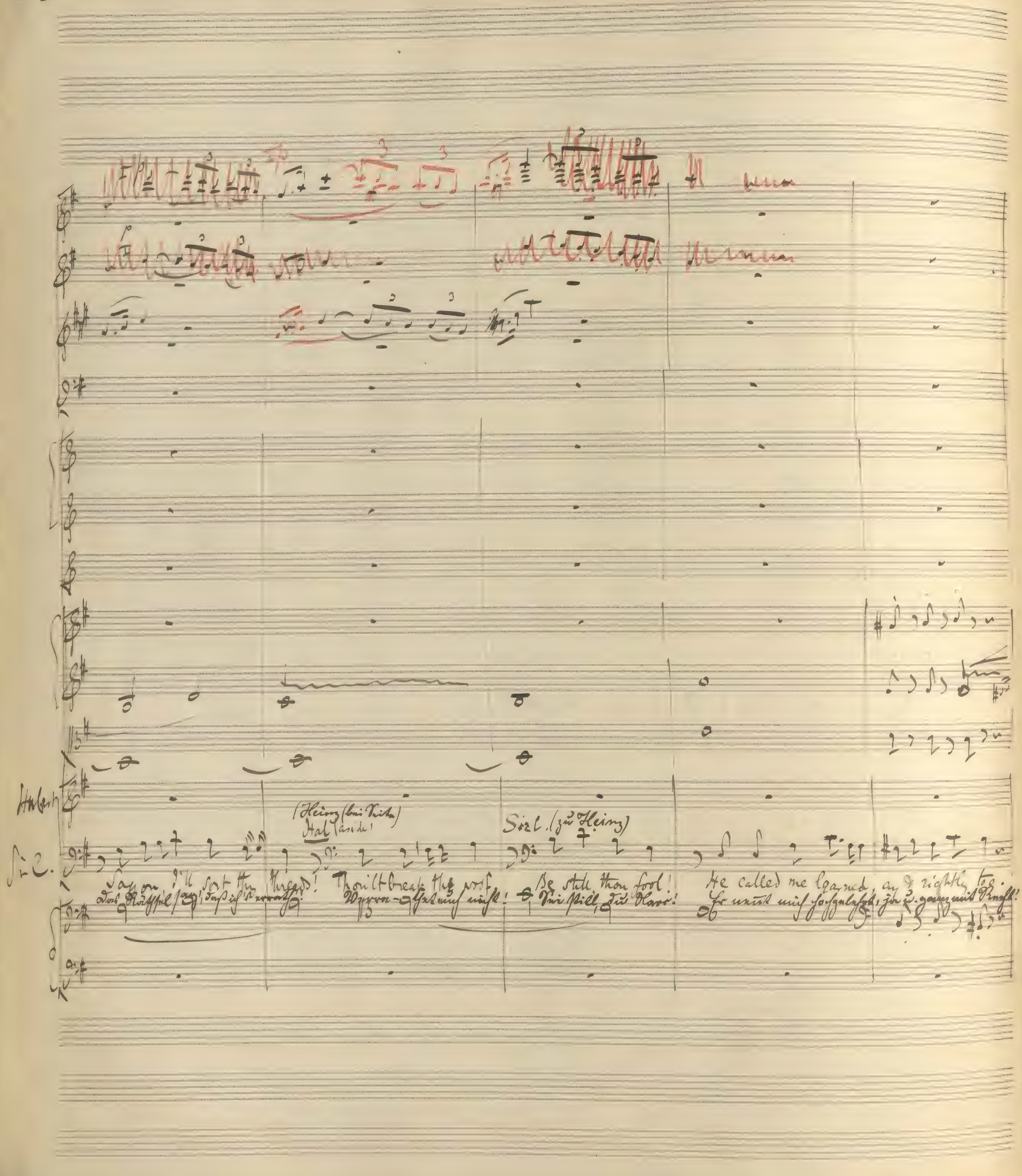

Thou graybeard shame!
Privilege! privilege!
Hubert
(bowing to the C.)
Nay list!

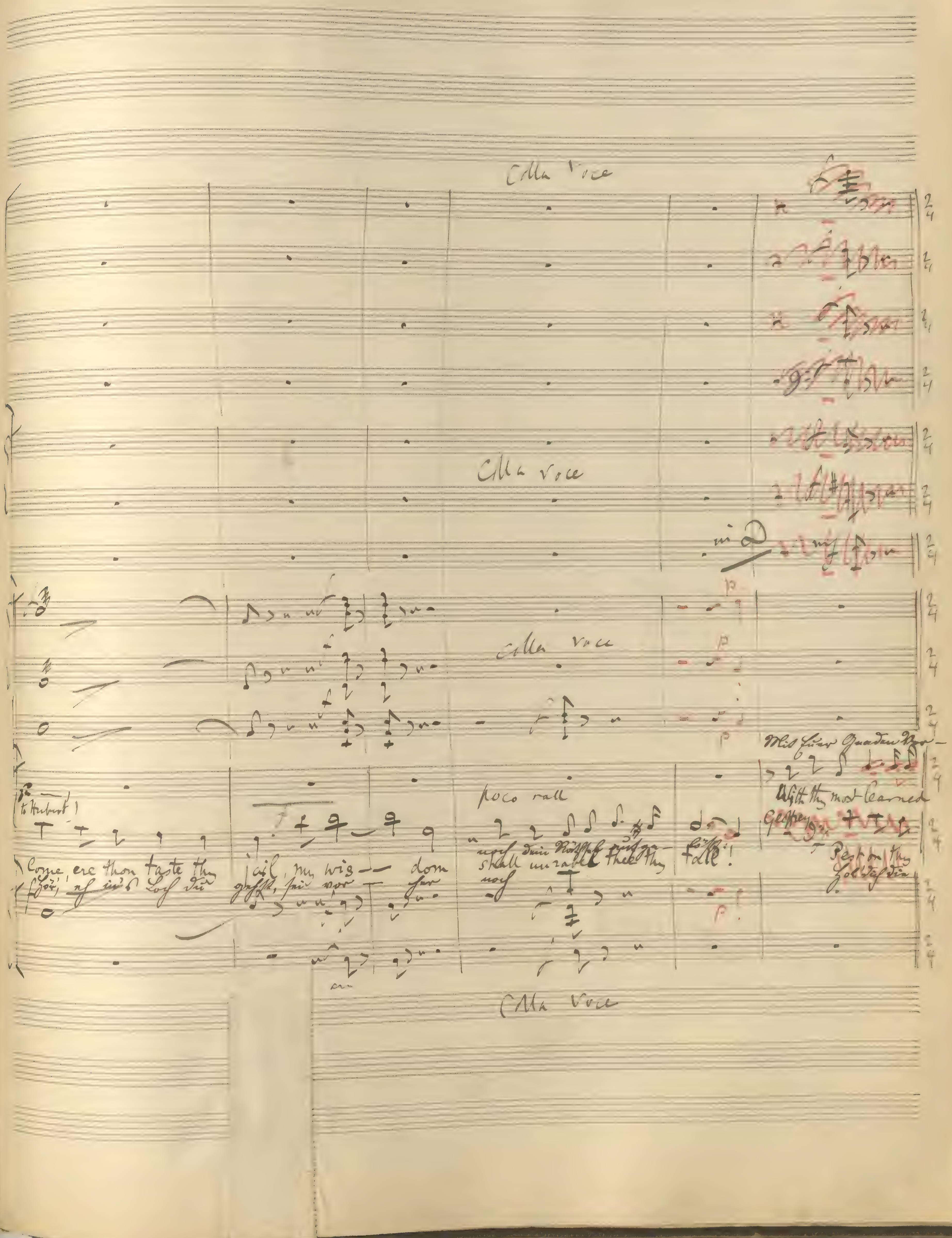

Tromb
Viol
Hubert
learned Justice speaketh well, good friends, right well! aside
He saith: I speak right well. Good sooth the
Sir C.
Celli
Bassi

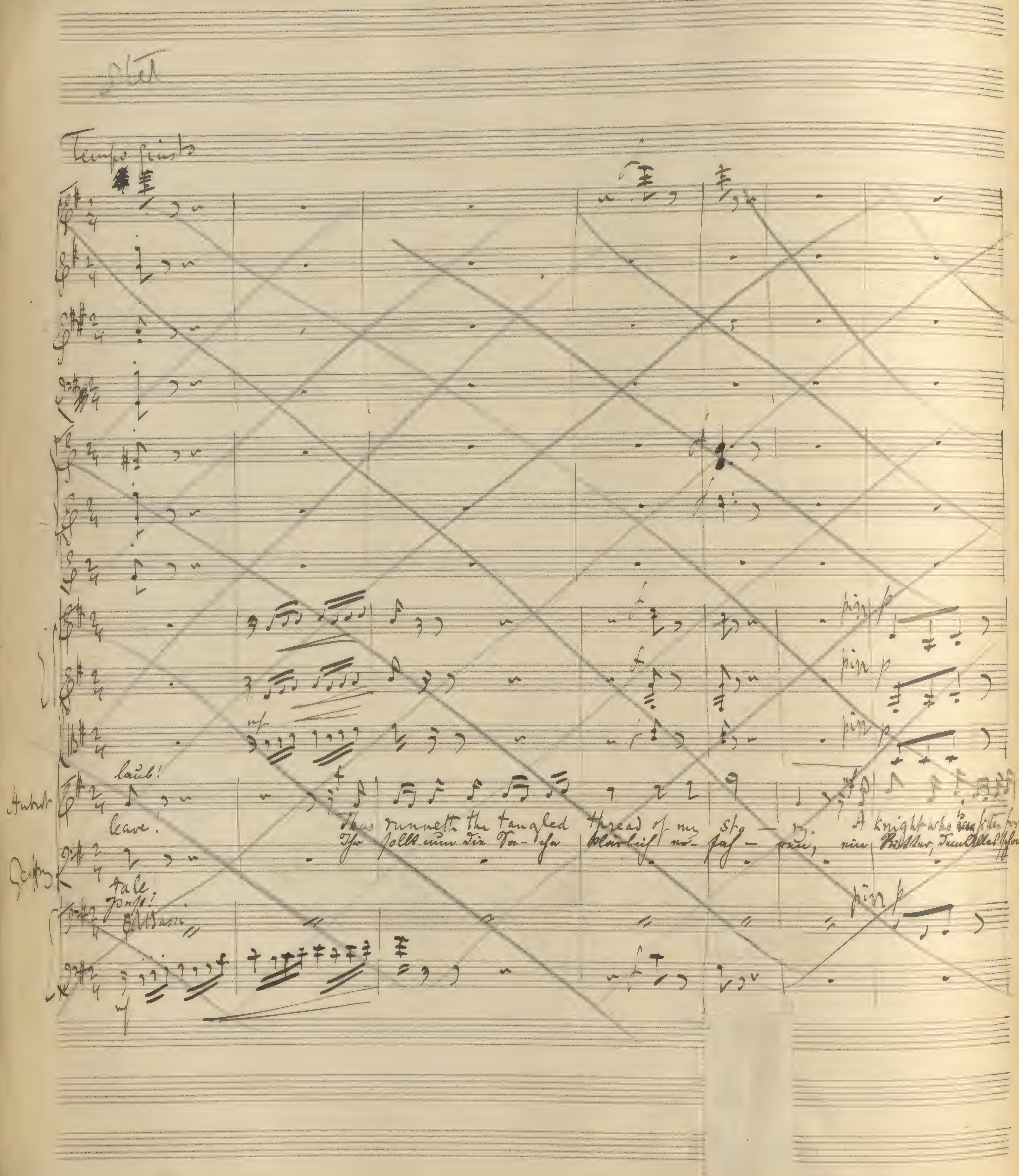

(zu Hubert.)
Churl I trow hath wit
Say on, thou churl, 'tis just my judgement? Ay, say on!
Nun sag', du
(with mock deference)
Sir knight, 'tis just,
arco

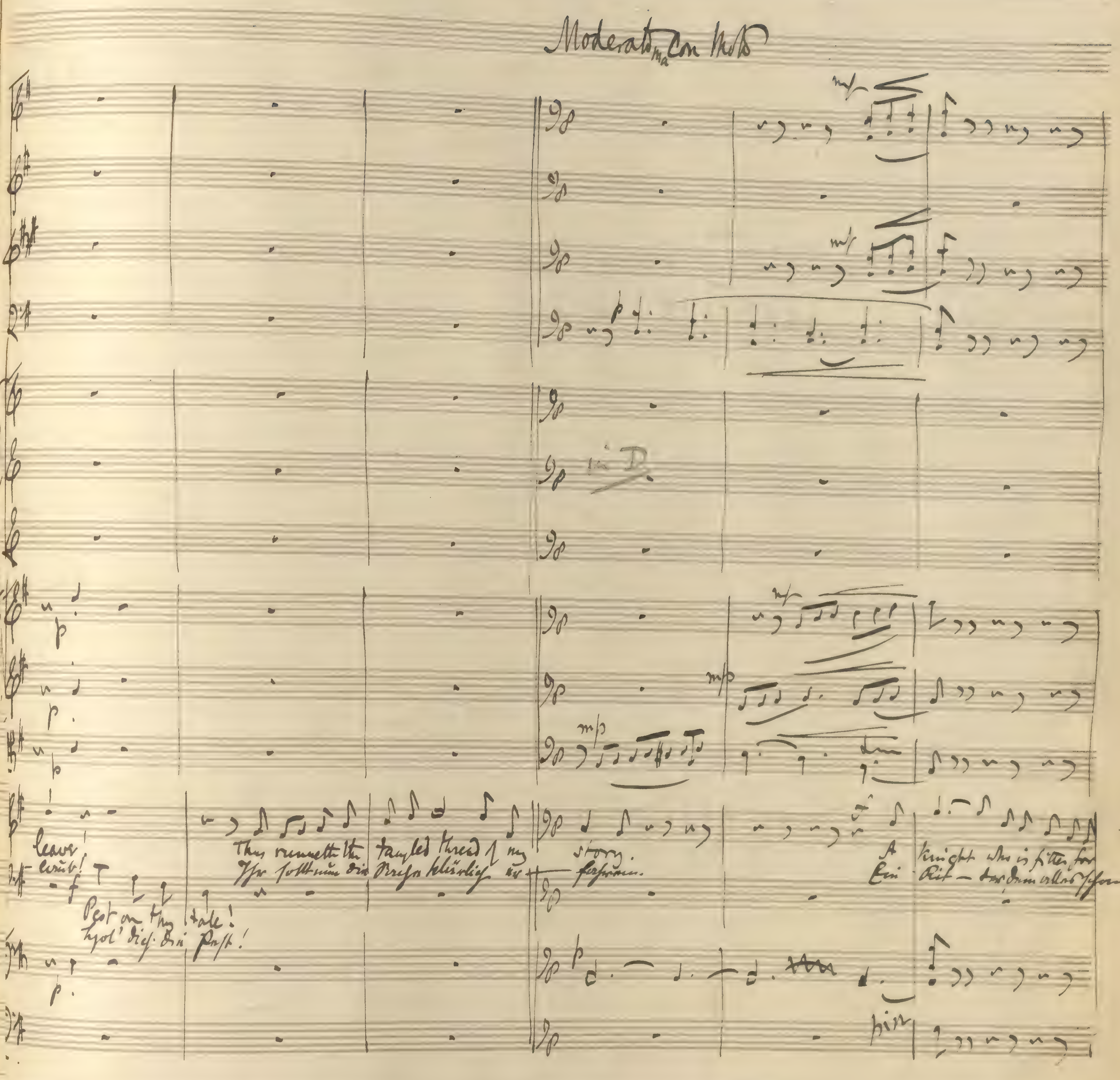

Hubert
Sir C
that I would hear thee judge again a case I wot of, tangled, but I ween thy lore & learning will un-

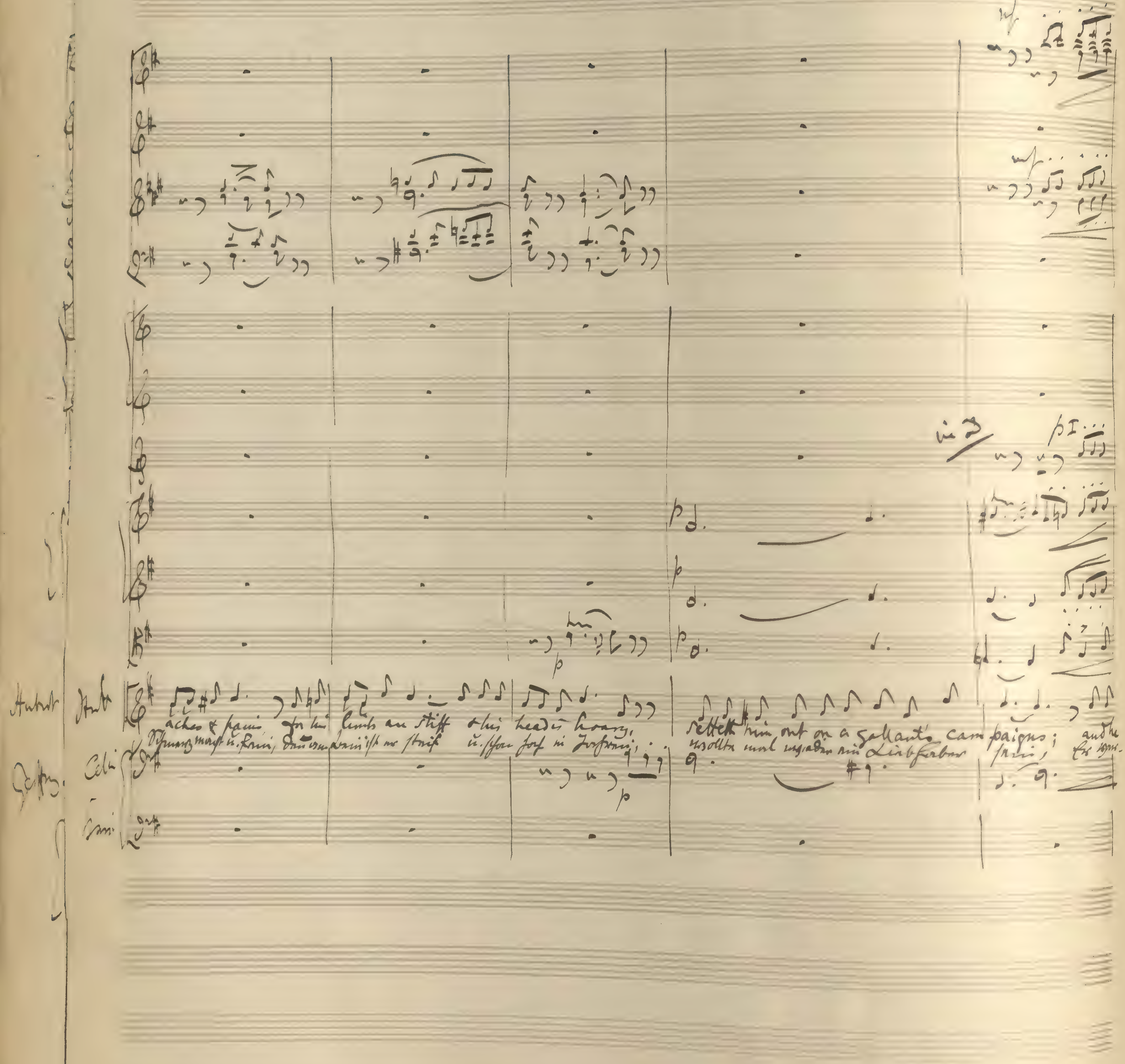

tempo 1°
-ravel it, and set each thread aright upon the loom and make the pattern plain. Ein wackrer Schelm!
wirren wird. Ihr löst gewiss wie jedes Räthsel auf Und macht Alles völlig klar
(flattered)
(geschmeichelt)
A worthy knave!

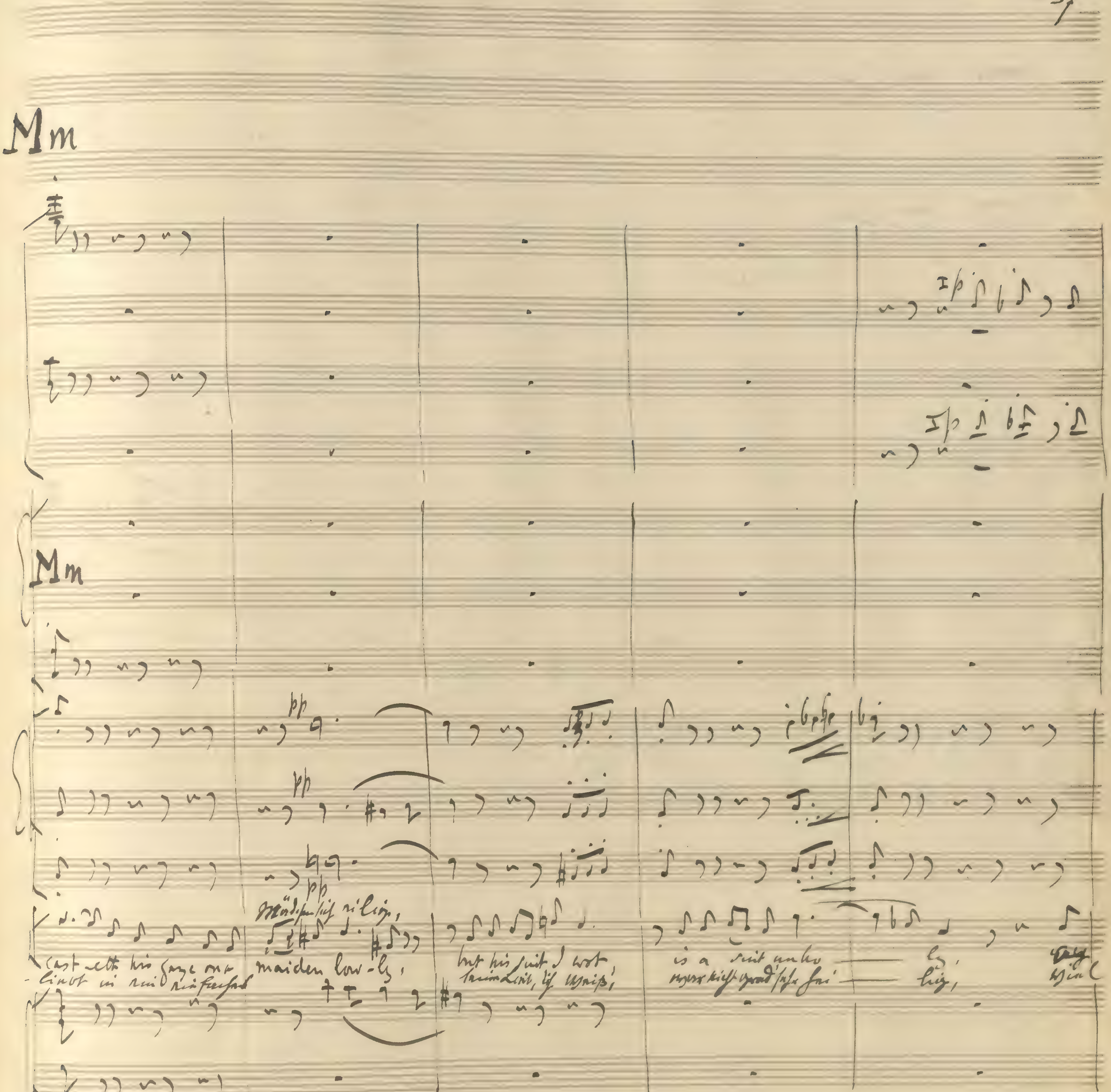

Say on, I'll sort the thread!
Hal (aside)
Thou'lt break the web,
Be still thou fool!
He called me learned, ay & rightly too.
Sei still, du Narr!

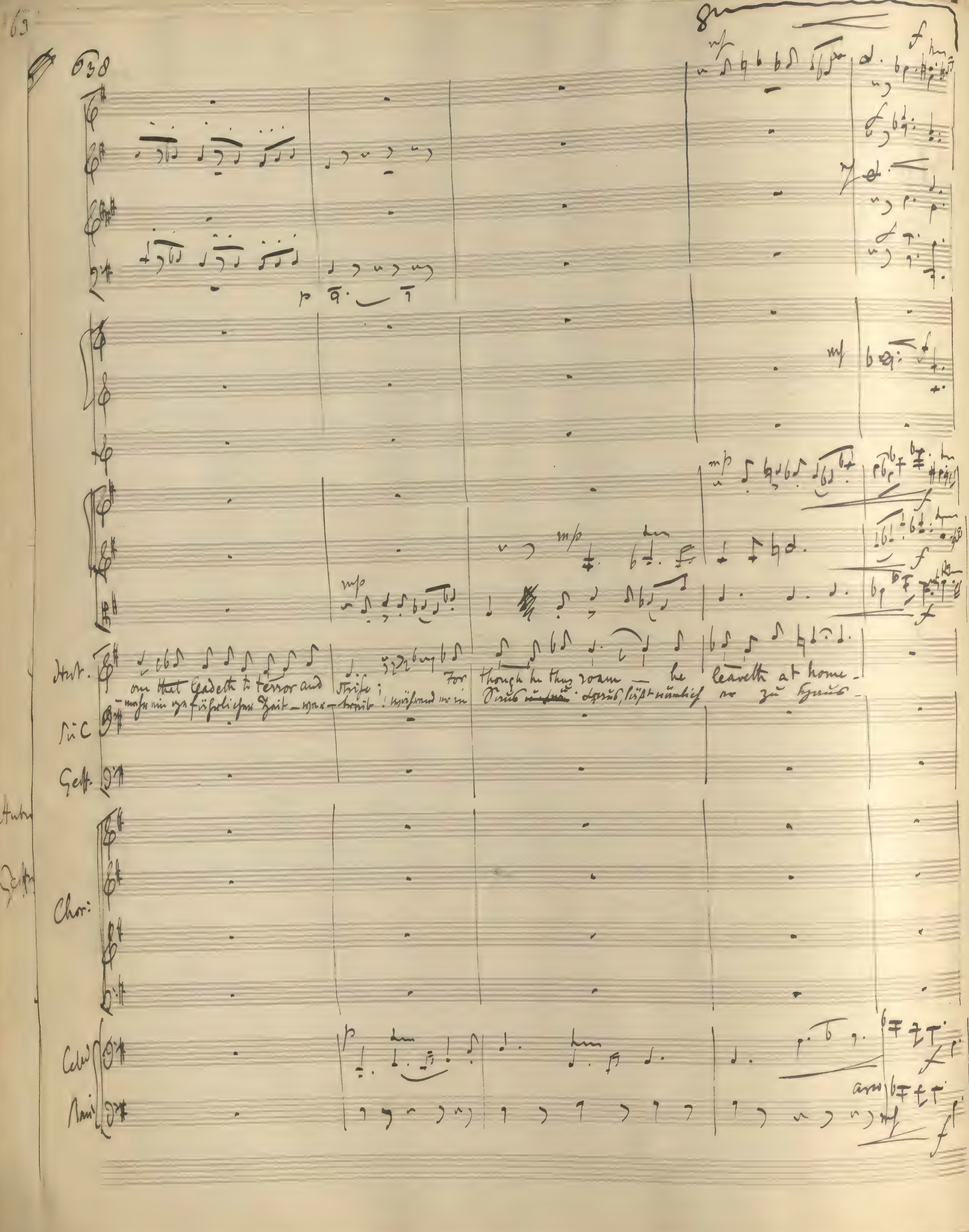

Colla voce
Colla voce
Colla voce
Colla voce
(to Hubert!)
poco rall
Come, ere thou taste thy jail, my wis- dom shall unravel thee thy fate!
With thy most learned
Pest on thy

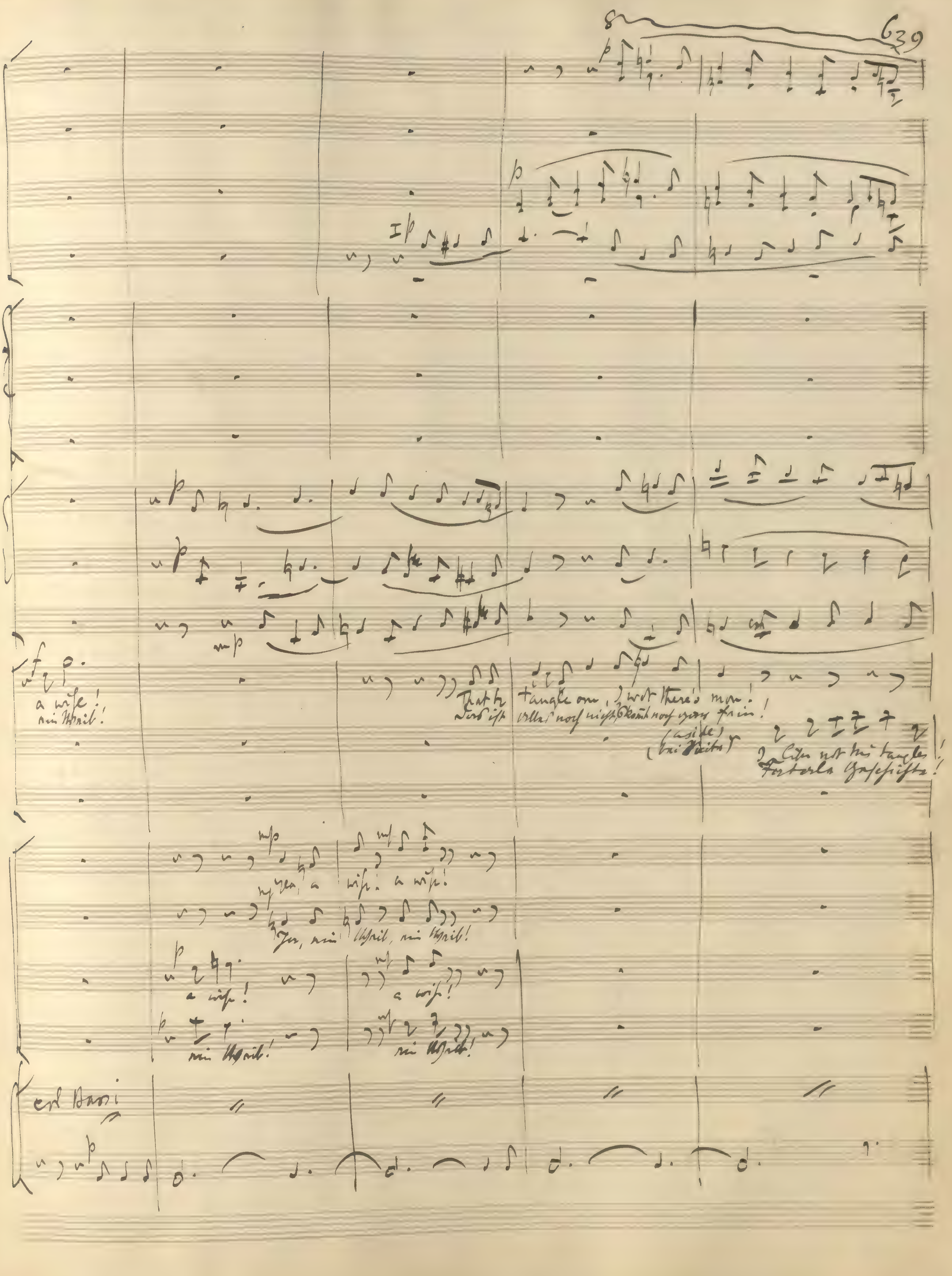

Tempo giusto
laub!
leave!
Thus runneth the tangled thread of my sto - ry.
A knight who was fitter for
più p
più p
più p
più p

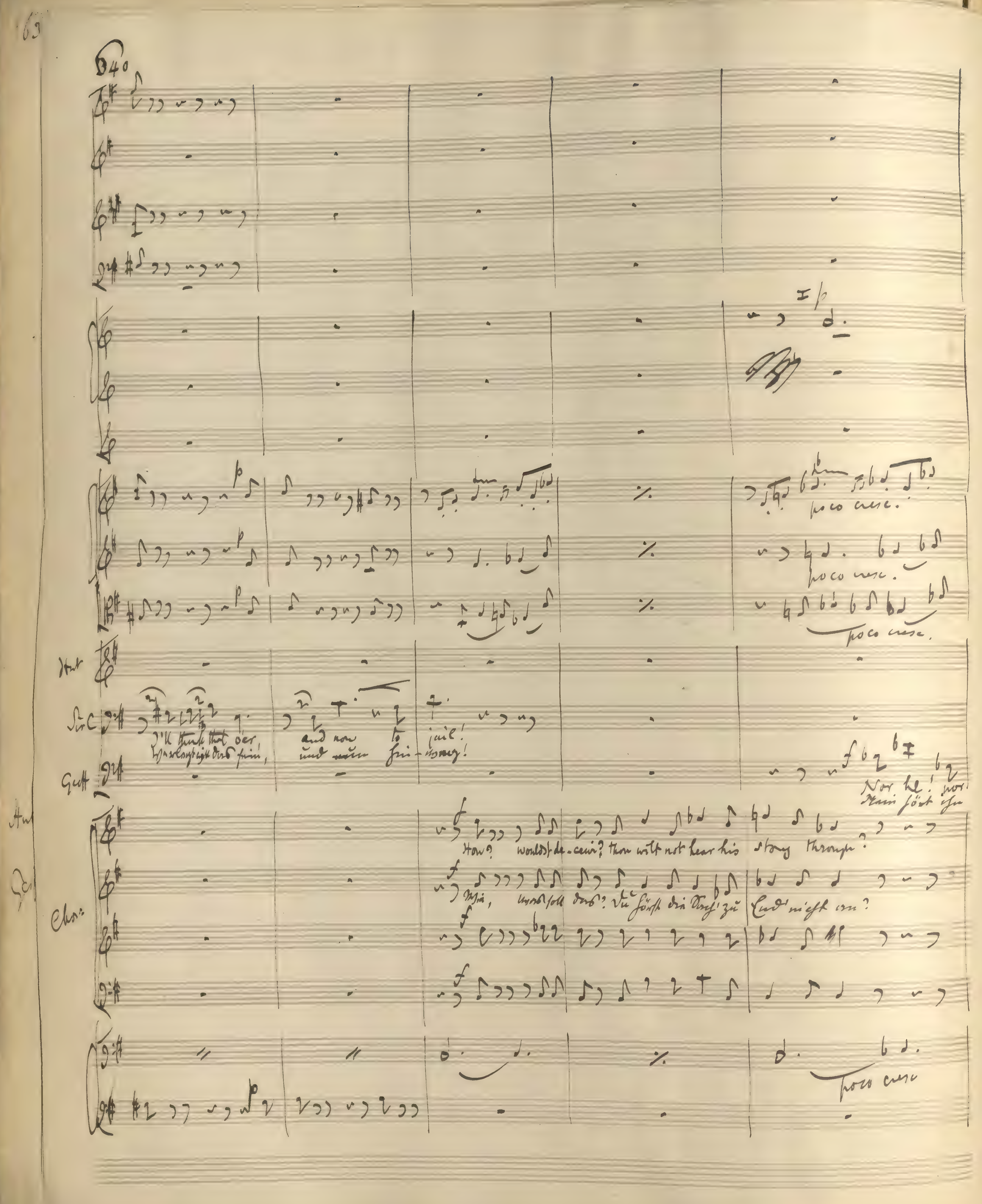

Moderato ma con moto
leave!
Laub!
Pest on thy tale!
Hol' dich der Pest!
Thus unravelleth the tangled thread of my story.
Ihr sollt nun die Briefe klärlich erfahren.
A knight who is fitter for
mp
pizz

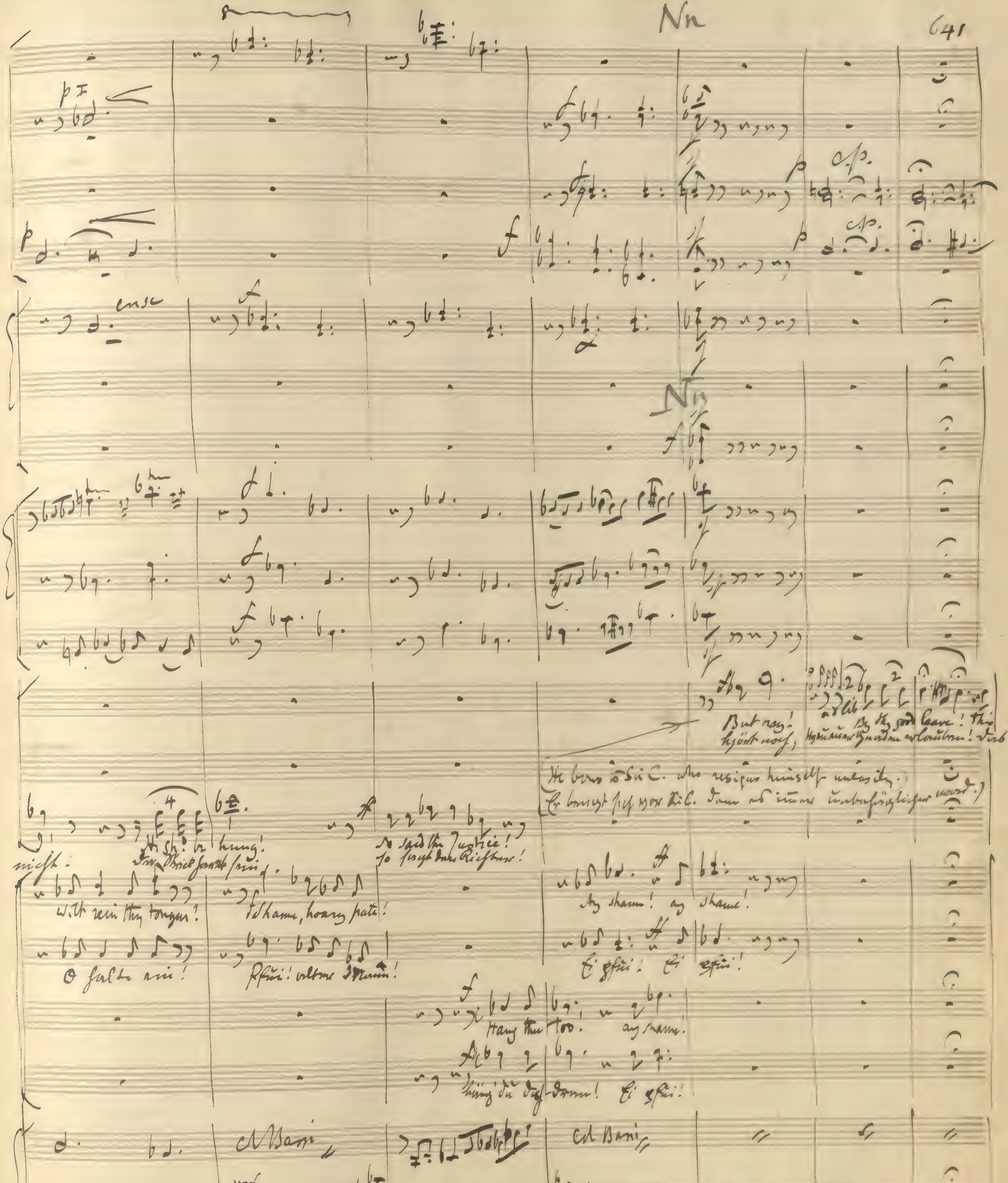

Hubert
Celli
aches & pains for his limbs are stiff & his head is hoary,
settle him out on a gallant campaign; and he

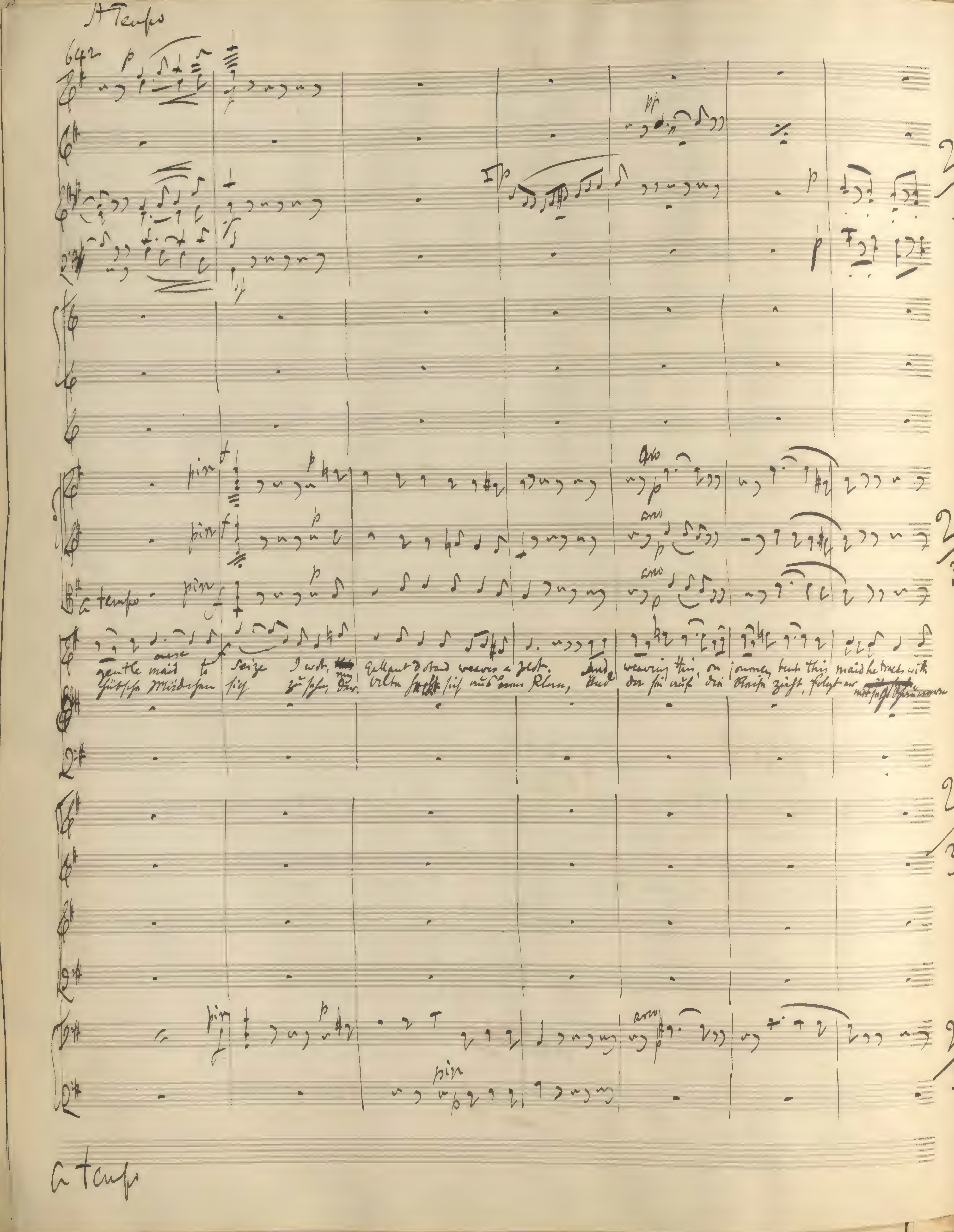

Mm
Mm
pp
pp
pp
maiden lov-ly,
Mm

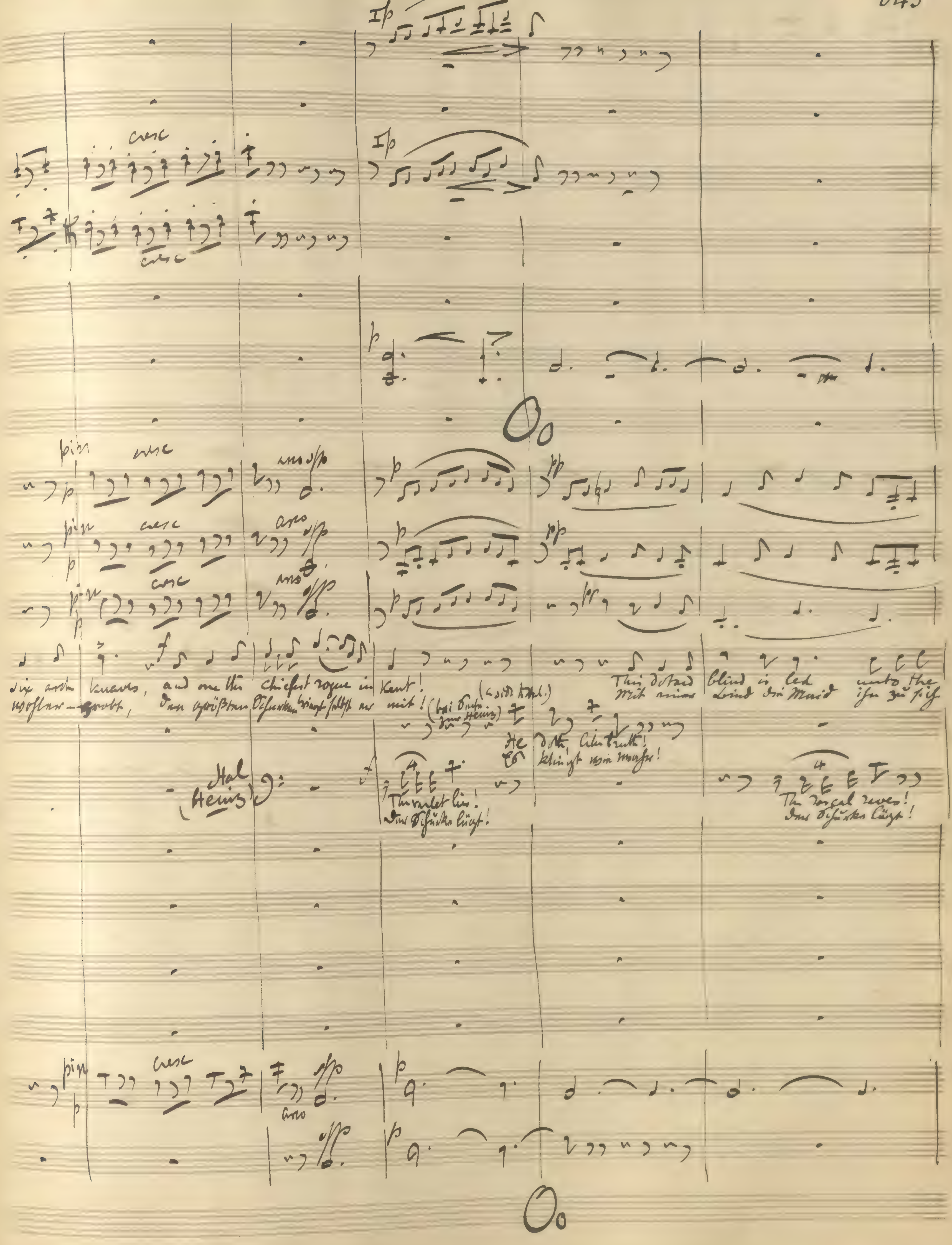

one that leadeth to terror and strife; For
though he thus roam — he leaveth at home —
Chor:

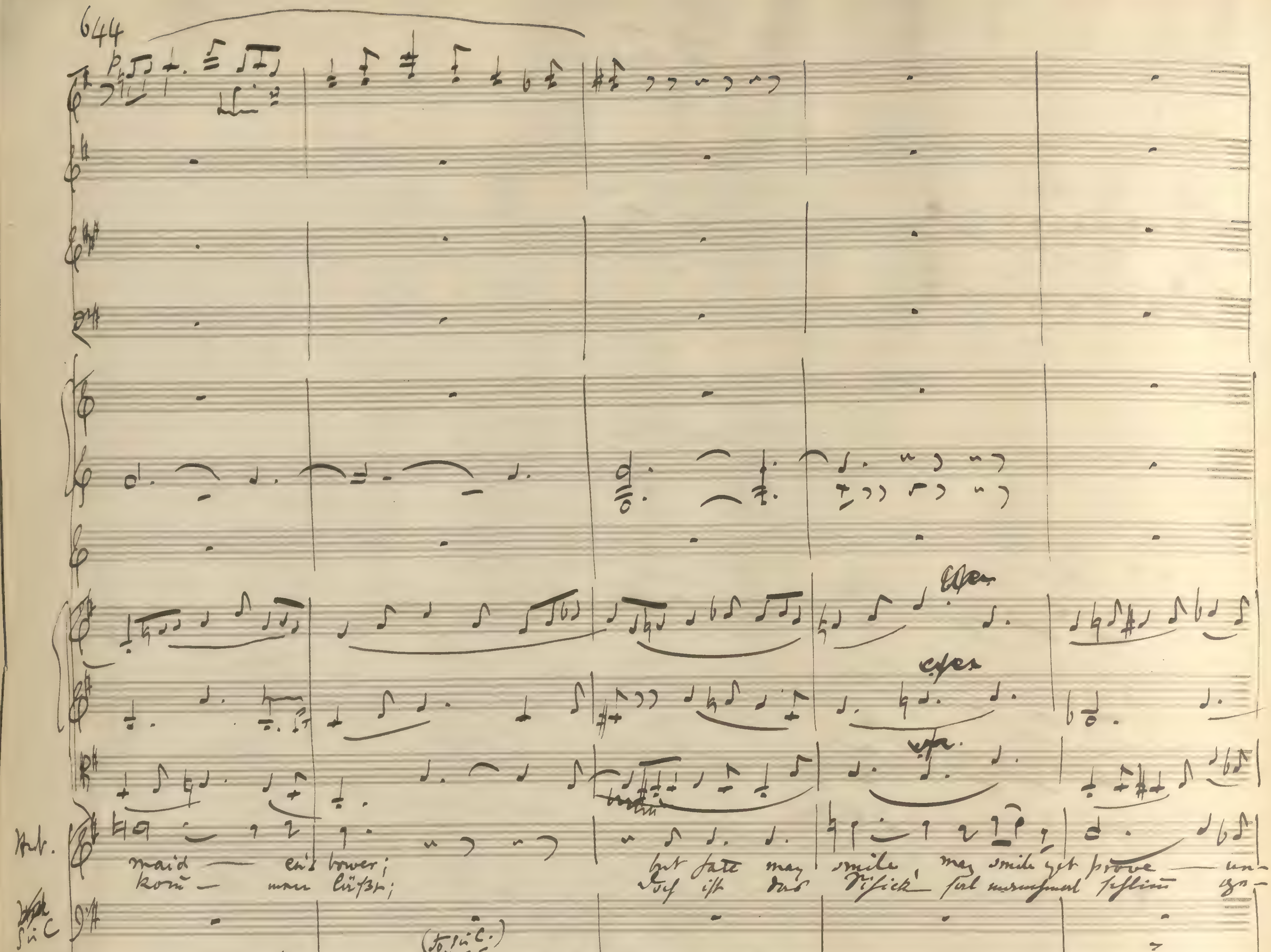

a wife!
ein Weib!
tangle on, I wot there's more!
(aside)
a wife! a wife!
a wife!
a wife!
ein Weib!
e Bassi

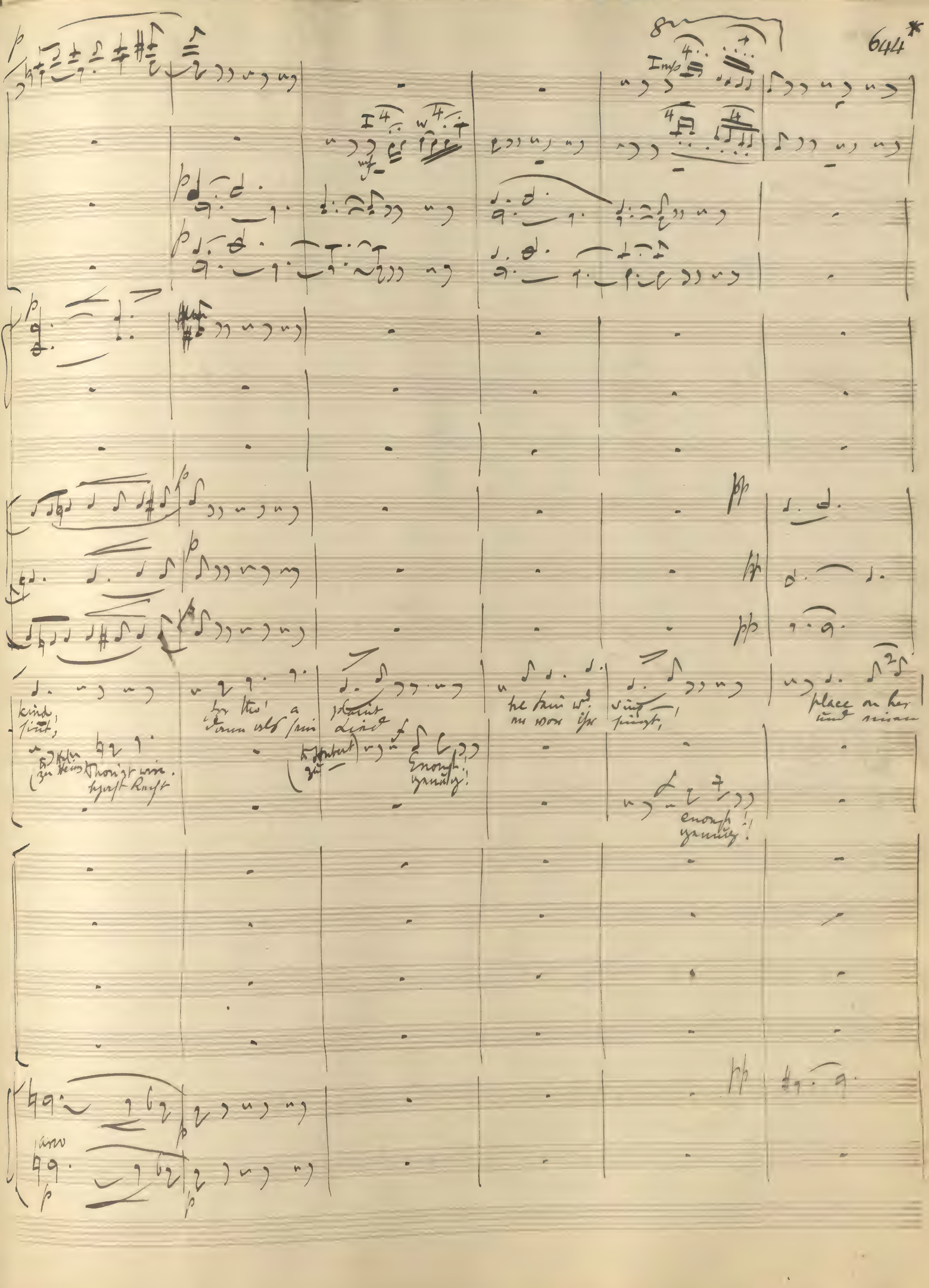

poco cresc.
Chor

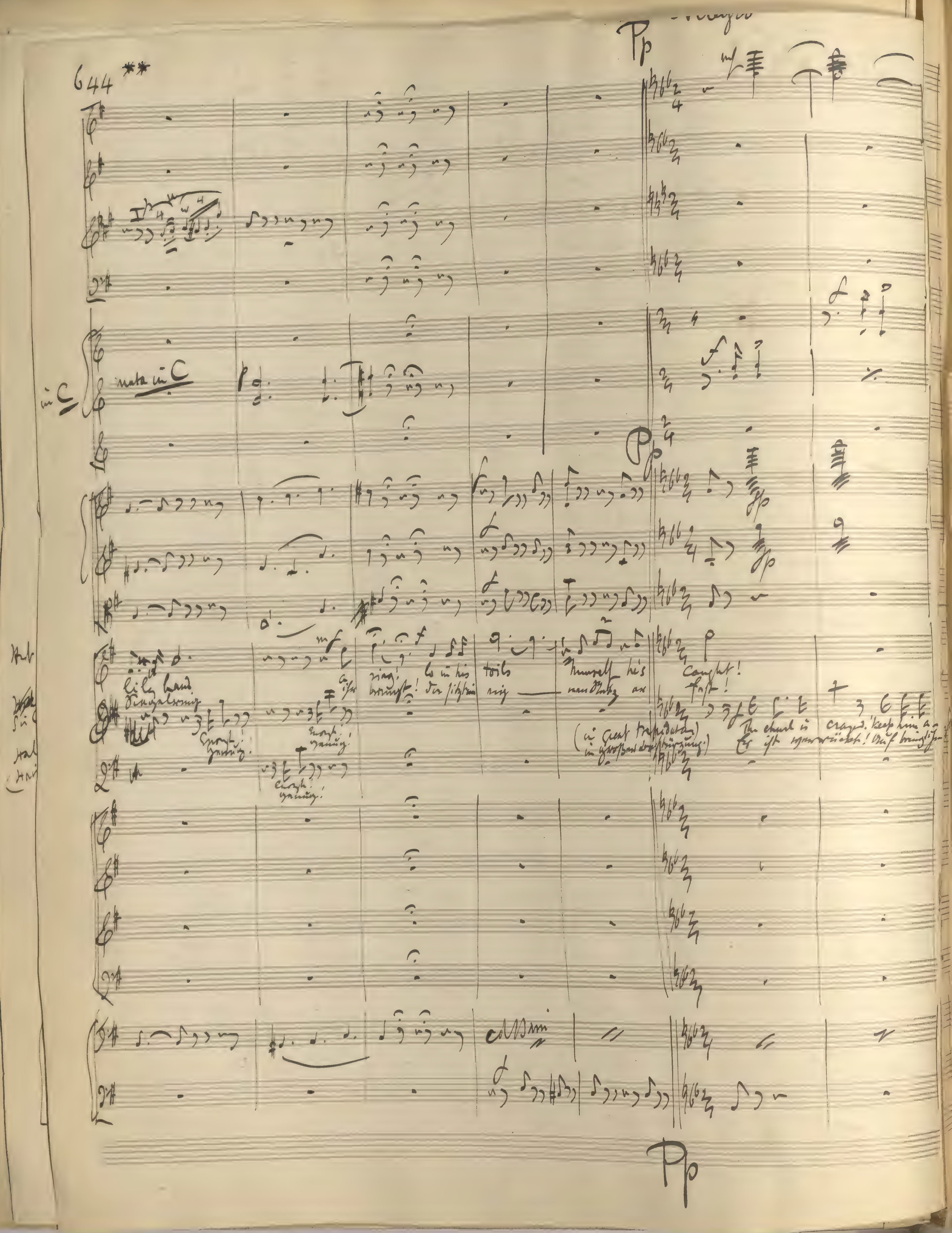

Nn
But nay!
By thy good leave!
He bows to Sir C. who resigns himself unwillingly.
so said the Justice!
So sprach der Richter!
With rein thy tongue!
O halte ein!
Fie shame, hoary pate!
Pfui! alter Mann!
Ay shame! ay shame!
Ei pfui! Ei pfui!
Hang thee too. ay shame.
Ei pfui!
Col Basso
Nn

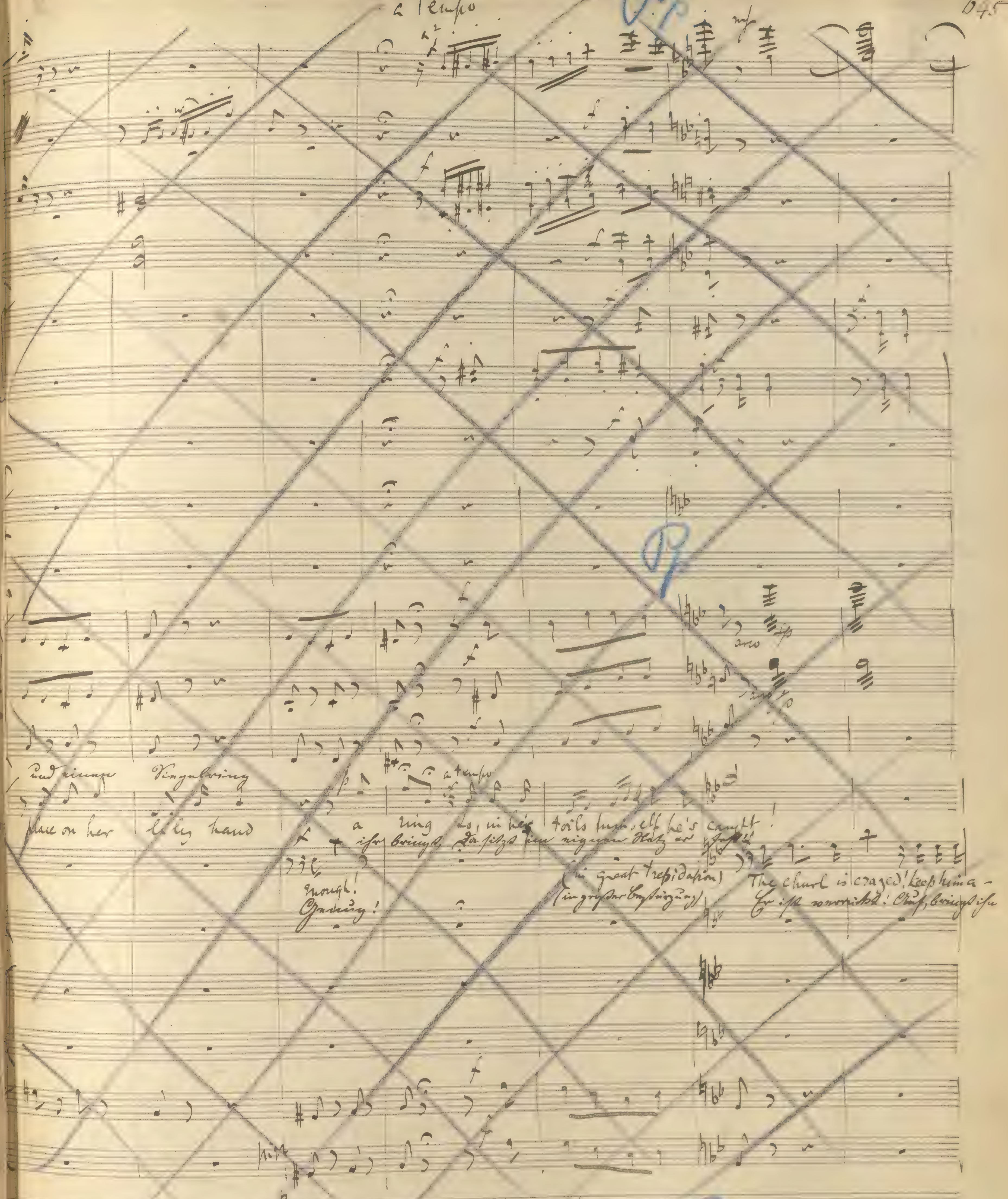

A Tempo
642
a tempo
gentle maid to seize
And weaving this, on journey bent this maid he tracks with
Mädchen sich
folgt er
a Tempo

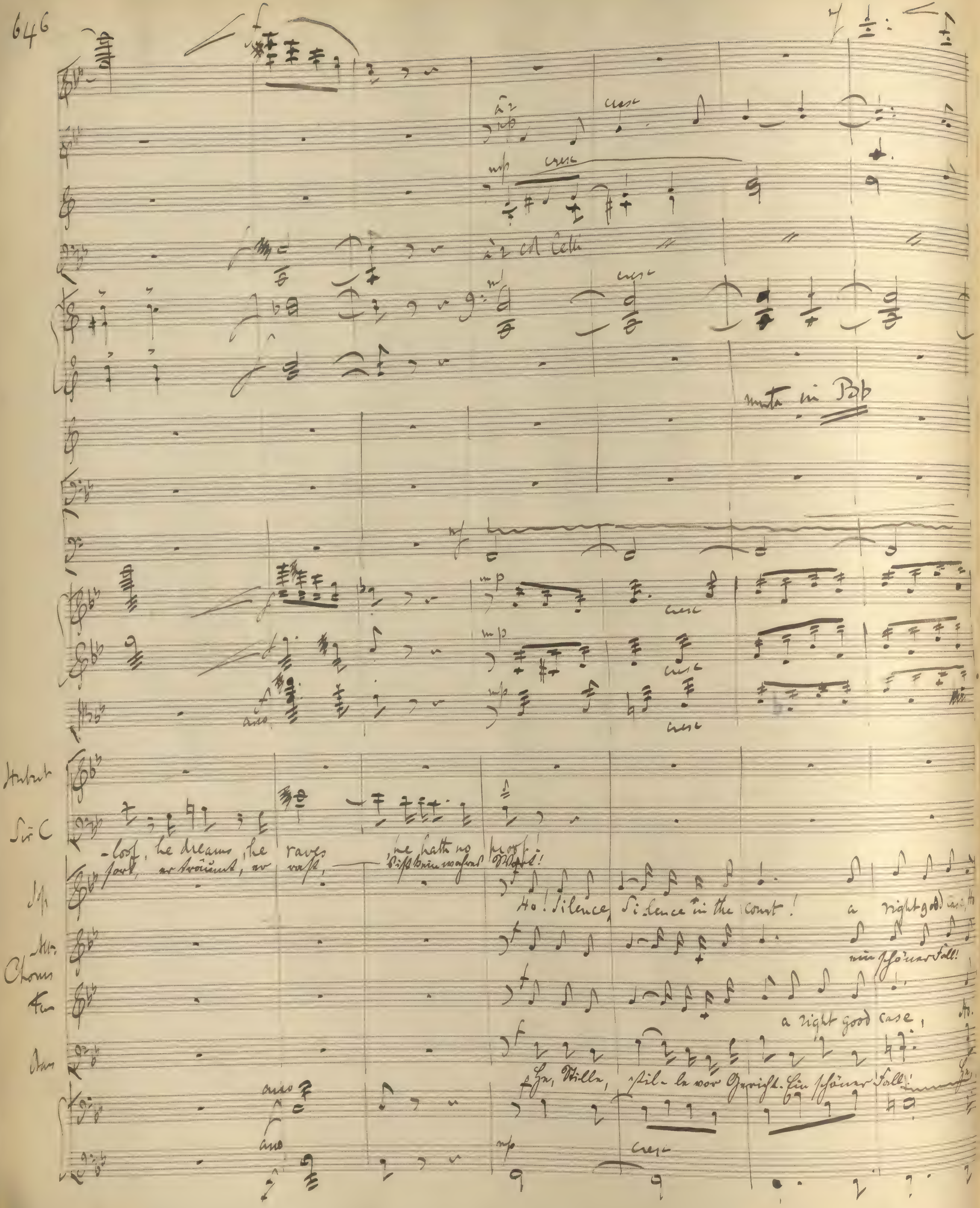

six arch knaves, and one the chiefest rogue in Kent!
Hal (Heinz)
The varlet lies!
Der Schurke lügt!
This dotard blind is led unto the
The rascal raves!

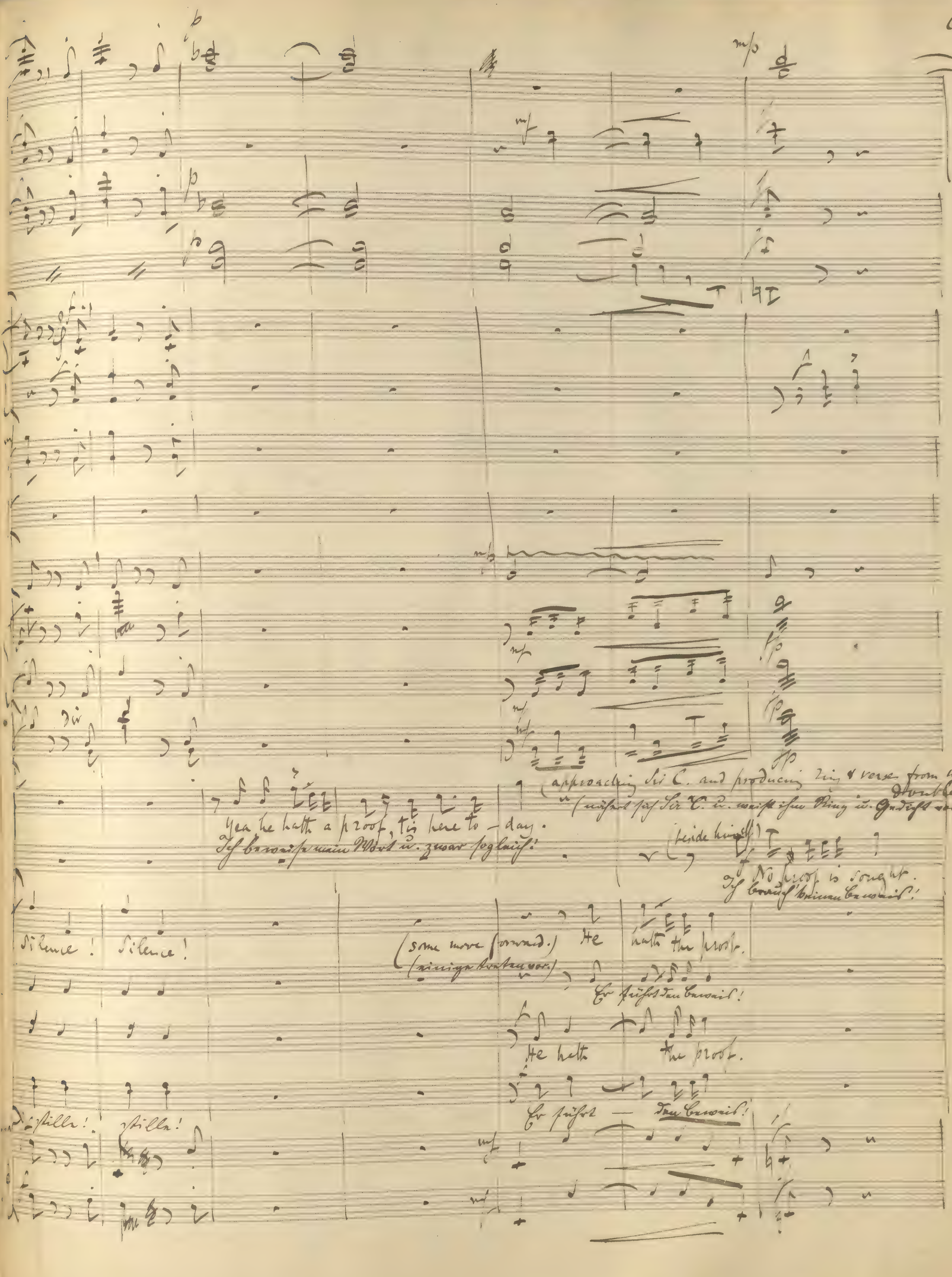

maid — en's bower;
but fate may smile, may smile yet prove — un-
Of phantasies his speech is wrought!

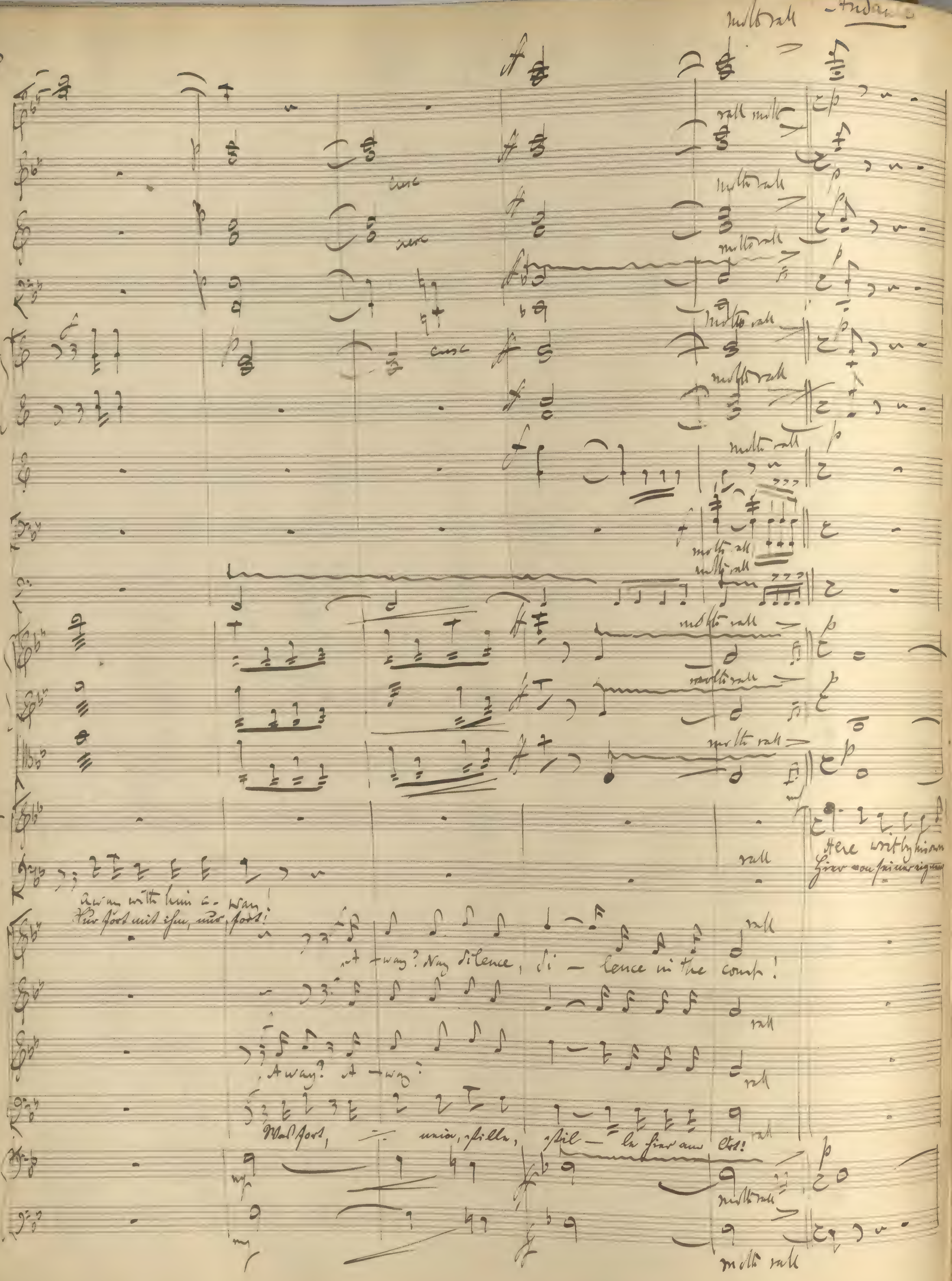


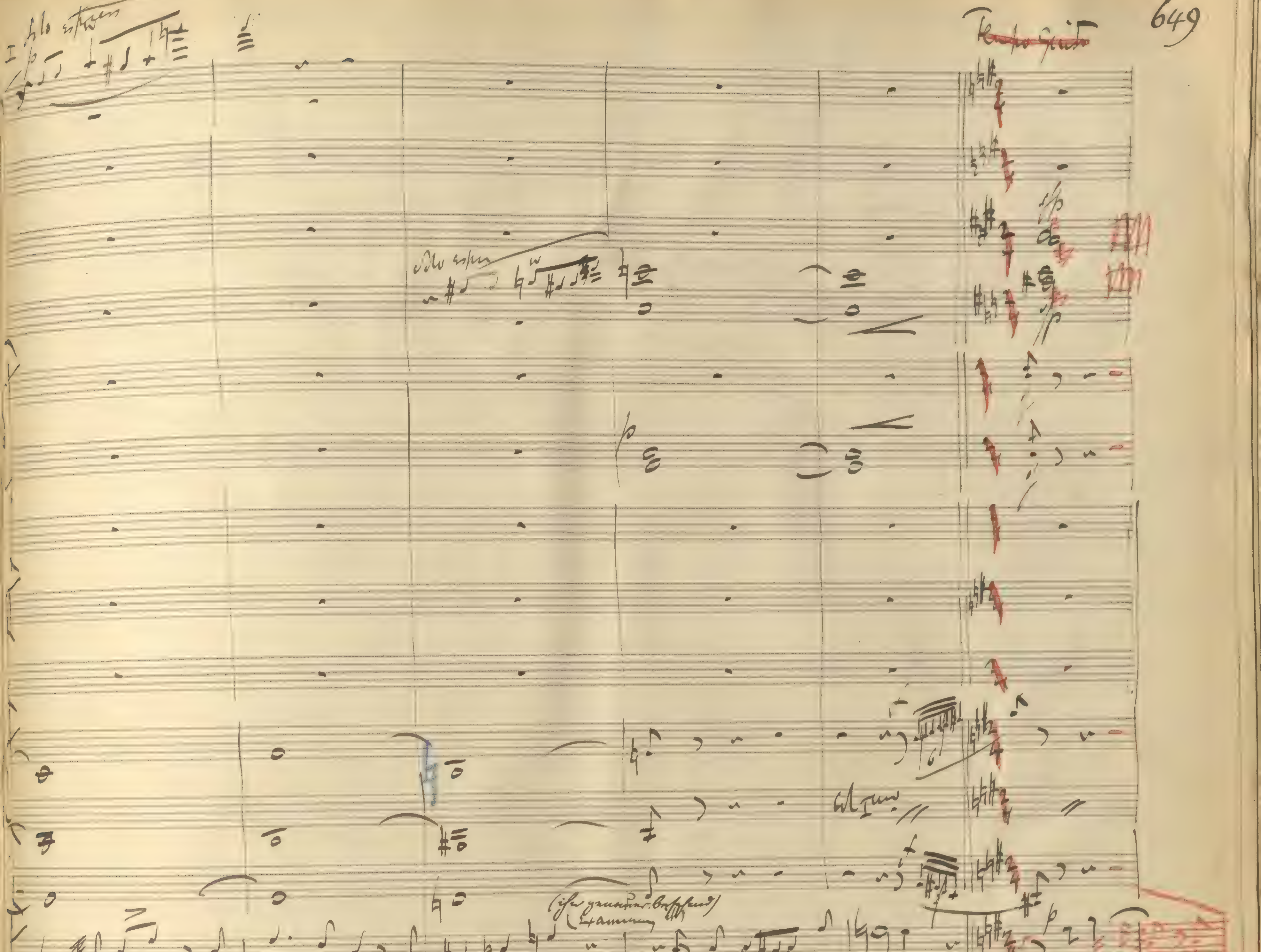

644 **
Pp
in C
muta in C
Caught!
(in great trepidation)
Pp

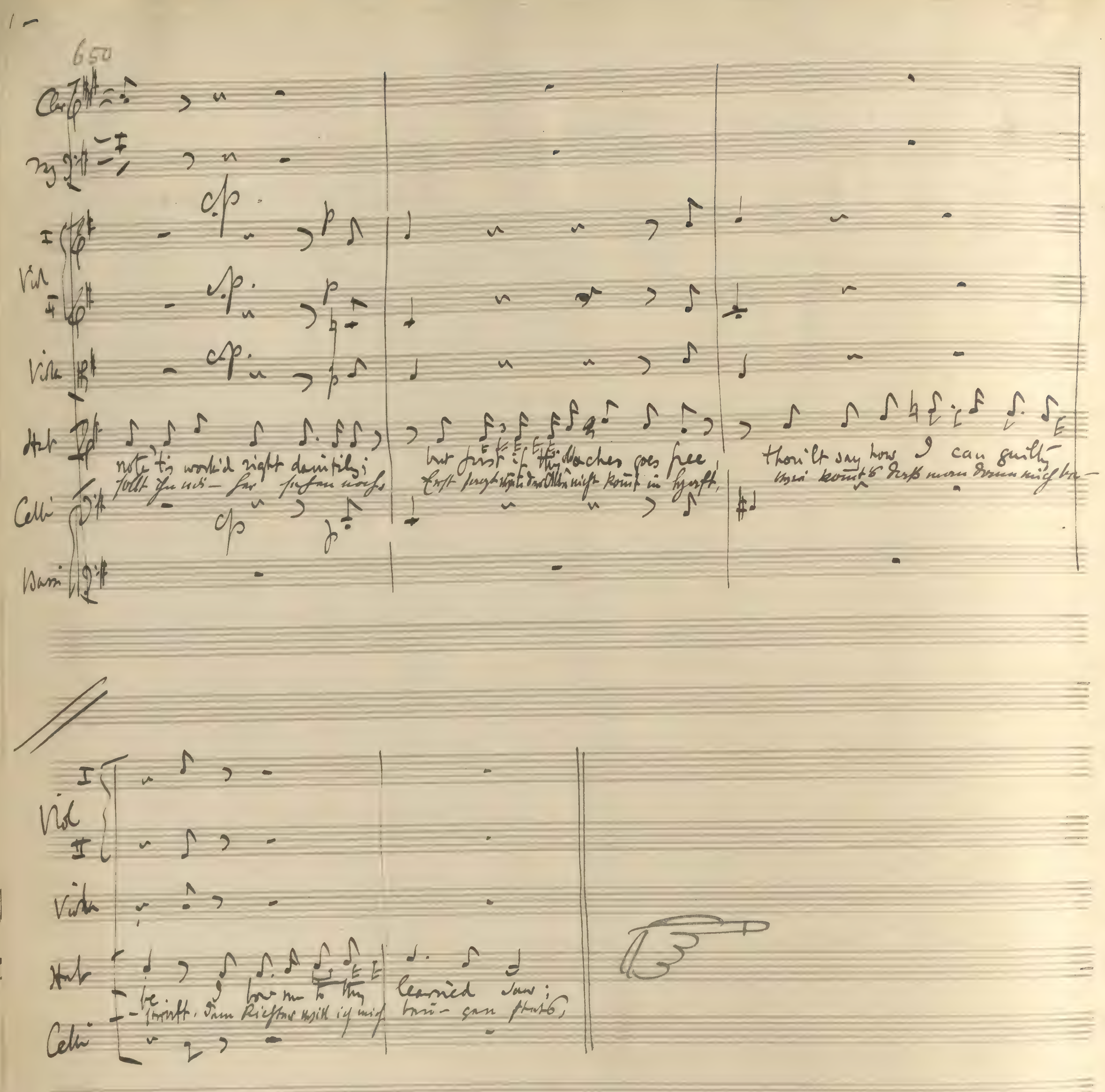

a tempo
mf
pp
f
arco
Und einmal
Ringelring
place on her
lily hand
a ring lo, in his toils himself he's caught!
ihr bringt, da sitzt im eigenen Netz er fest!
Enough!
Genug!
(in great trepidation)
(in großer Erregung)
The churl is crazed! Keep him a-
Er ist verrückt! Auf, bringt ihn

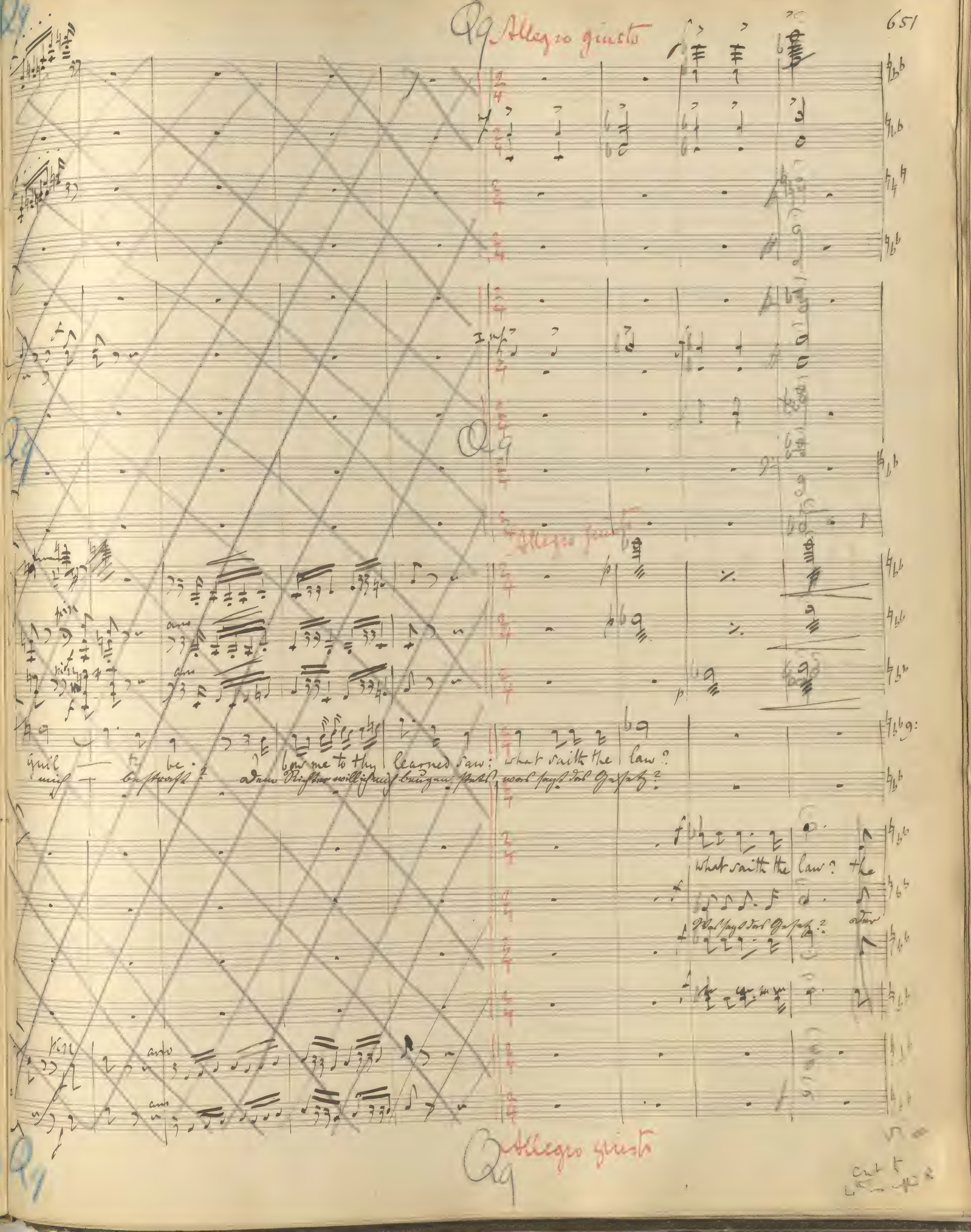

cresc
mp
col Celli
muta in B♭
Hubert
Sir C
Sop.
Mez.
Chorus
Ten
Bass
-loof, he dreams, he raves
he hath no proof!
Ho! Silence, Silence in the court!
a right good case,
ein schöner Fall!
Ihr, Willa, stil-le vor Gericht. Ein schöner Fall!


Yea he hath a proof, 'tis here to-day.
Ich beweise mein Wort u. zwar sogleich!
(approaching Sir C. and producing Ring & verse from under his doublet)
(nähert sich Sir C. u. weist ihm Ring u. Gedicht vor)
(beside himself)
No proof is sought.
Ich brauch' keinen Beweis!
Silence! Silence!
(some move forward.)
(einige treten vor.)
He hath the proof.
Er sucht den Beweis!
He hath the proof.
Er sucht — den Beweis!
Stille! Stille!

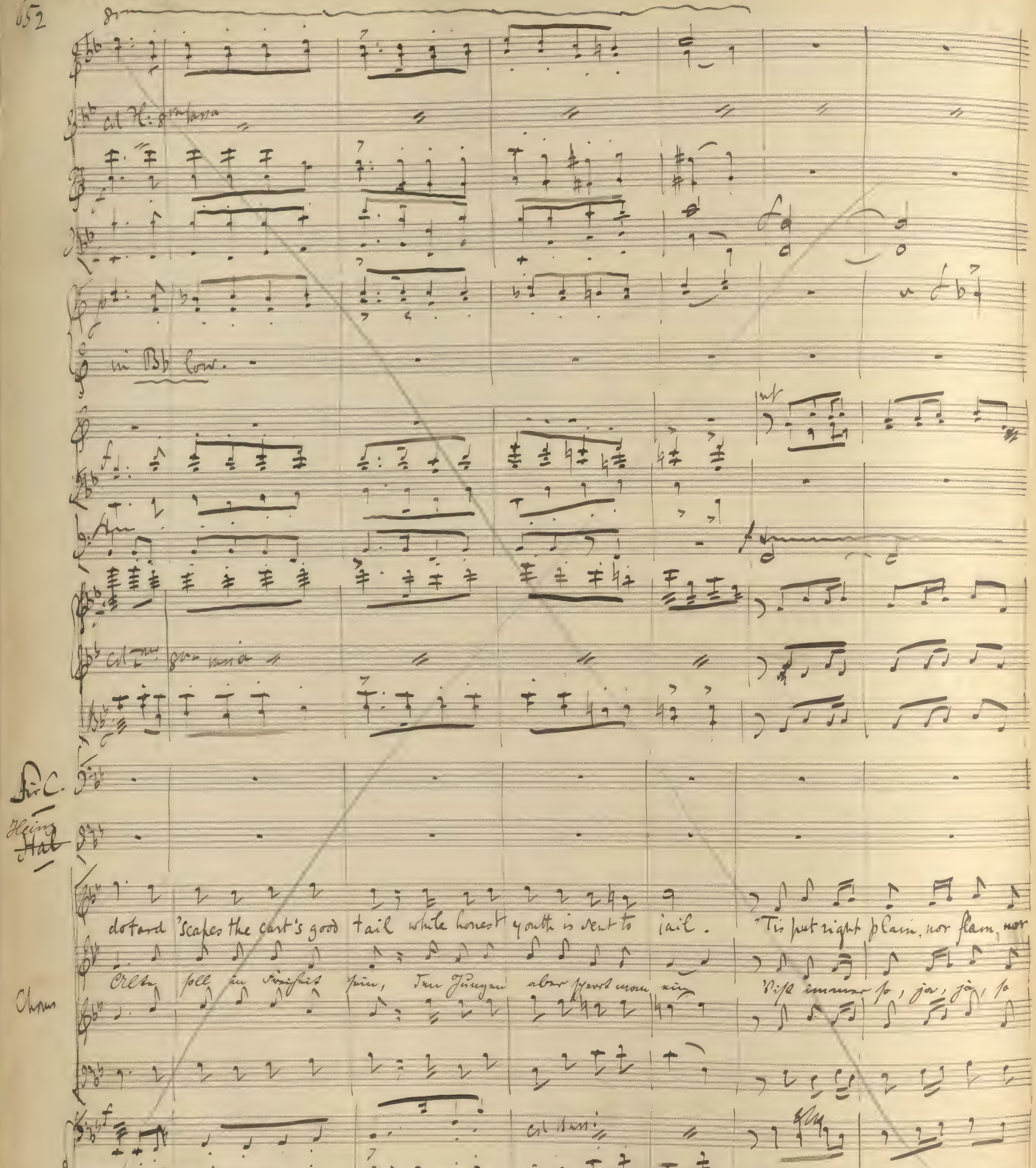

Andante
molto rall
cresc
Hubert
Away with him a-way!
Nur fort mit ihn, nur fort!
Away? Nay silence, si-lence in the court!
Away? A-way?
Was fort,
unio, stille, stil-le hier am Ort!
Here with him
molto rall


hand his plaint, and here his ring, the emblem quaint,
his gra - ven crest.
Nay pre-
(Sir C. snatches at them. Hubert moves a step back.)
(Sir Chr. greift darnach. Hubert tritt zurück.)

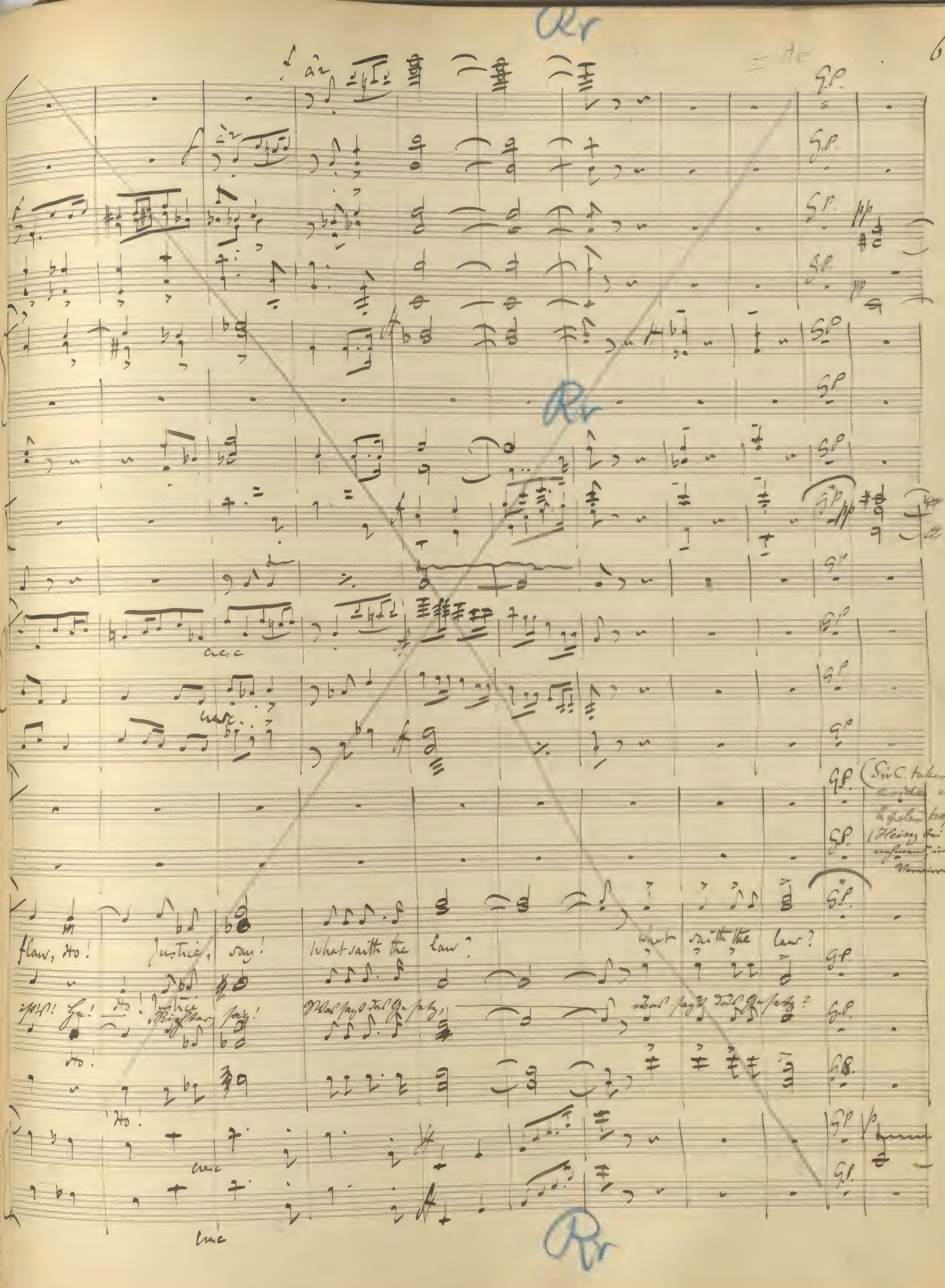

650
Viola
Celli
now 'tis work'd right daintily;
but first if thy Macbeth goes free
thou'lt say how I can guilty
be
learned law;

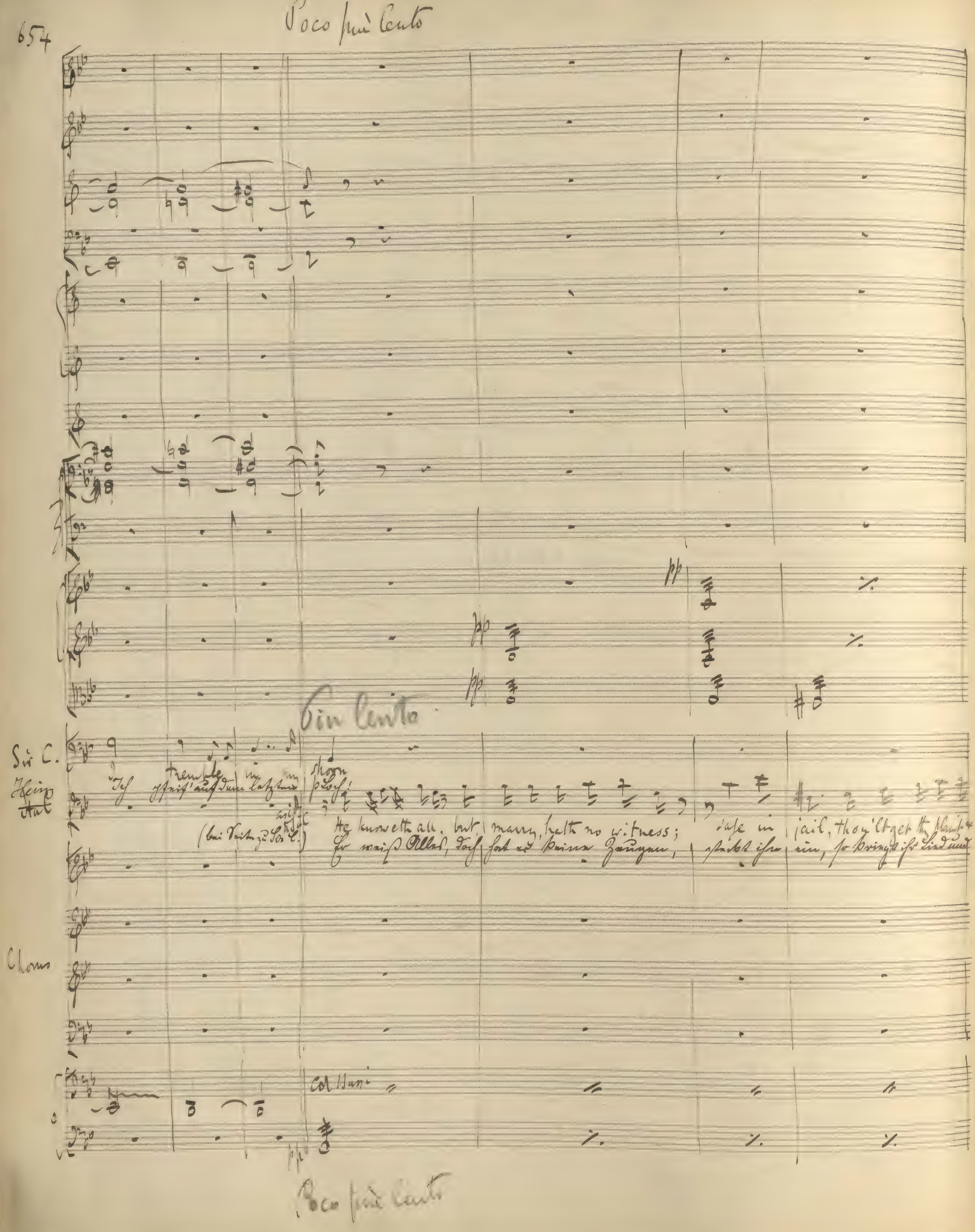

Allegro giusto
bow me to thy learned saw; what saith the law?
what saith the law? the
Allegro giusto

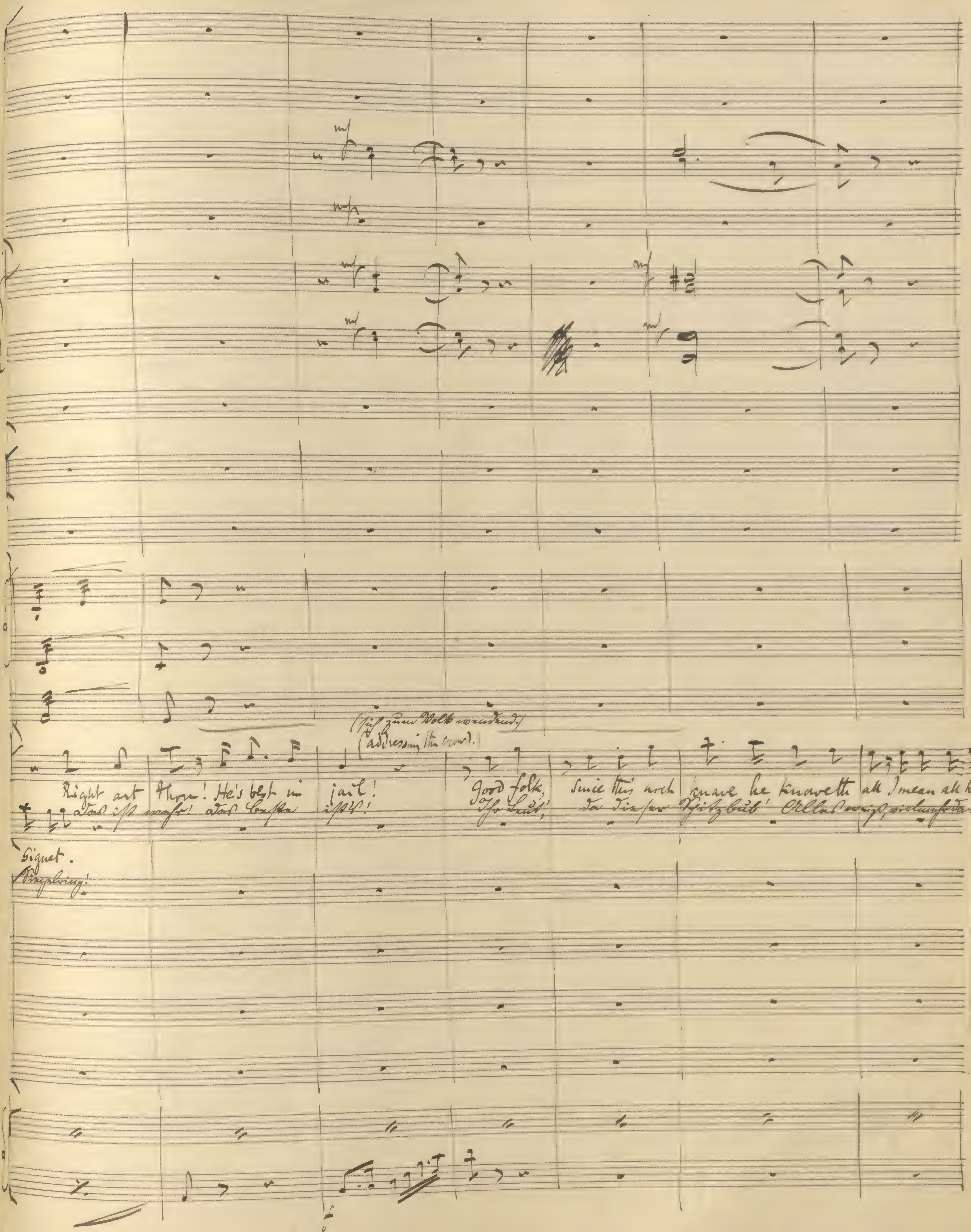
Più Mosso



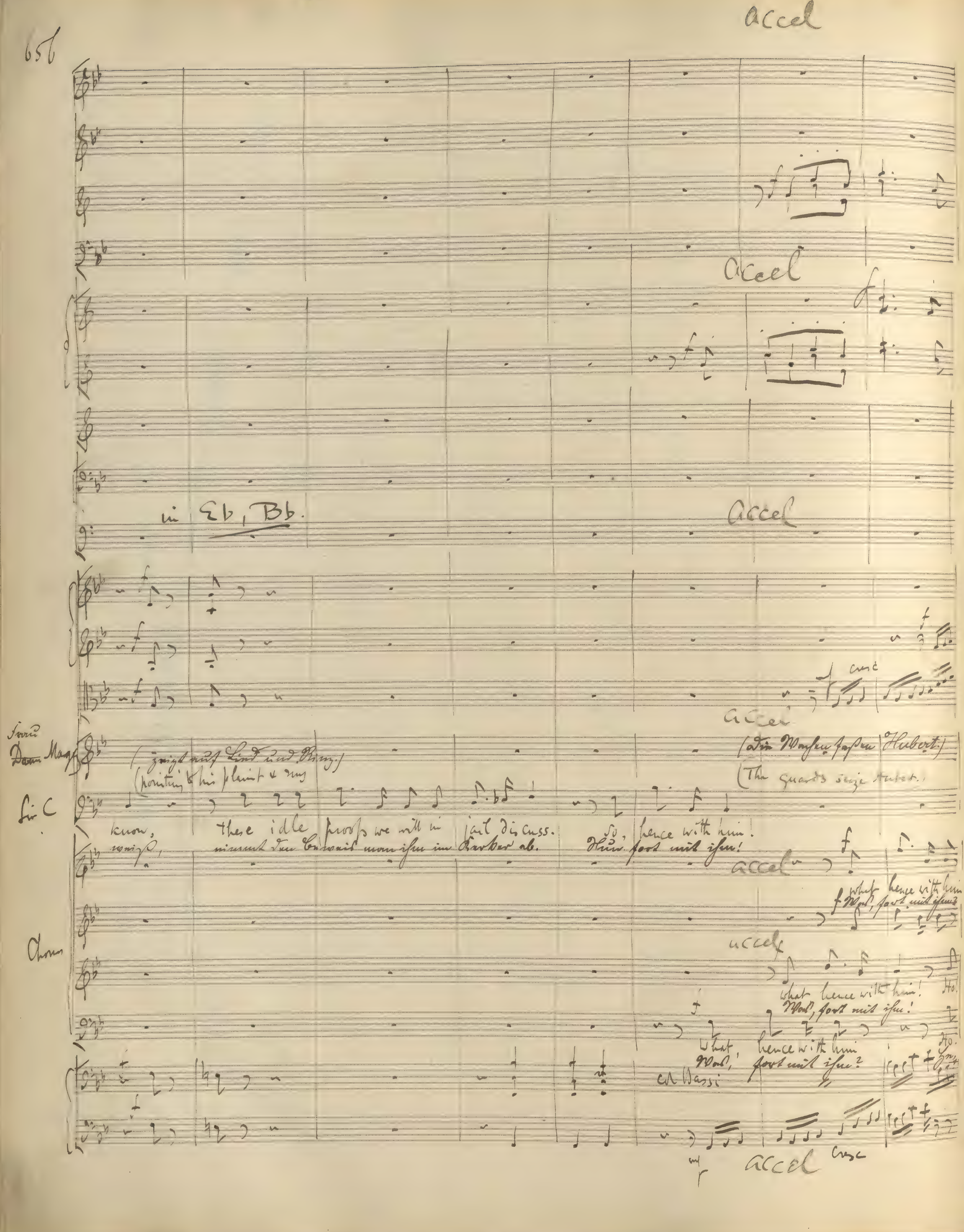
Più Mosso


G.P.
cresc
flaw, ho!
Justice, say!
What saith the law?
what saith the law?
Was sagt das Gesetz,
was sagt das Gesetz?
Richter, sag!
Ho!

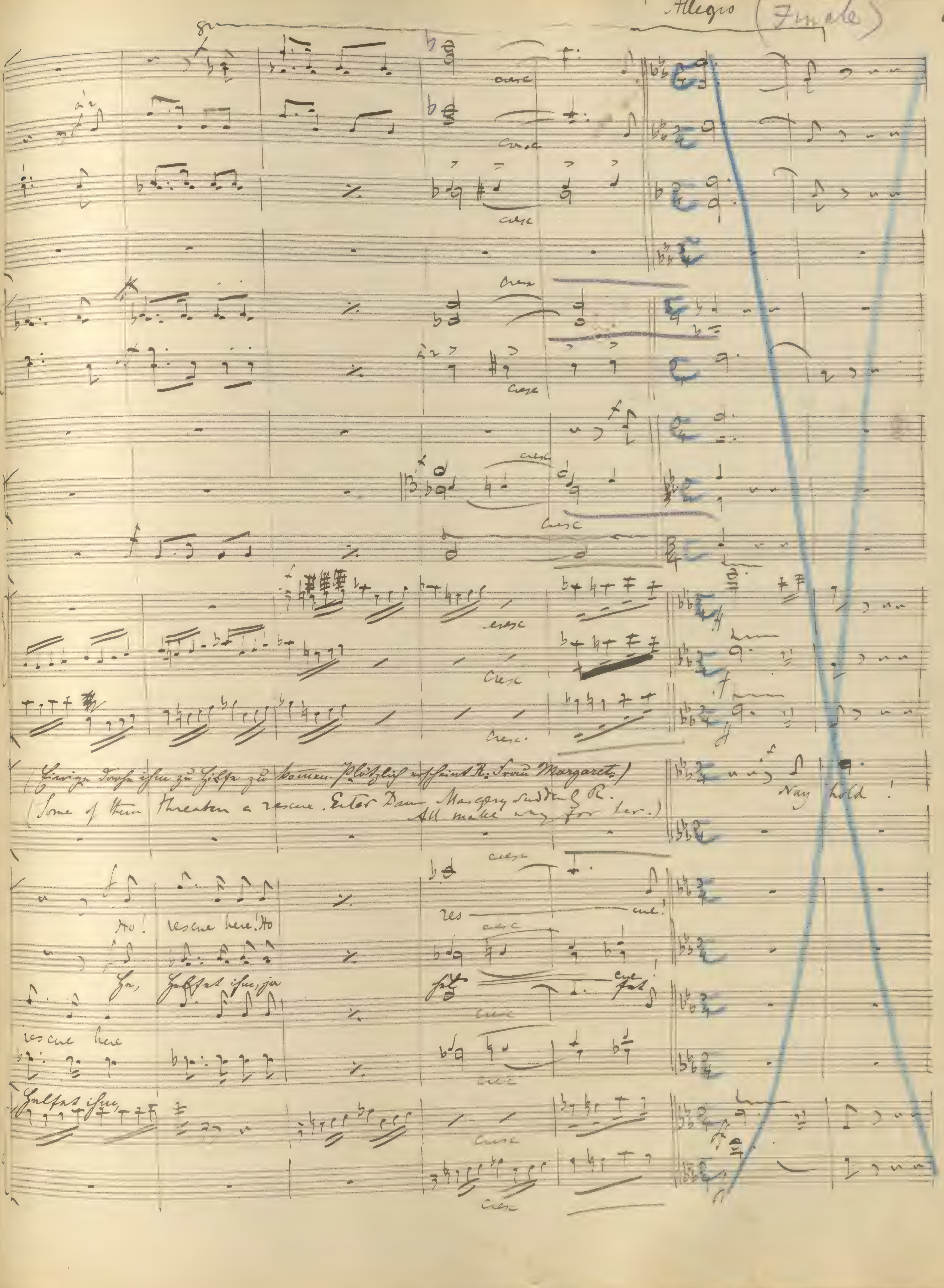

Poco più lento
Più lento
Sir C.
Chorus
He knoweth all, but marry, hath no witness;
jail, thou'lt get thy plaint
Col Bassi
Poco più lento

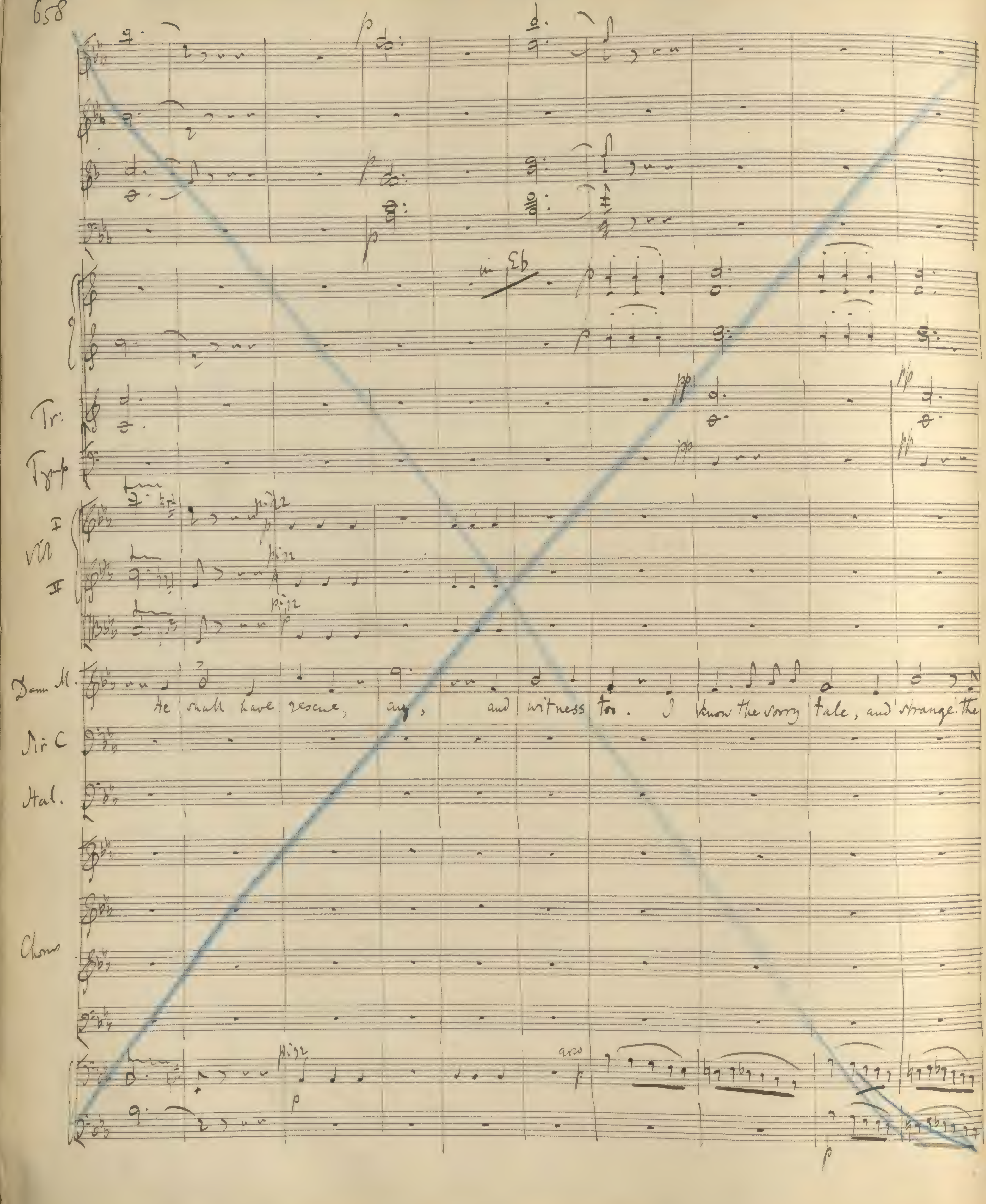

(Addressing the crowd.)
Right art thou! He's best in jail!
Good folk, since this arch knave he knoweth all I mean all he should

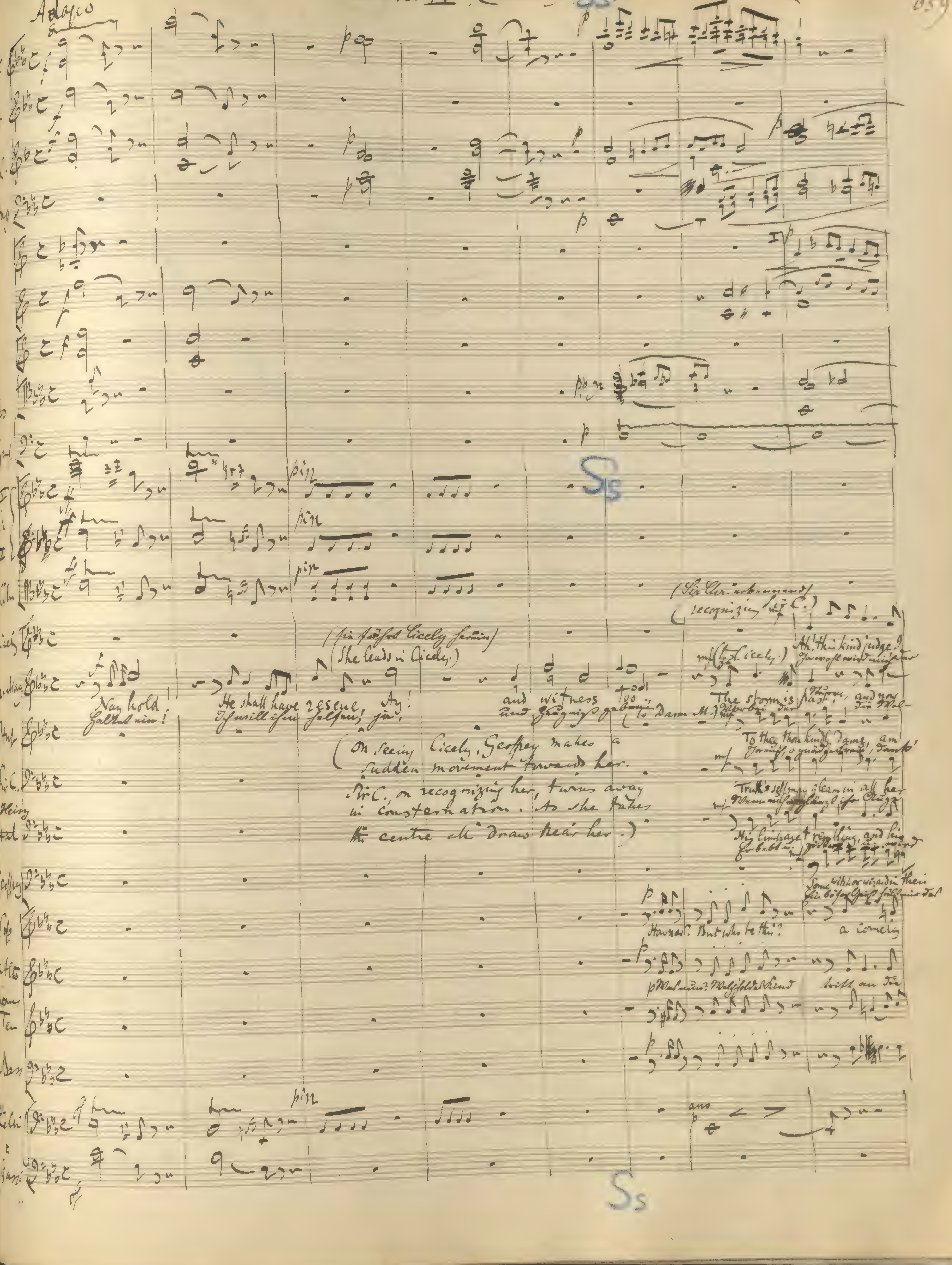
656



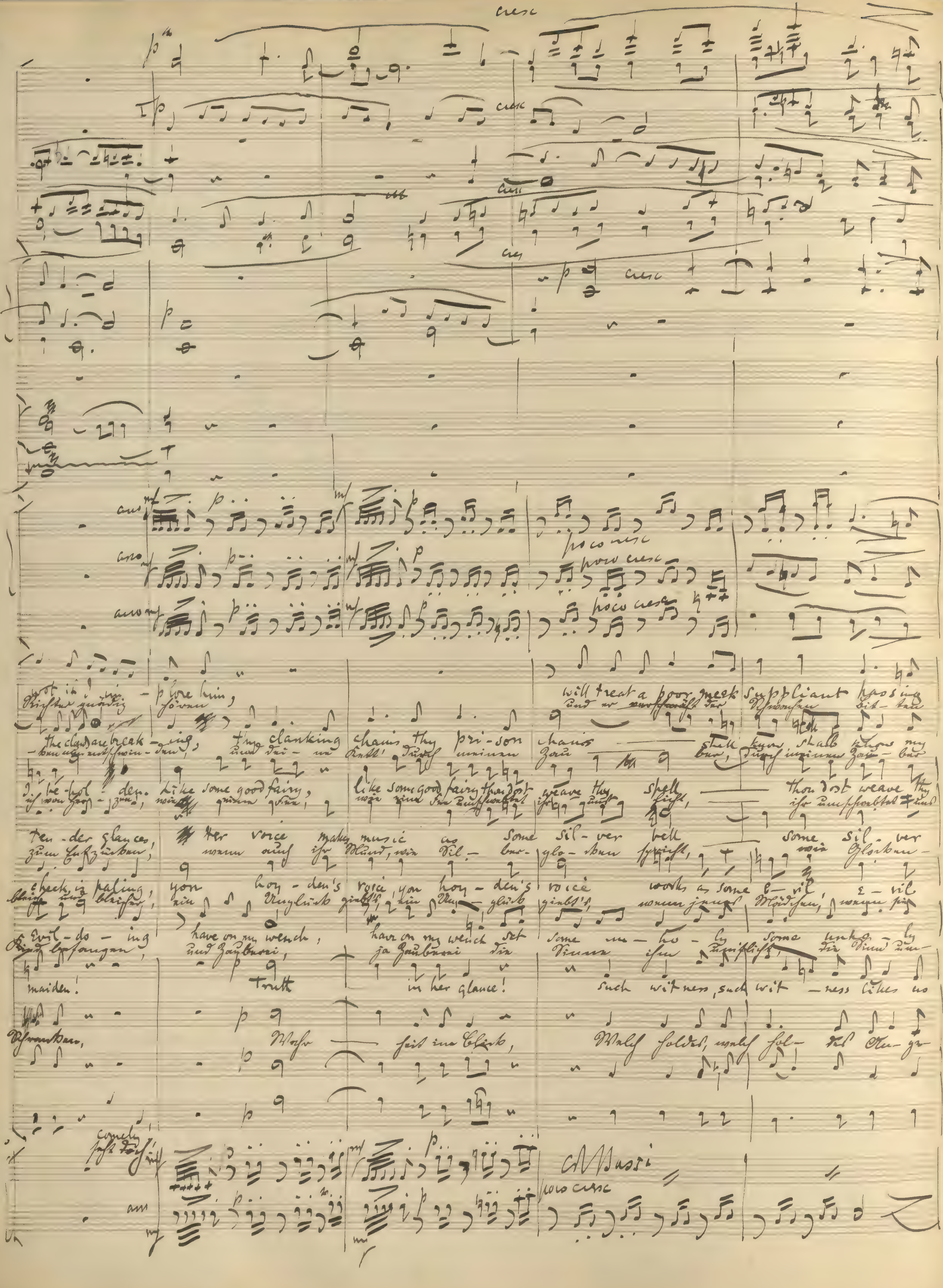
accel
in Eb, Bb.
Frau
Dame Marg
Sir C
Chorus
(pointing to his plaint & ring
know,
these idle proofs we will in jail discuss.
So, hence with him!
Hin, fort mit ihm!
(The guards seize Hubert.)
What, hence with him!
Was, fort mit ihm!
Ho!
col Bassi
cresc


Allegro (Finale)
cresc
(Some of them threaten a rescue. Enter Dame Margery suddenly R.
All make way for her.)
Nay hold!
Ho! rescue here. Ho
res - cue!
rescue here

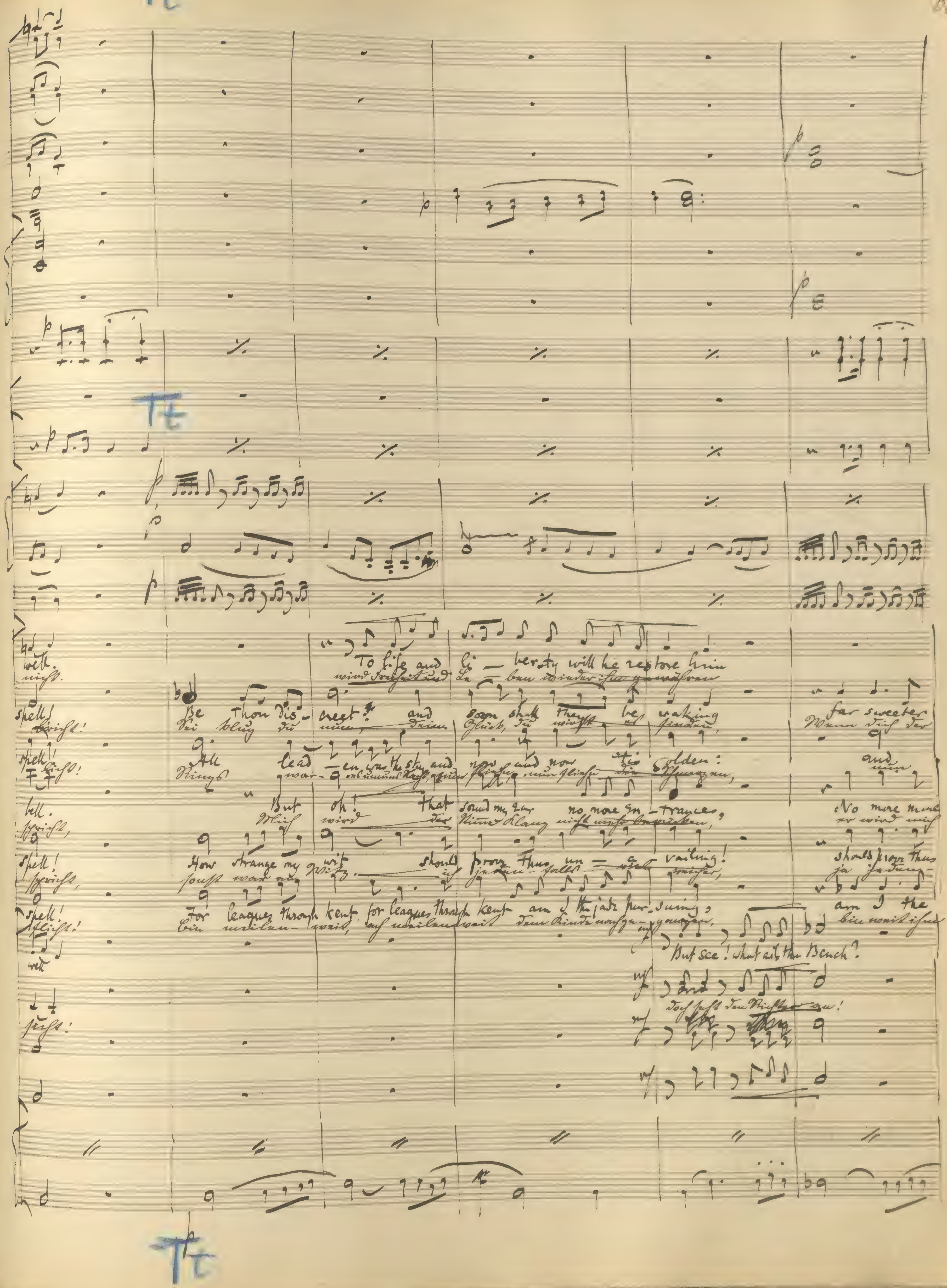

in Eb
Tr:
Tymp
I
Vln
II
pizz
Dam M.
He shall have rescue, ay, and witness too. I know the sorry tale, and strange the
Sir C
Hal.
Chorus
arco

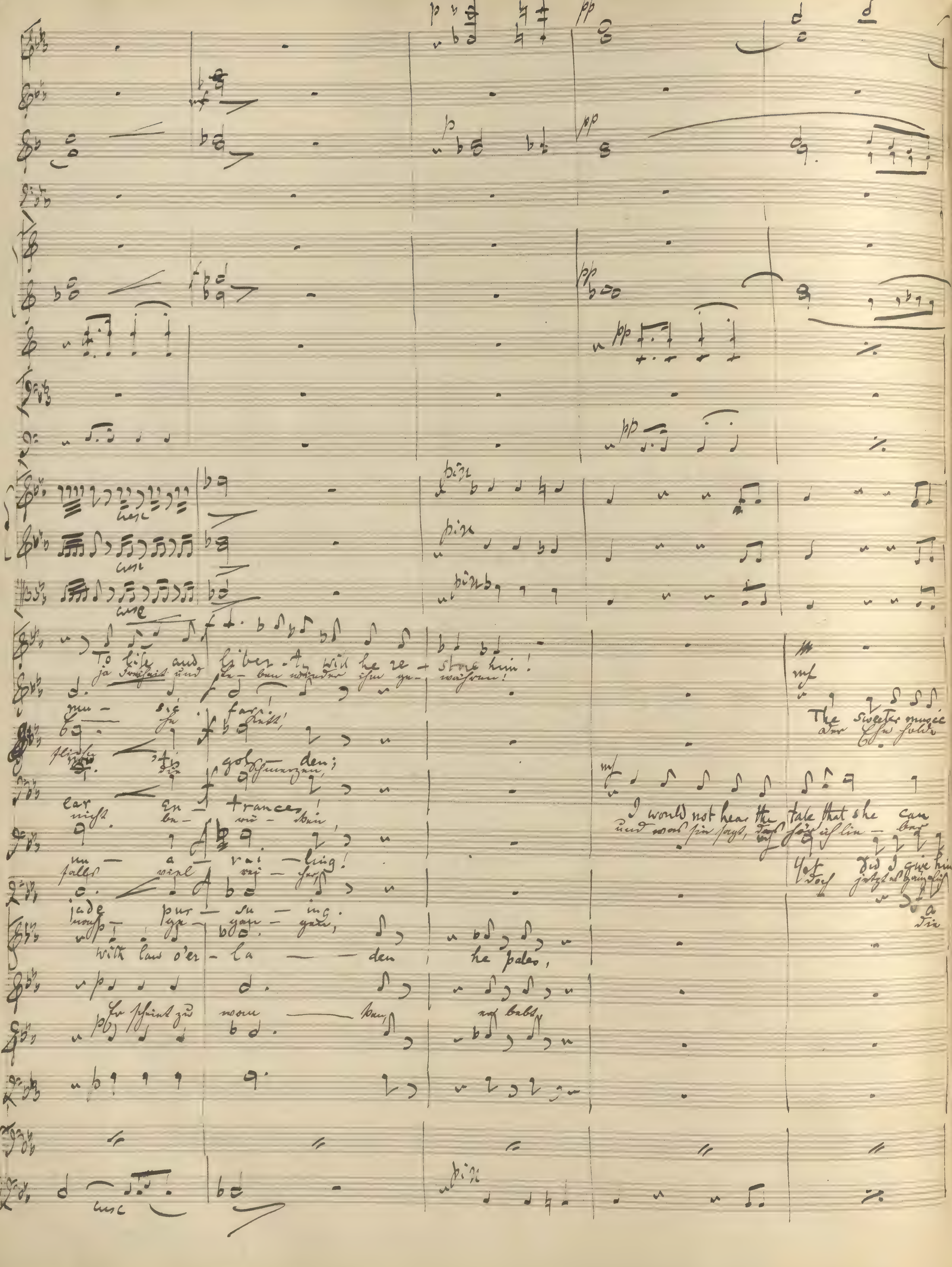


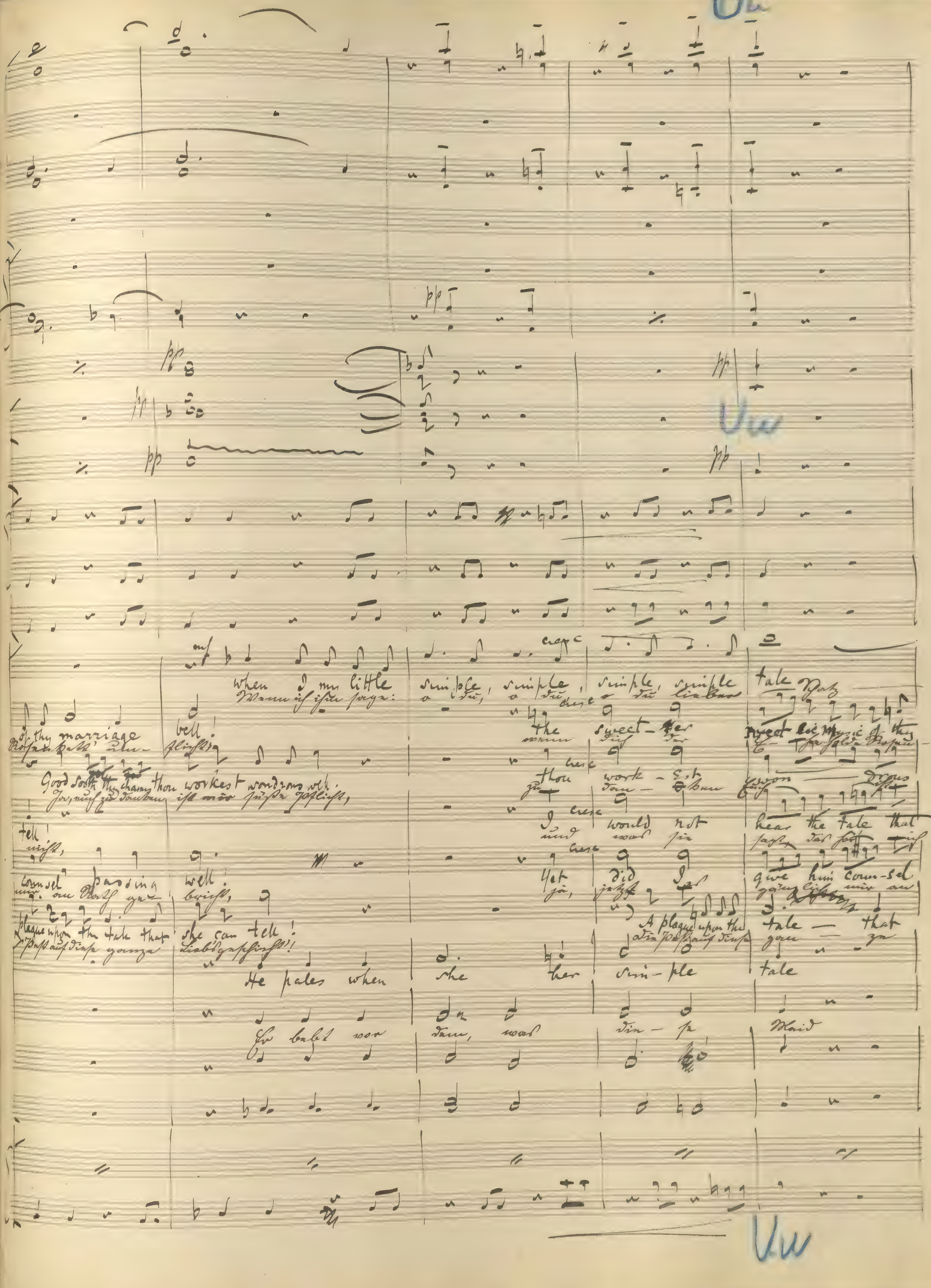
Adagio
Fl.
Ob.
Cl.
Fag.
Tromp.
Timp.
pizz
Viol. I
Viol. II
Viola
Cicely
D. Marg.
Sir C.
Geoffrey
Sop.
Ten.
Bass
Celli
Bassi
Nay hold!
He shall have rescue, Ay!
(She leads in Cicely.)
and witness too
(to Dame M.)
(On seeing Cicely, Geoffrey makes a sudden movement toward her. Sir C. on recognizing her, turns away in consternation. As she takes the centre all draw near her.)
Ah! this kind judge
The storm is past, and now
To thee, thou kind Dame, am
Truth's self may gleam in all her
Some wither wizard in their
But who be this?
a comely

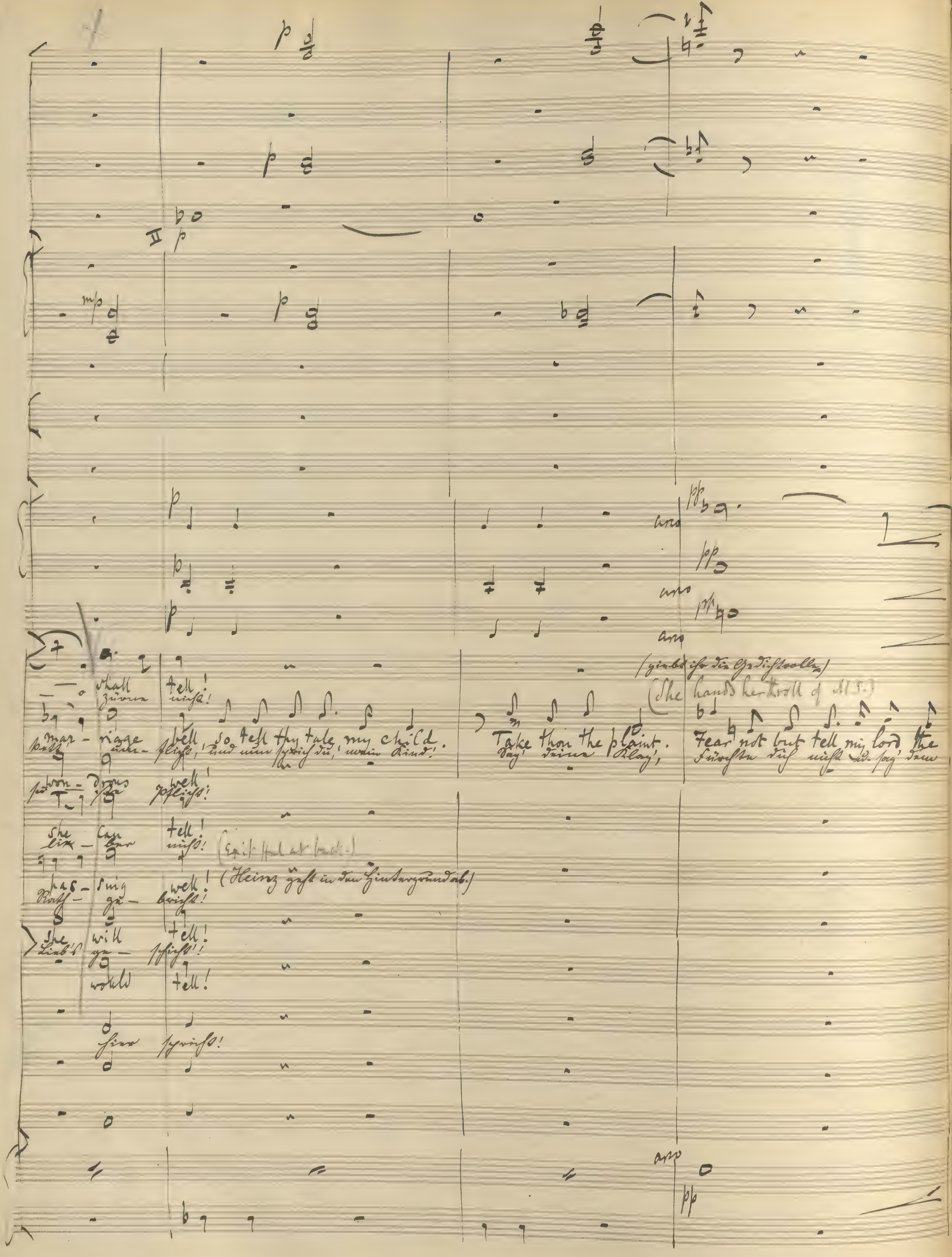


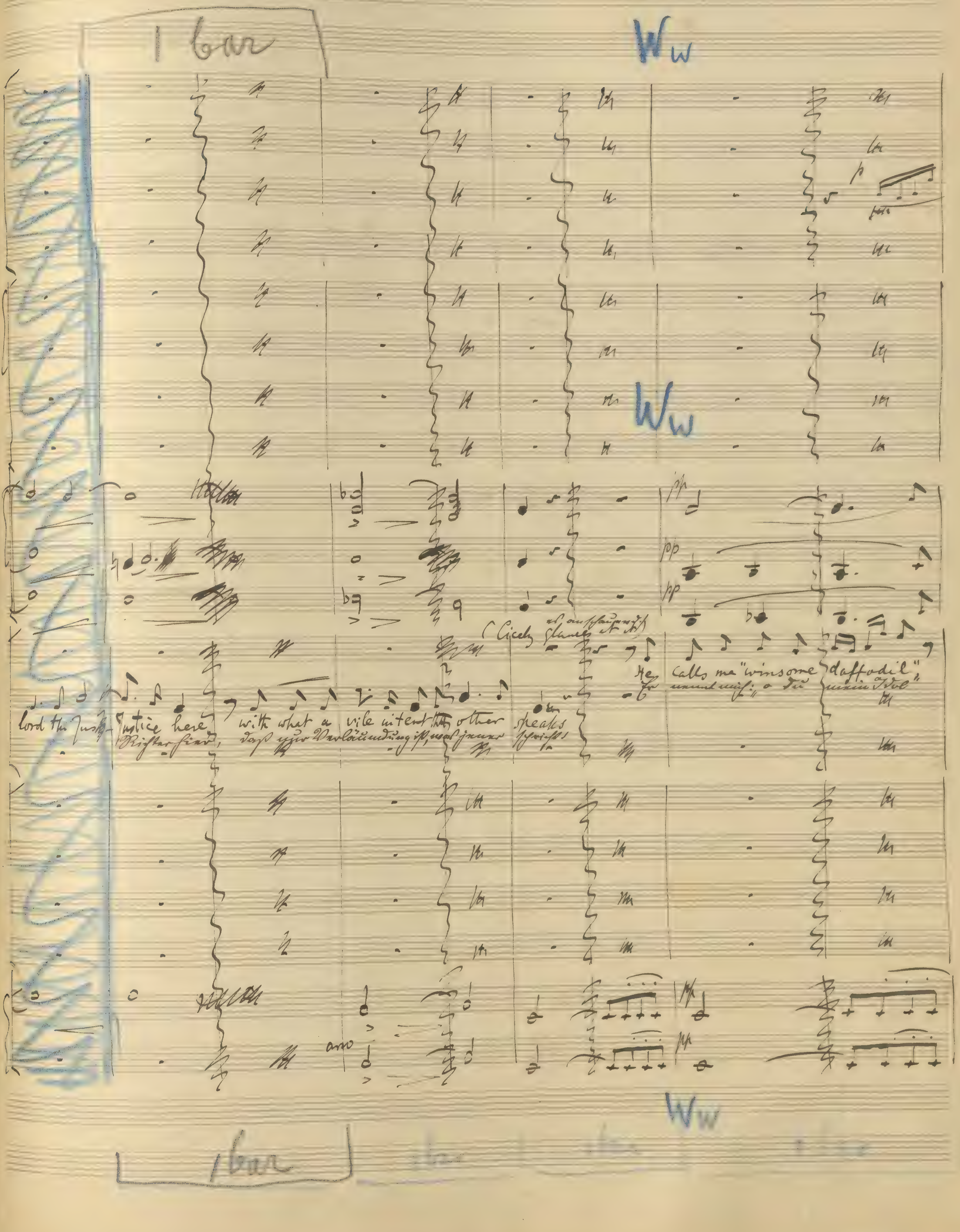
will treat a poor meek suppliant
Like some good fairy, like some good fairy
Her voice makes music as some silver bell,
maiden!
Truth
in her glance!
Such witness, such witness

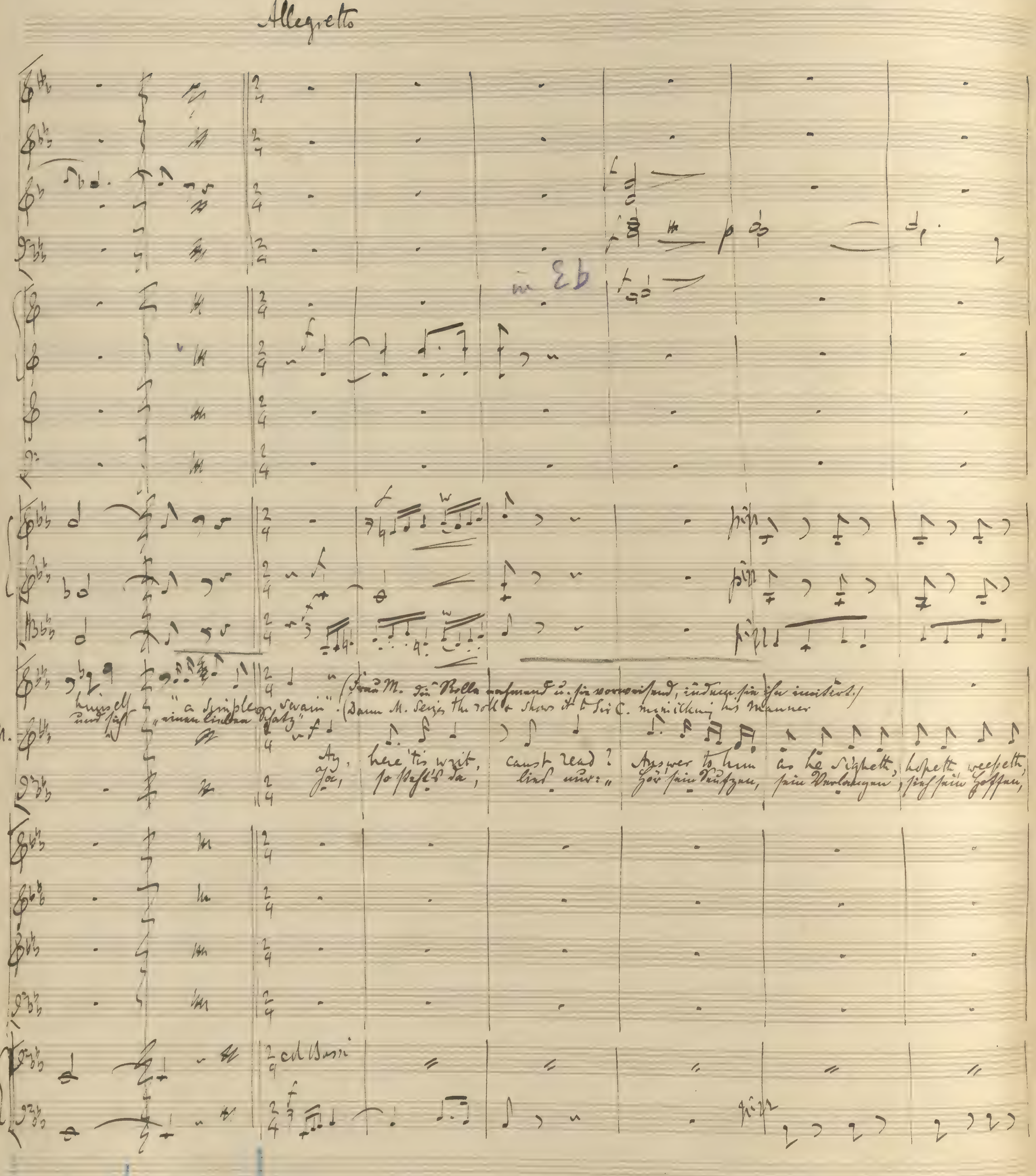

To life and li — ber-ty will he restore him
Be thou dis-creet! and soon shall they be waking
Far sweeter
All lead-en was the sky and now and now 'tis golden:
and
But oh! that sound my ear no more en-trances,
No more mine
How strange my wit should prove thus un-availing!
should prove thus
For leagues through kent for leagues through kent am I the jade pur-suing,
am I the
But see! what ails the Bench?

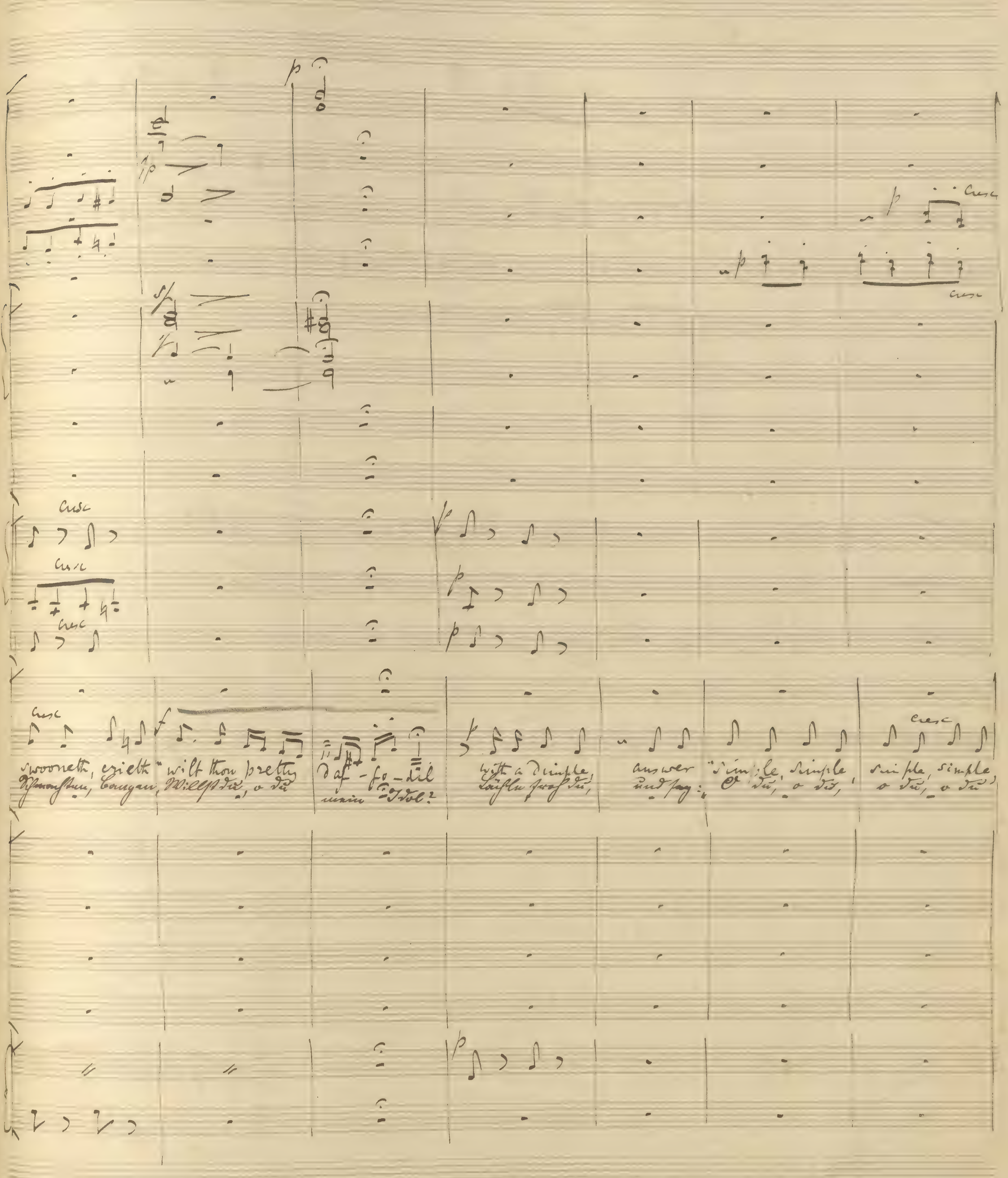

To life and liber - ty will he re - store him!
The sweeter music
ear en - trances!
I would not hear the tale that she can
un - a - vai - ling!
jade pur - su - ing.
with law o'er - la - den he pales,

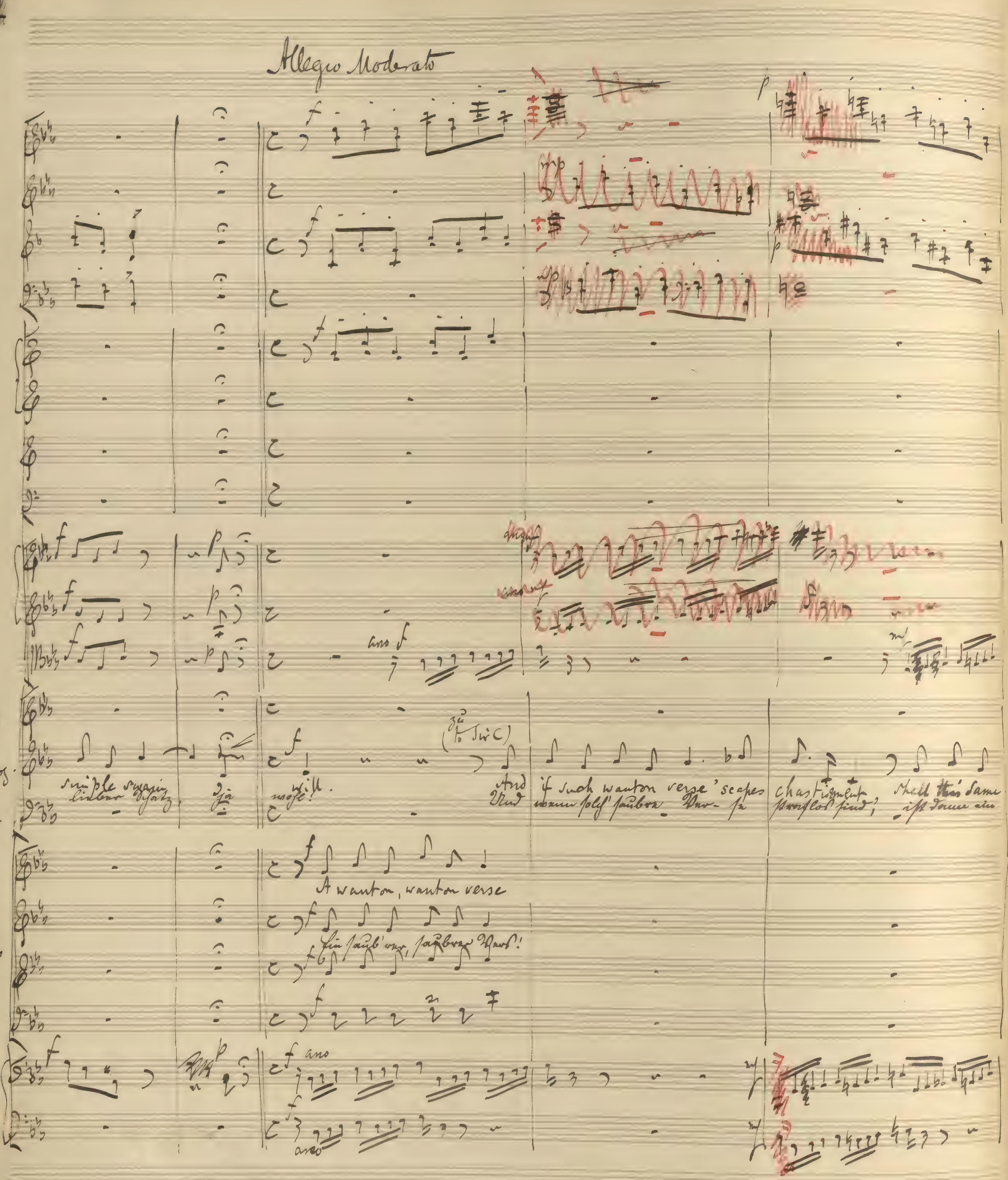

of thy marriage bell!
Good sooth thy charm thou workest wondrous well!
tell!
counsel passing well!
plague upon the tale that she can tell!
When I my little
simple, simple, simple, simple
tale
the sweet-er
thou work-est
I would not
Yet did I
A plague upon the
hear the tale that
give him coun-sel
tale — that
He pales when
she
her
sim-ple
tale
Maid

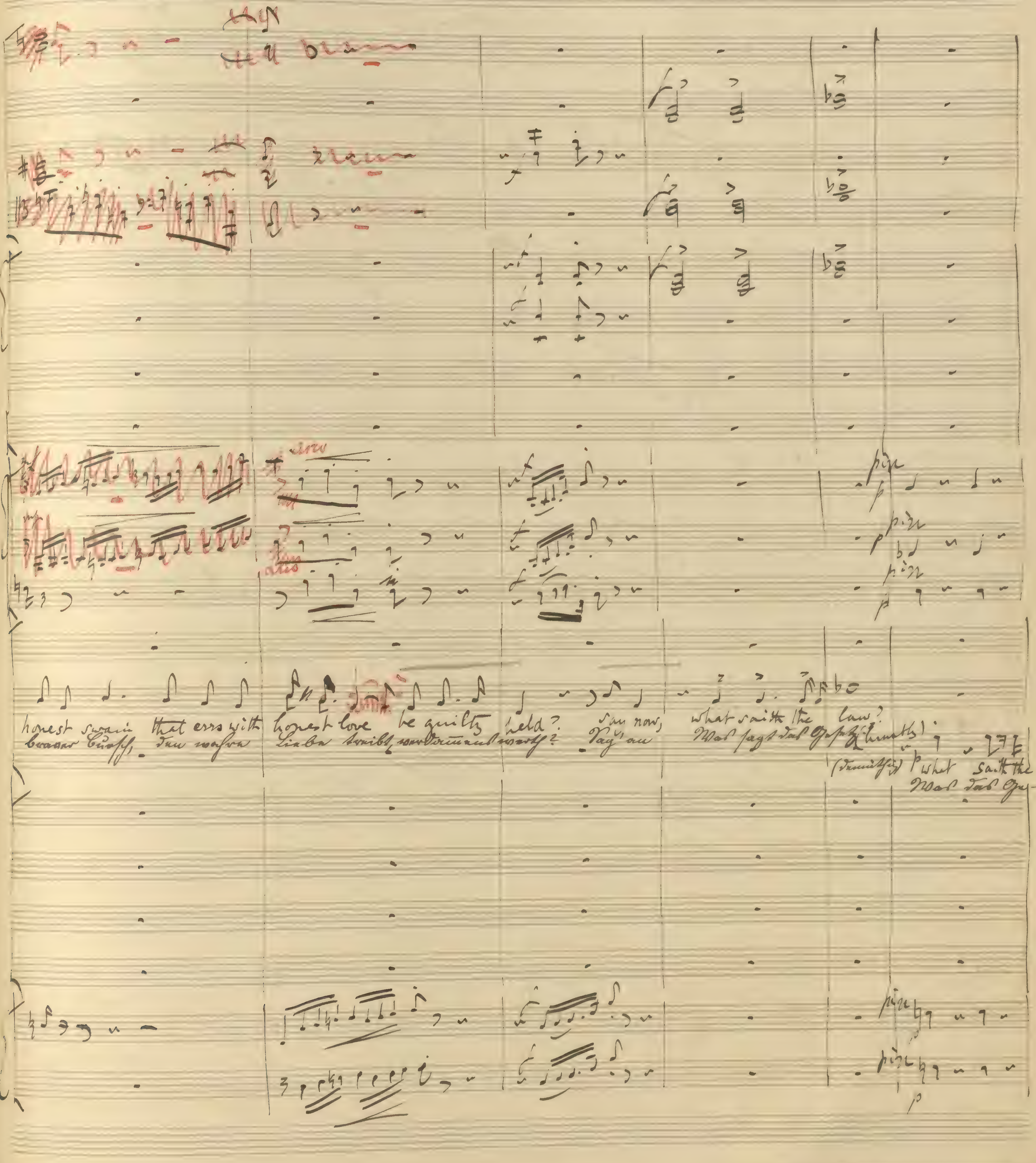

tell, so tell thy tale, my child.
und nun sprich du, mein Kind!
Take thou the plaint.
Fear not but tell my lord the
(Heinz geht in den Hintergrund ab.)
(She hands her scroll of

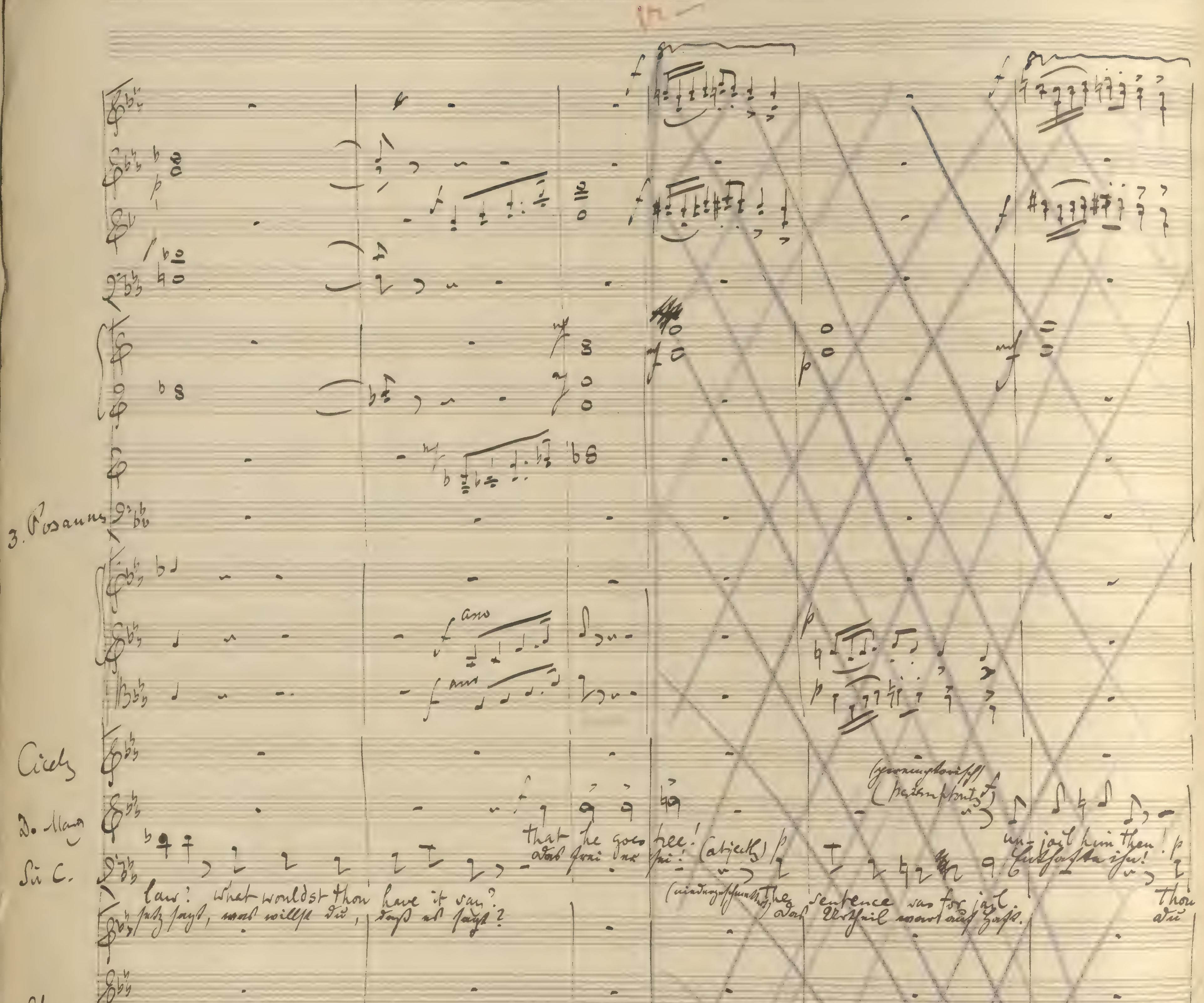

1 bar
Ww
Lord the Just- Justice here, with what a vile intent the other speaks
(Cicely glances at A.)
He calls me "winsome daffodil",
Ww
Ww
1 bar

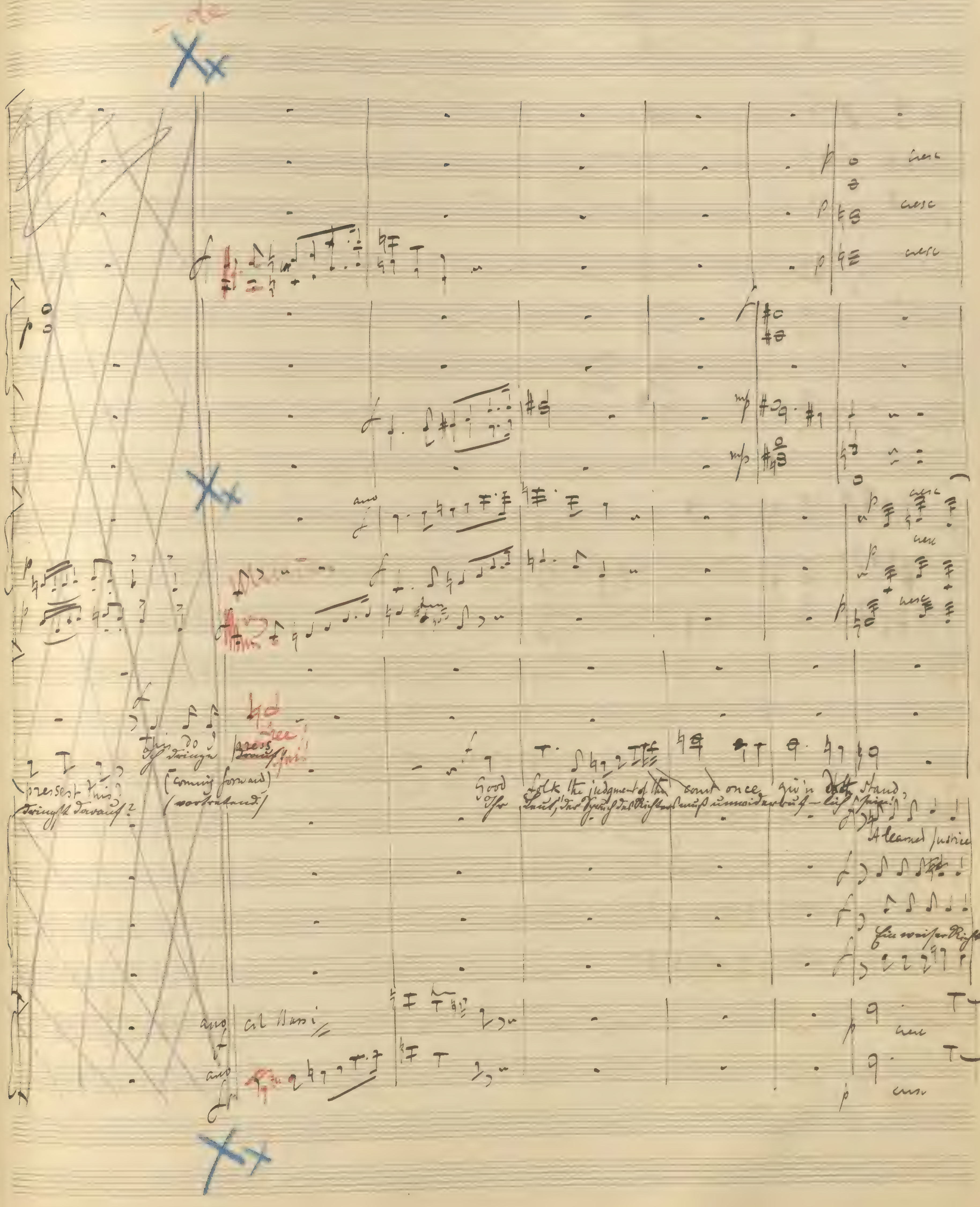

Allegretto
Cicely
Dame M.
Sir C.
Chorus
"a simple swain"
Ay, here 'tis writ, canst read? Answer to him as he sigheth, hopeth, wisheth,
Ja, so steht's da; lies nur: Hör sein Seufzen, sein Verlangen, sieh sein Hoffen,
col Bassi

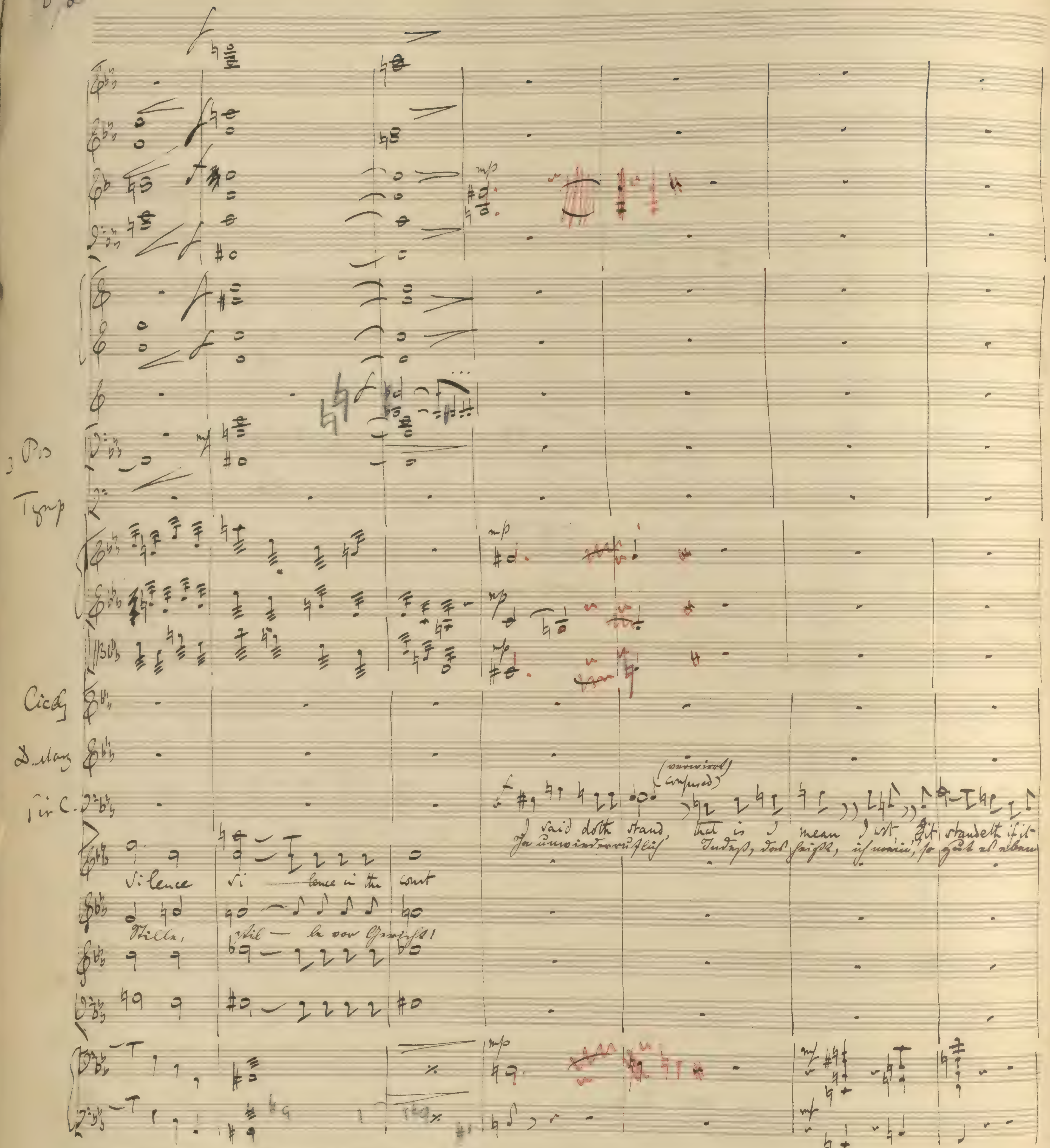

cresc
swooneth, crieth "wilt thou pretty
daf - fo - dil
with a dimple,
answer
"simple, simple,
simple, simple
Willst du, o du
Idol?
und sag:
O du, o du,
o du, o du
p
f

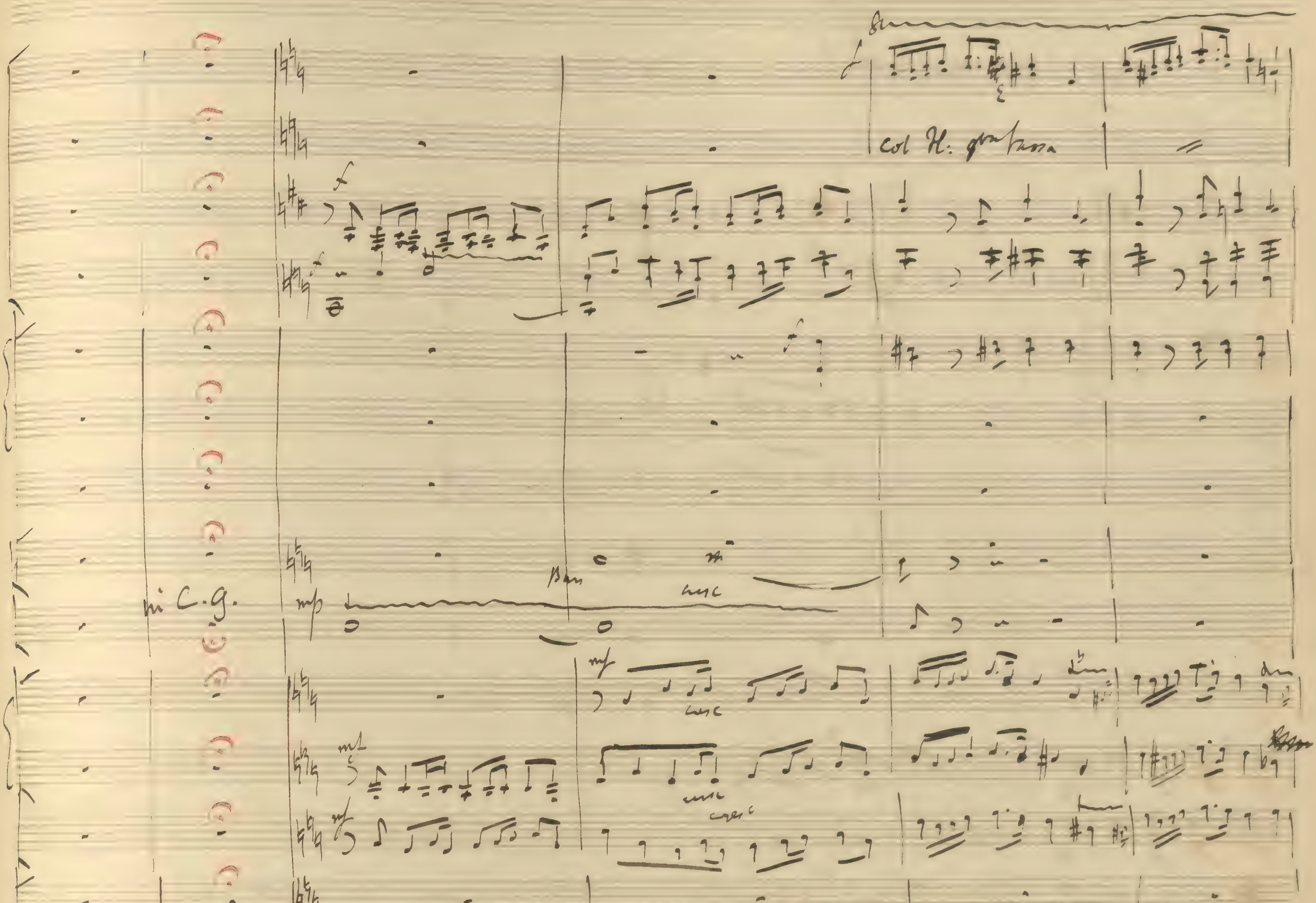

Allegro Moderato
D. Mag.
Sir C.
Chorus
will.
And
Und
if such wanton verse 'scapes
chastisement
shall this same
A wanton, wanton verse

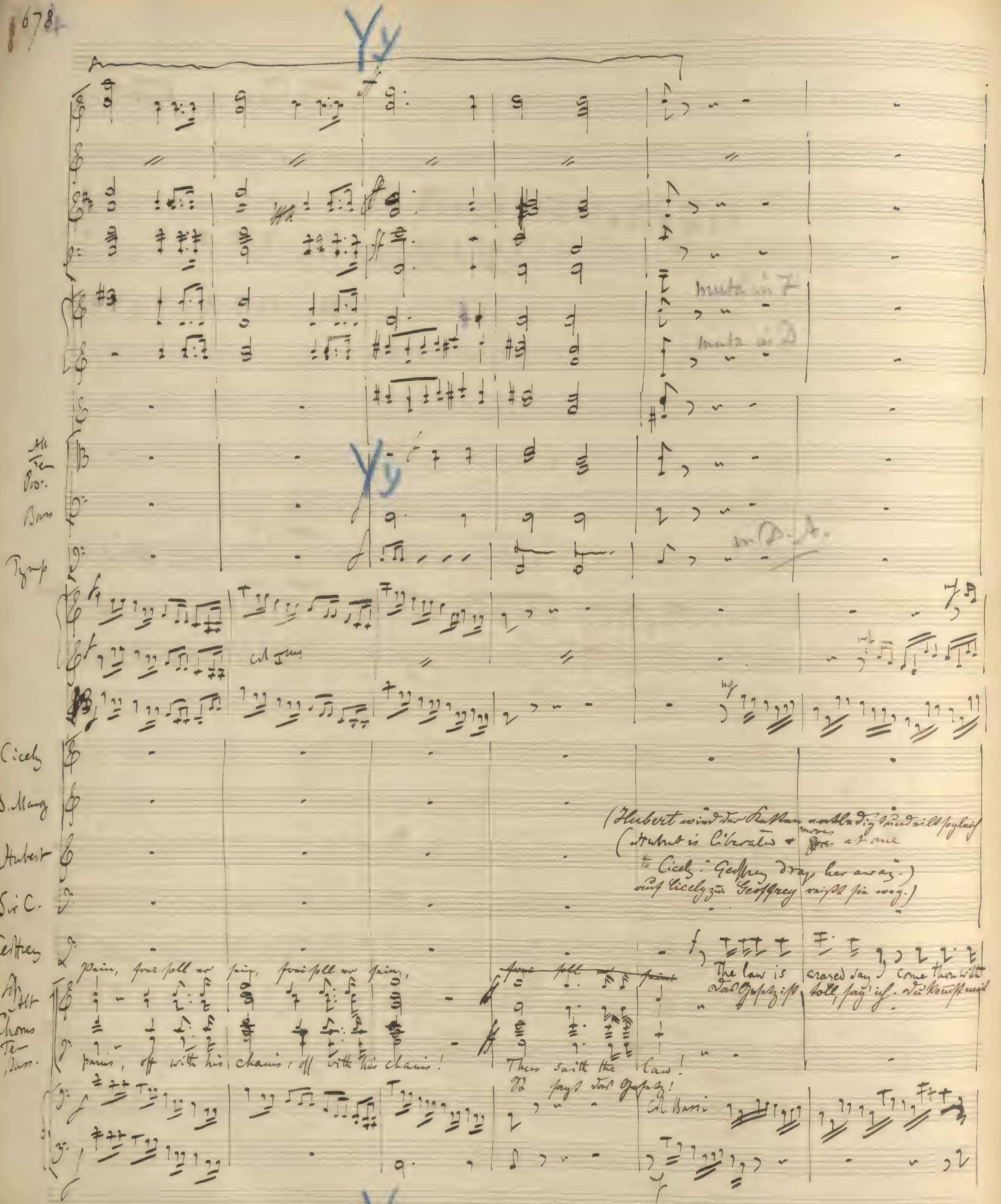

honest swain that errs with honest love be guilty held? Say now, what saith the law?
what saith the

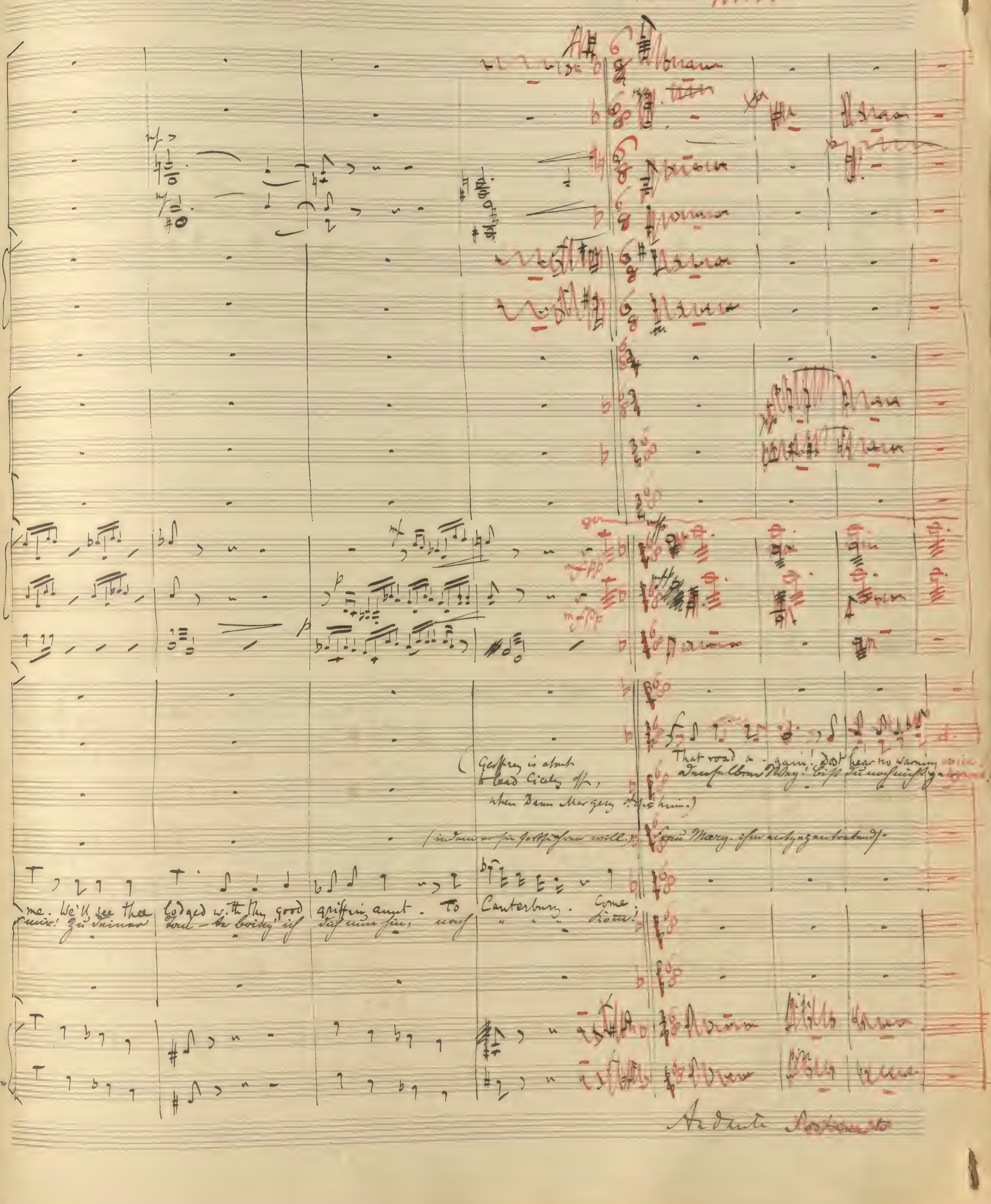

3. Posaune
Cicely
D. Mary
Sir C.
Chorus
law! what wouldst thou have it say?
that he goes free!
(abjectly)
the sentence was for jail
un-jail him then!
Thou
du

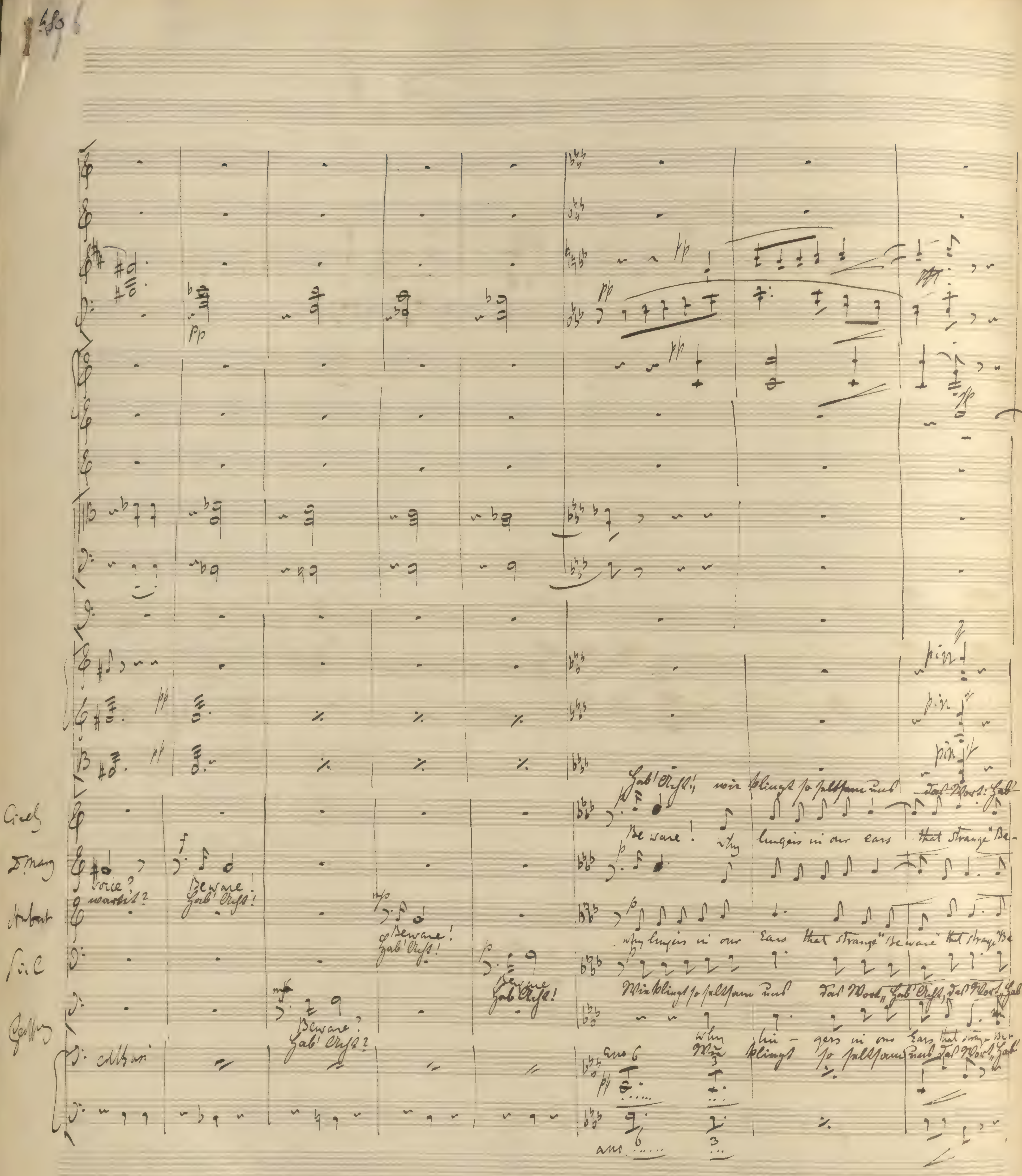

presest this?
this do
(coming forward)
(vortretend)
press
Good folk the judgment of the court once giv'n stand,
A learned justice
col Bassi

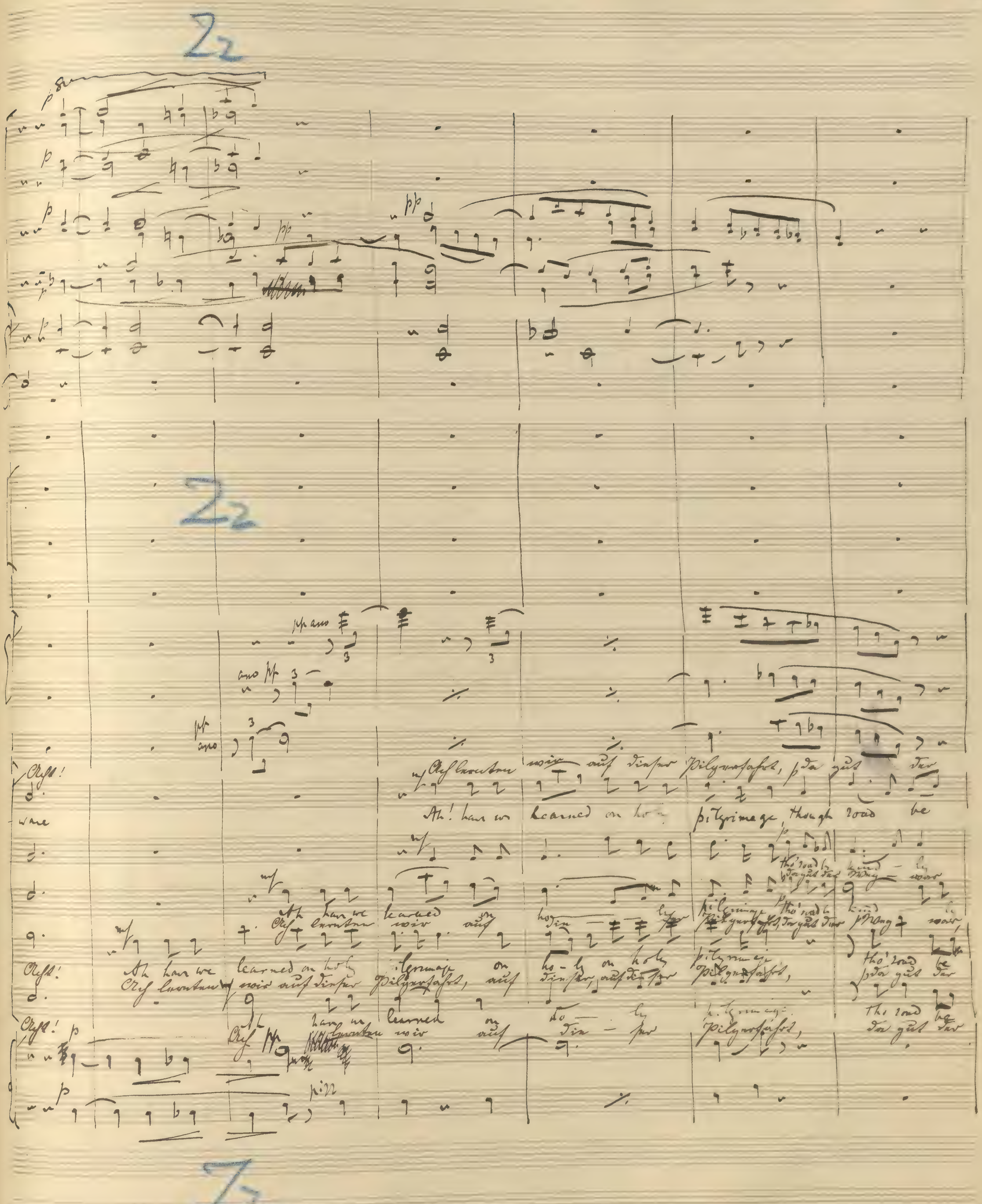

3 Pos
Tymp
Cicely
D. Mary
Sir C.
I said doth stand, that is I mean I wit, it standeth if it
(confused)
Silence
Si — lence in the court
Stille,

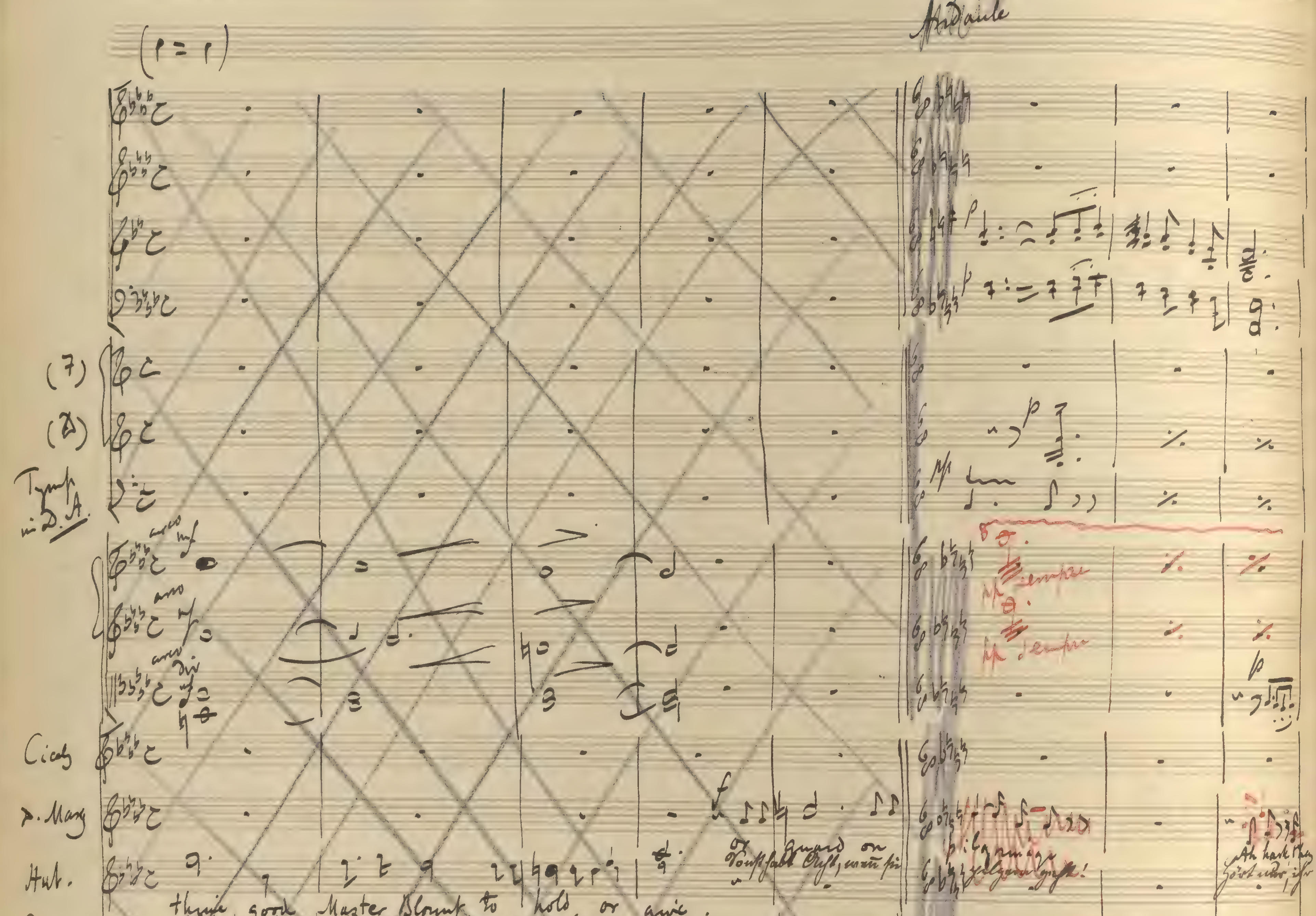

can the youth is free!
gast: „der Bursch ist frei!
„Zu Haft" erst und dann „sei frei!"
"to jail" first and then "go free! a truce to pains, a truce to
Genug der Pein, genug der
A learned justice sure is he,
"to jail" and then "go free"
der Richter zeigt, wie weis' er sei,
„Zu Haft" erst, dann „sei frei!"

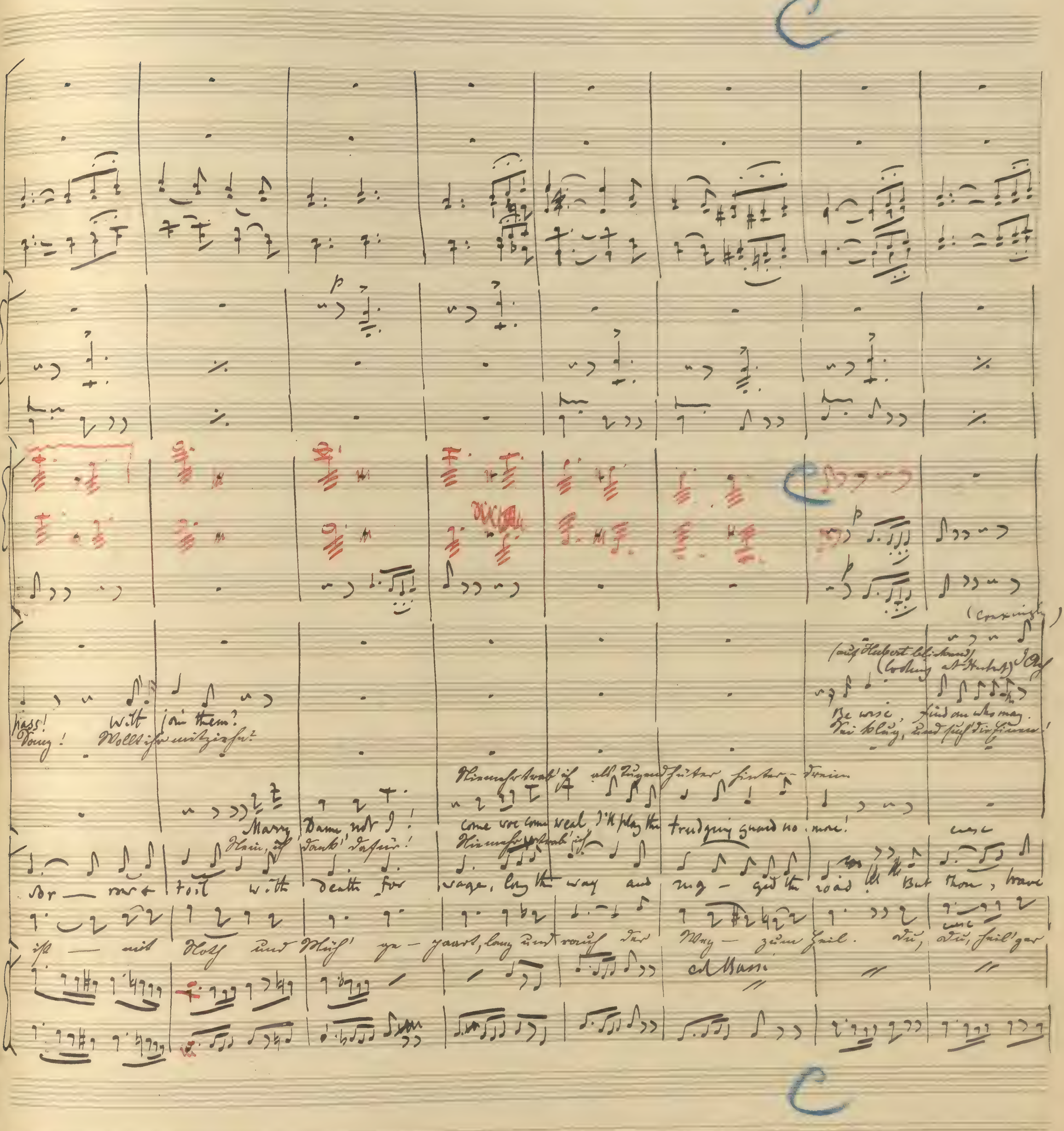

Yy
mute in F
mute in D
Alt Ten Pos.
Bass
Tymp
Cicely
D. Marg
Hubert
Sir C.
Geoffrey
Alt Chorus Ten Bass
pains, off with his chains, off with his chains!
Thus saith the law!
So sagt das Gesetz!
col Bassi
(Hubert wird der Ketten entledigt und will sogleich auf Cicely zu. Geoffrey reißt sie weg.)
(Hubert is liberated & moves at once to Cicely. Geoffrey drags her away.)
The law is crazed say I Come thou with
Das Gesetz ist toll sag' ich. Du kommst mit
Yy

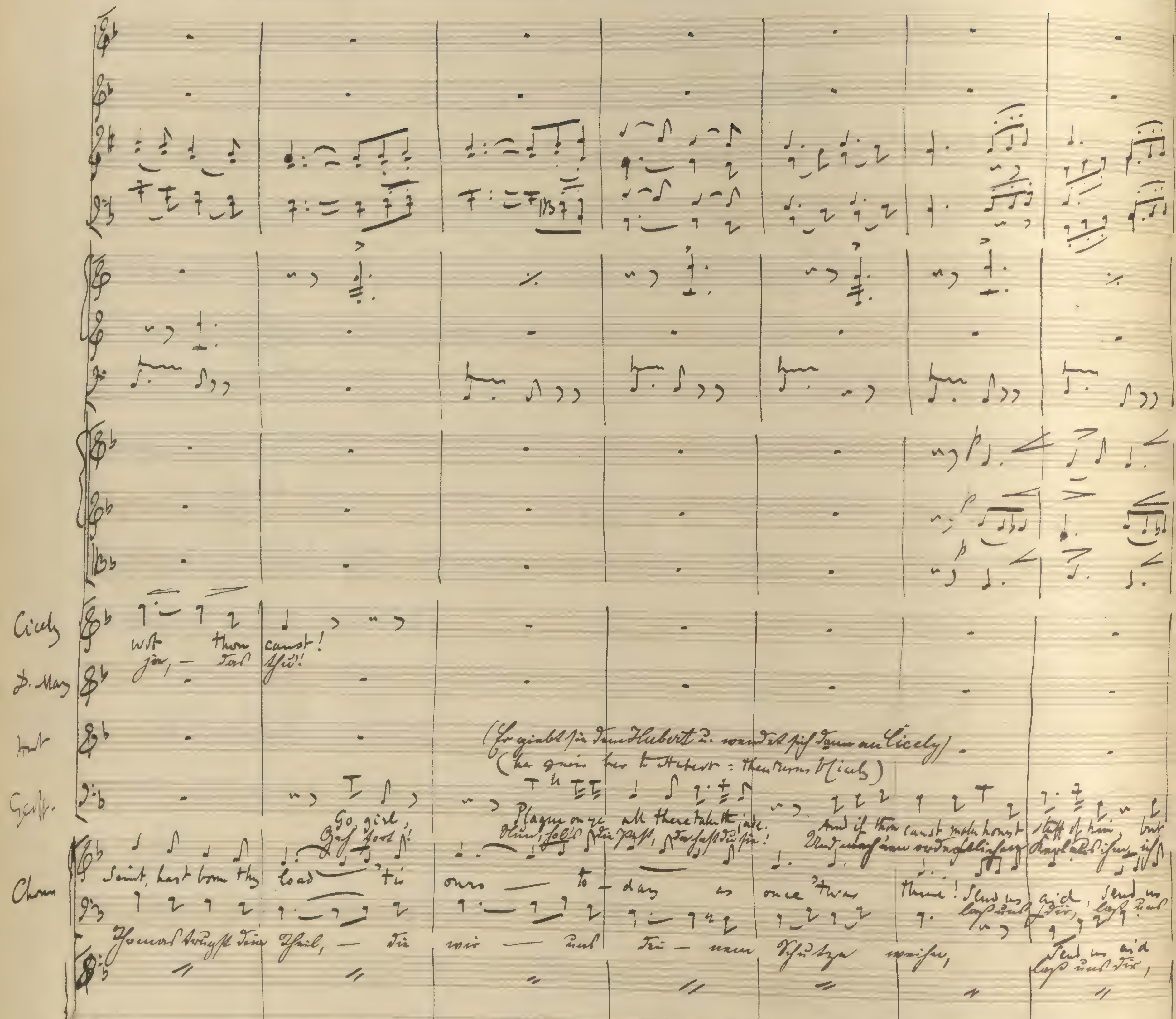

Andante Sostenuto
(Geoffrey is about to lead Cicely off, when Dame Margery stops him.)
That road a-gain! Dost hear no warning
me. We'll see thee lodged with thy good griffin aunt. To Canterbury. Come
Andante Sostenuto


Beware!
Gab' Acht!
Beware?
Why lingers in our ears that strange "Beware"
that strange "Be-

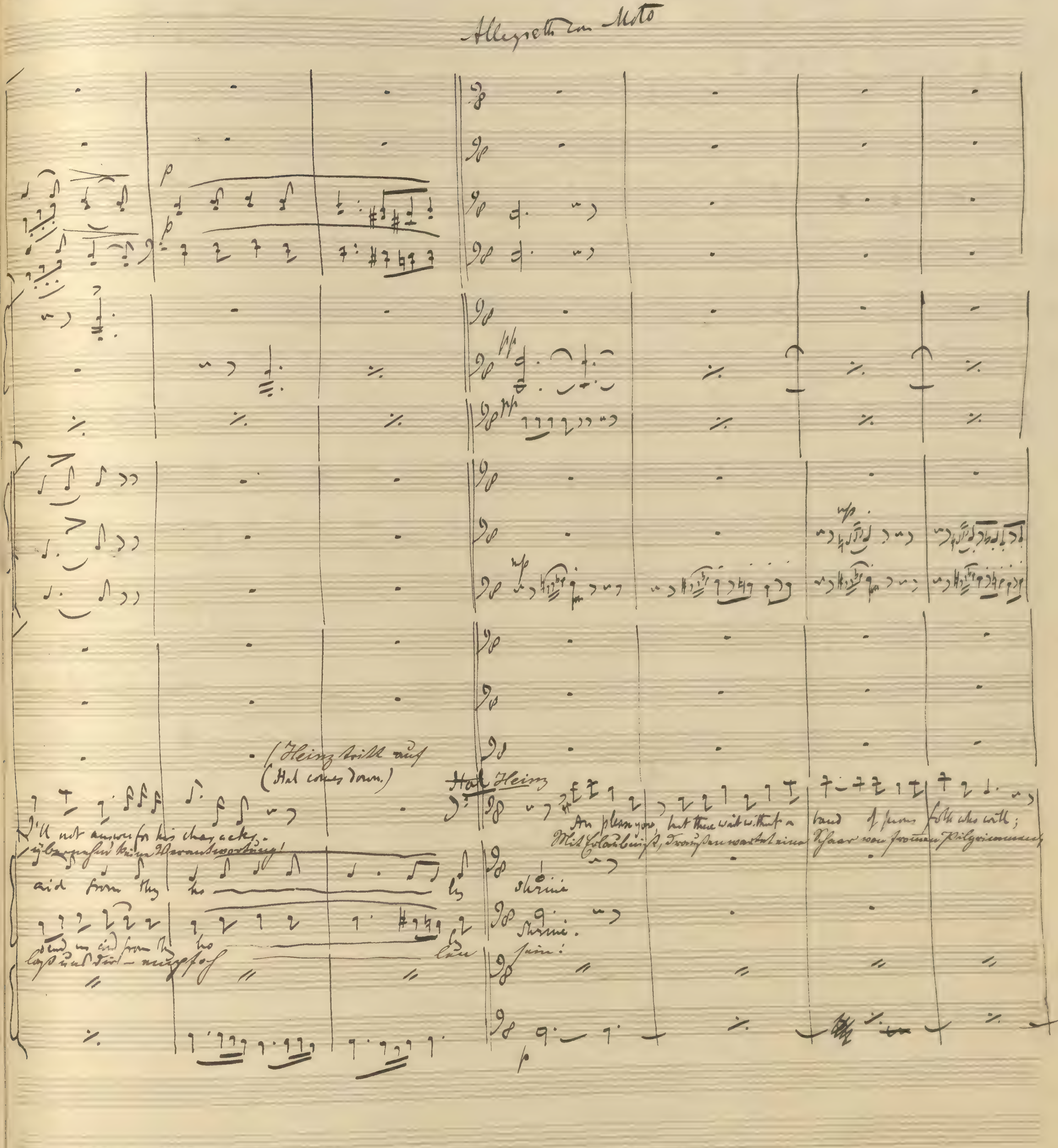

Zz
Ach lernten wir auf dieser Pilgerfahrt,
Ah! have we learned on holy pilgrimage, though road be
Ah have we learned on holy

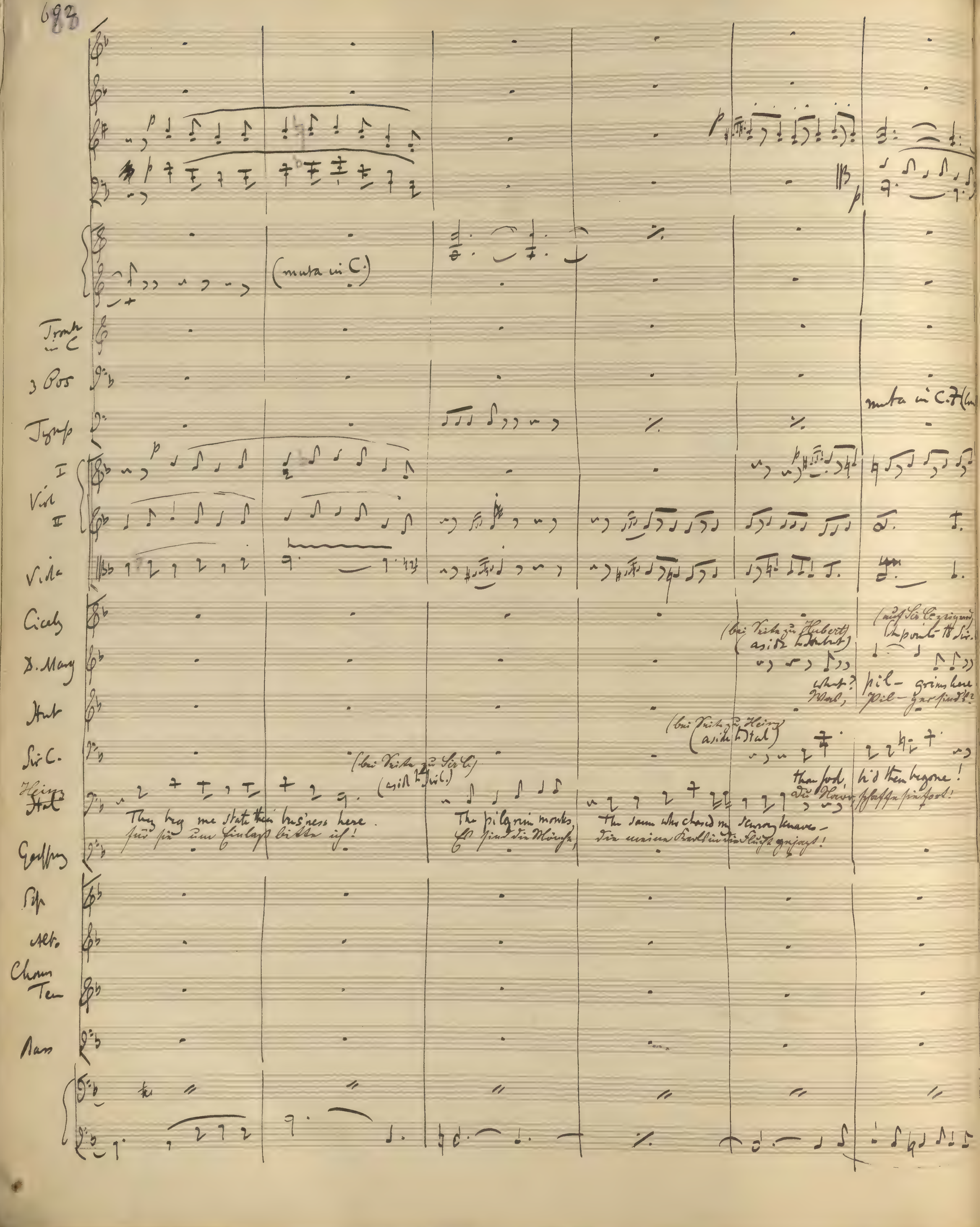

Andante
Timp in D. A.
Cicely
Hub.
Tenor
Chorus
Bass
Celli
Bassi
arco
sempre
thrice good Master Blount to hold or give
(behind the scenes)
Hinter die Scenen

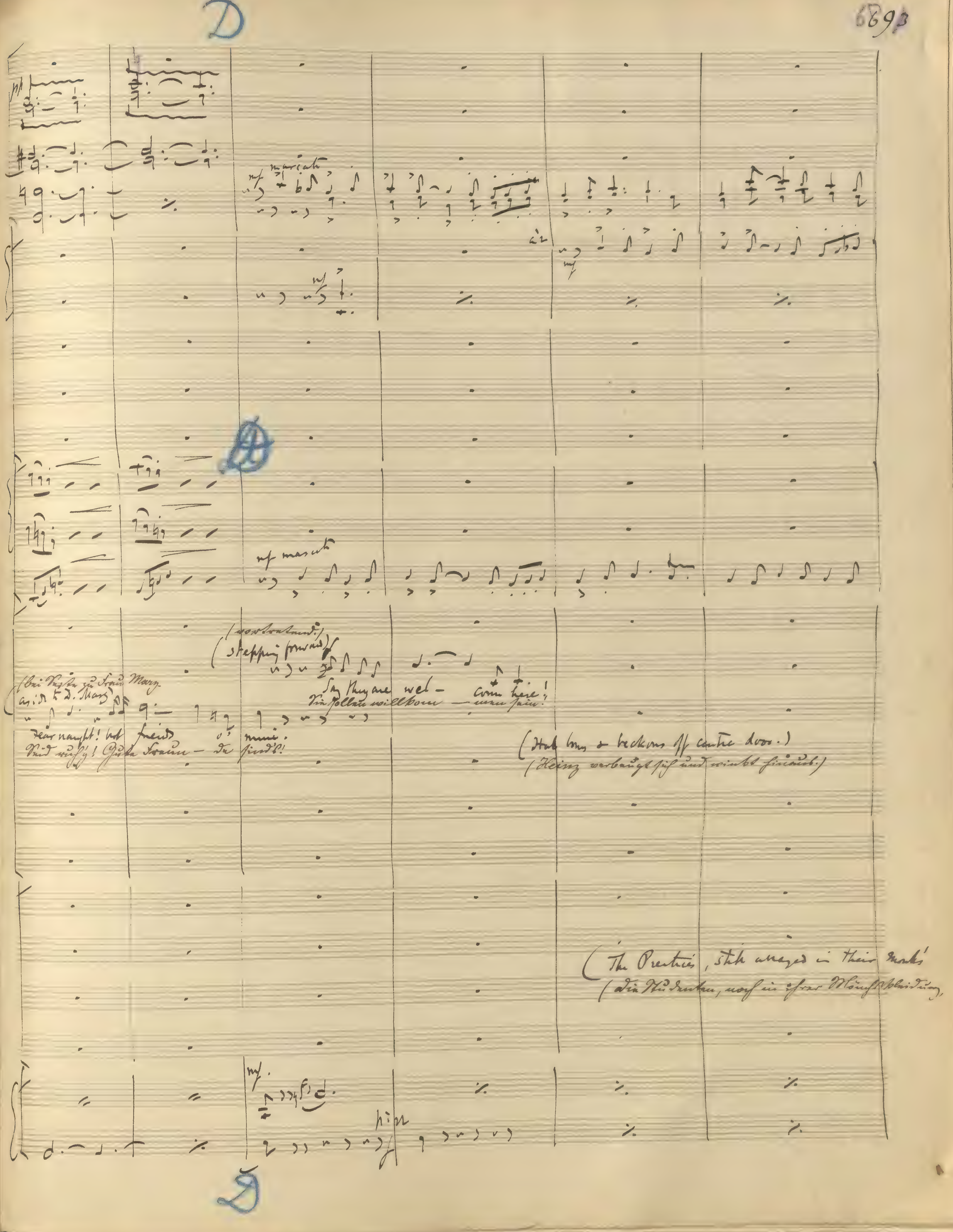

C
Pass!
Will join them?
Marry Dame not I!
Come woe come weal, I'll play the trudging guard no more!
(looking at Hubert)
(coaxingly)
Be wise, find one who may.
toil with Death for
wage, long the way and
But thou, brave
C

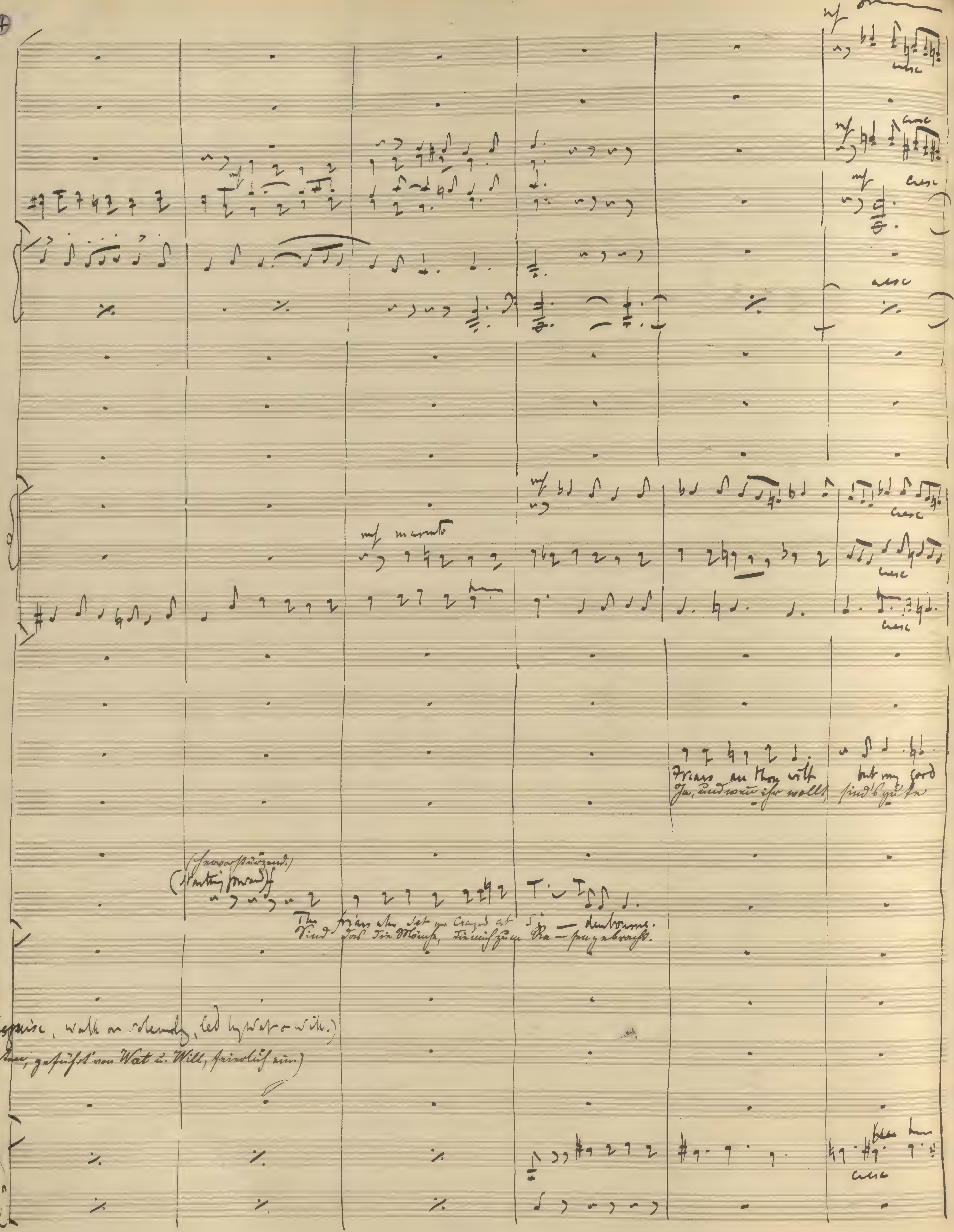


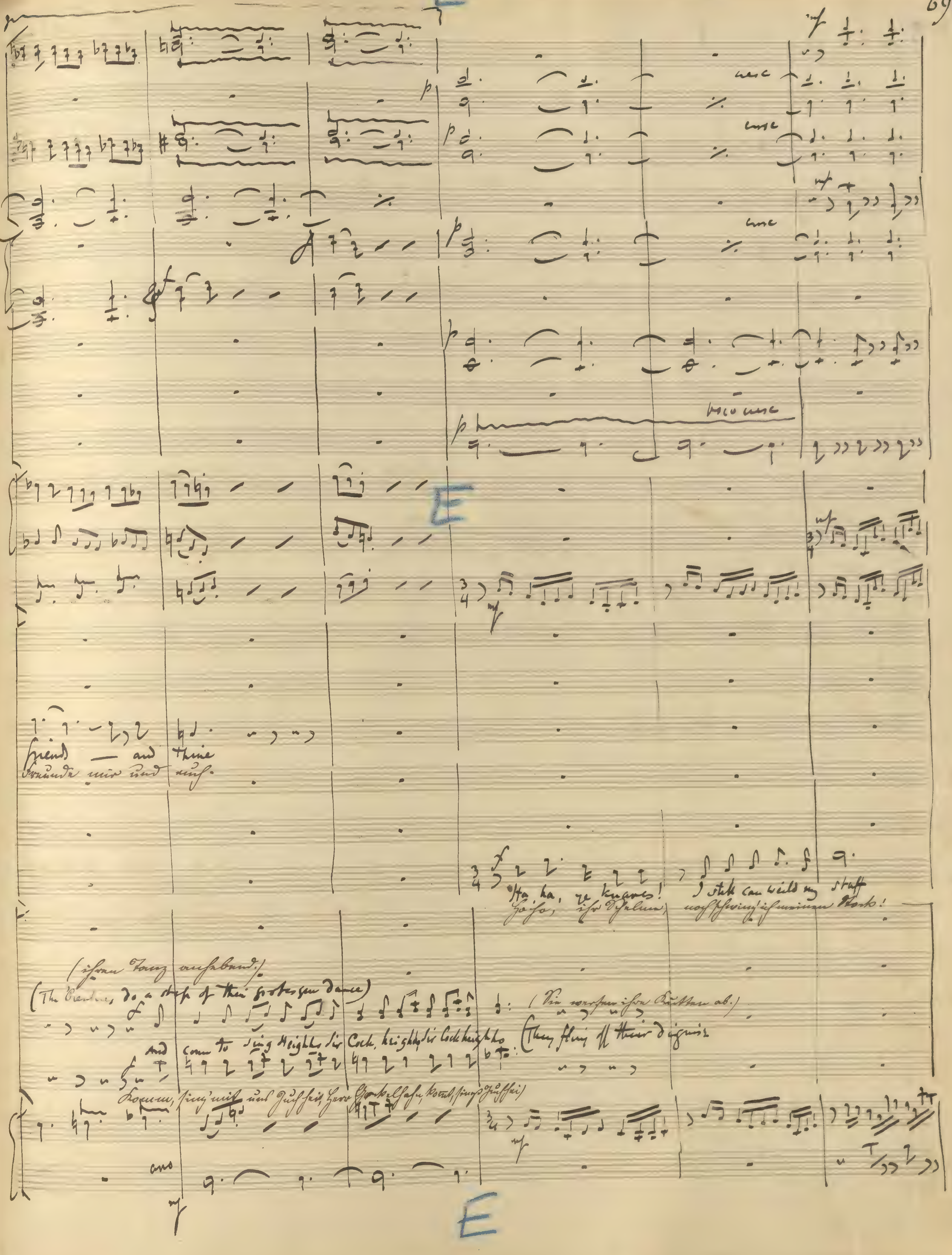
Cicely
D. Mary
Hub
Geoff.
Chorus
wot thou canst!
Go, girl,
(he gives her to Hubert & then turns to Cicely)
And if thou canst make honest
Saint, hast borne thy load

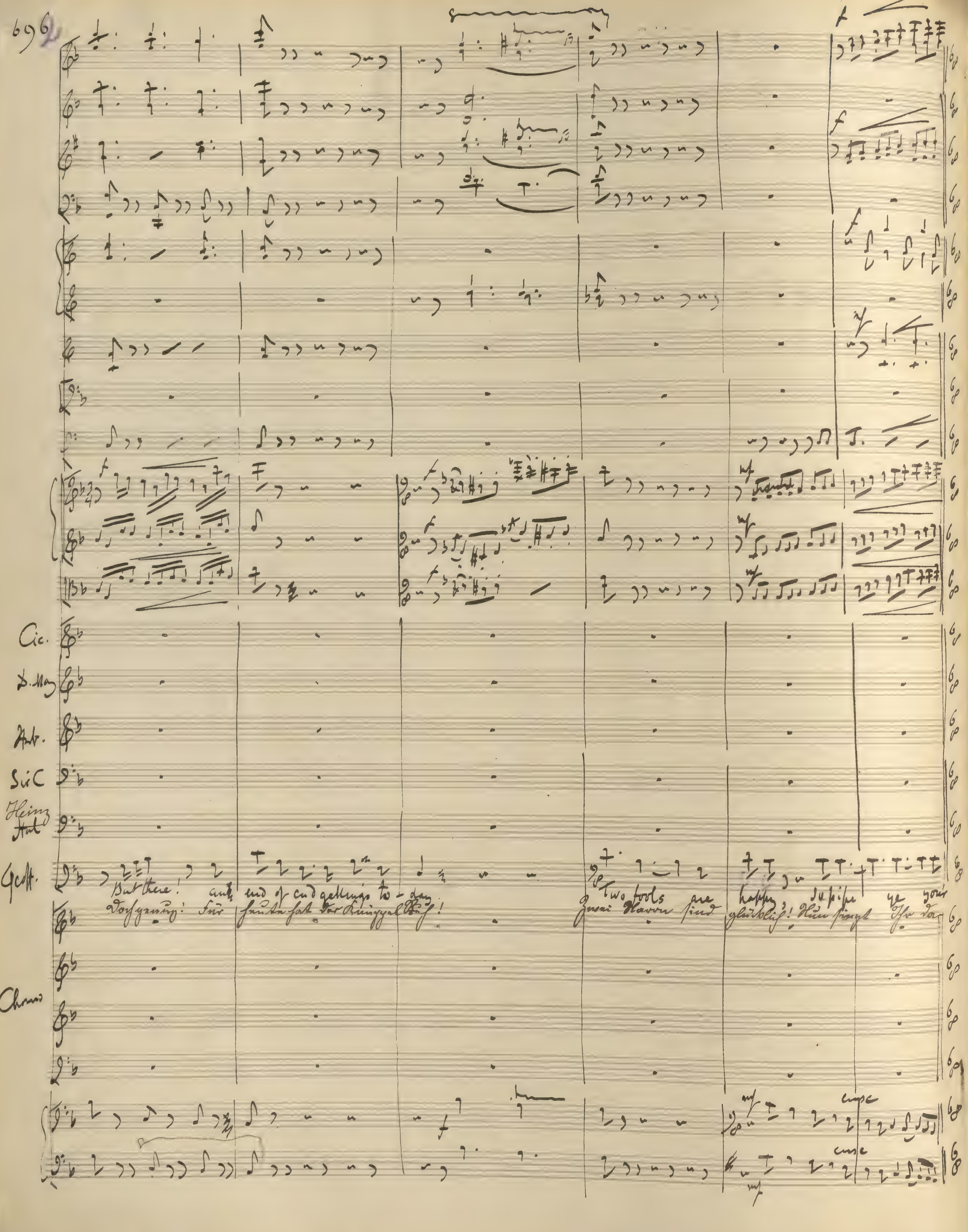

(Heinz tritt auf
(Hal comes down.)
Hal Heinz
I'll not answer for his character.
shrine
shrine.

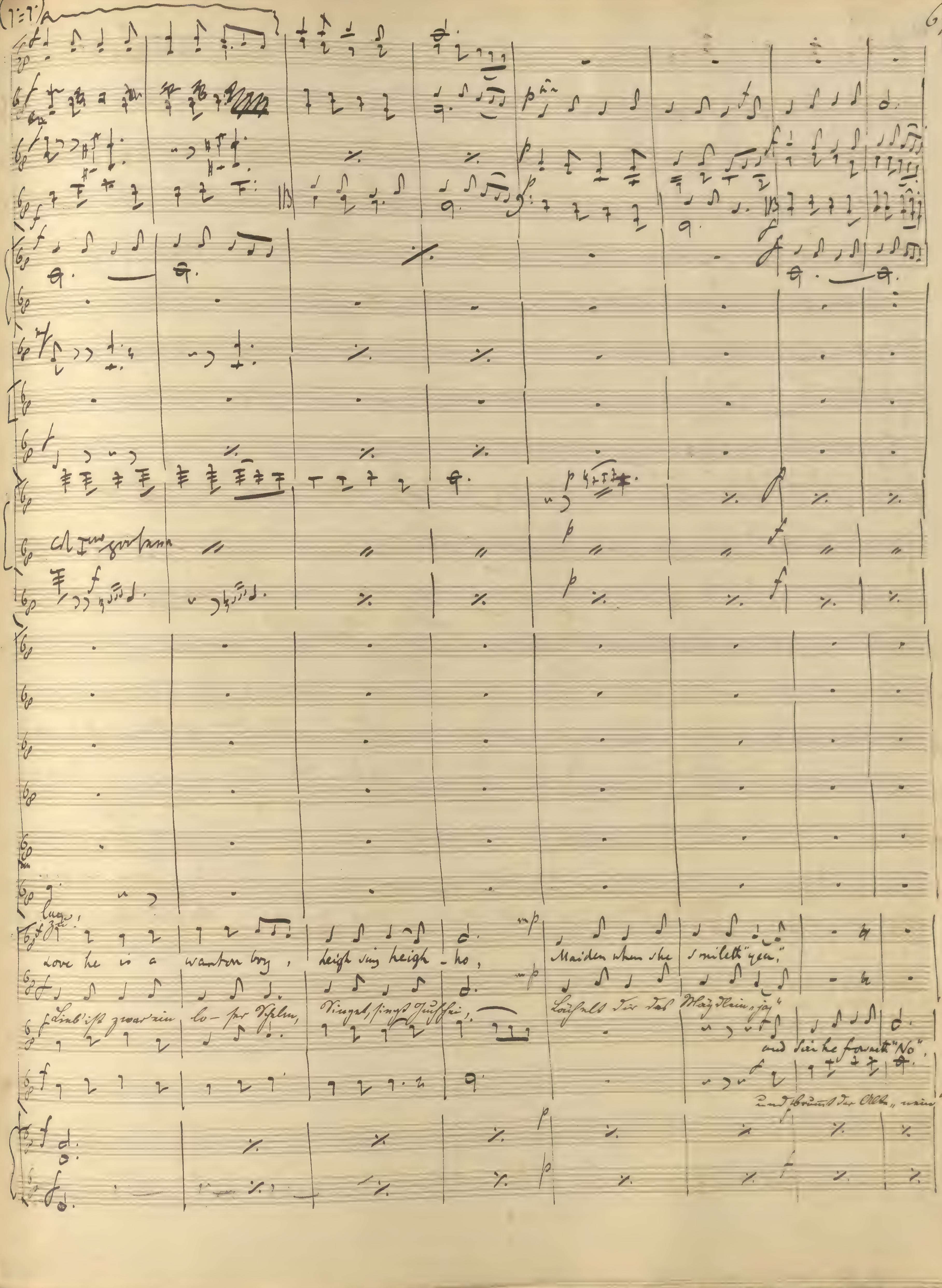

692
(muta in C.)
Tromb in C
3 Pos
Tymp
Viol I
II
Viola
Cicely
D. Mary
Hub
Sir C.
Heinz
Hal
Geoffrey
Sop
Alt.
Chorus Ten
Bass
They beg me state their business here.
The pilgrim monks,
The same who chased my scurvy knave —
(aside to Hubert)
what? pilgrims here
(aside to Hal)
thou fool,
bid them begone!

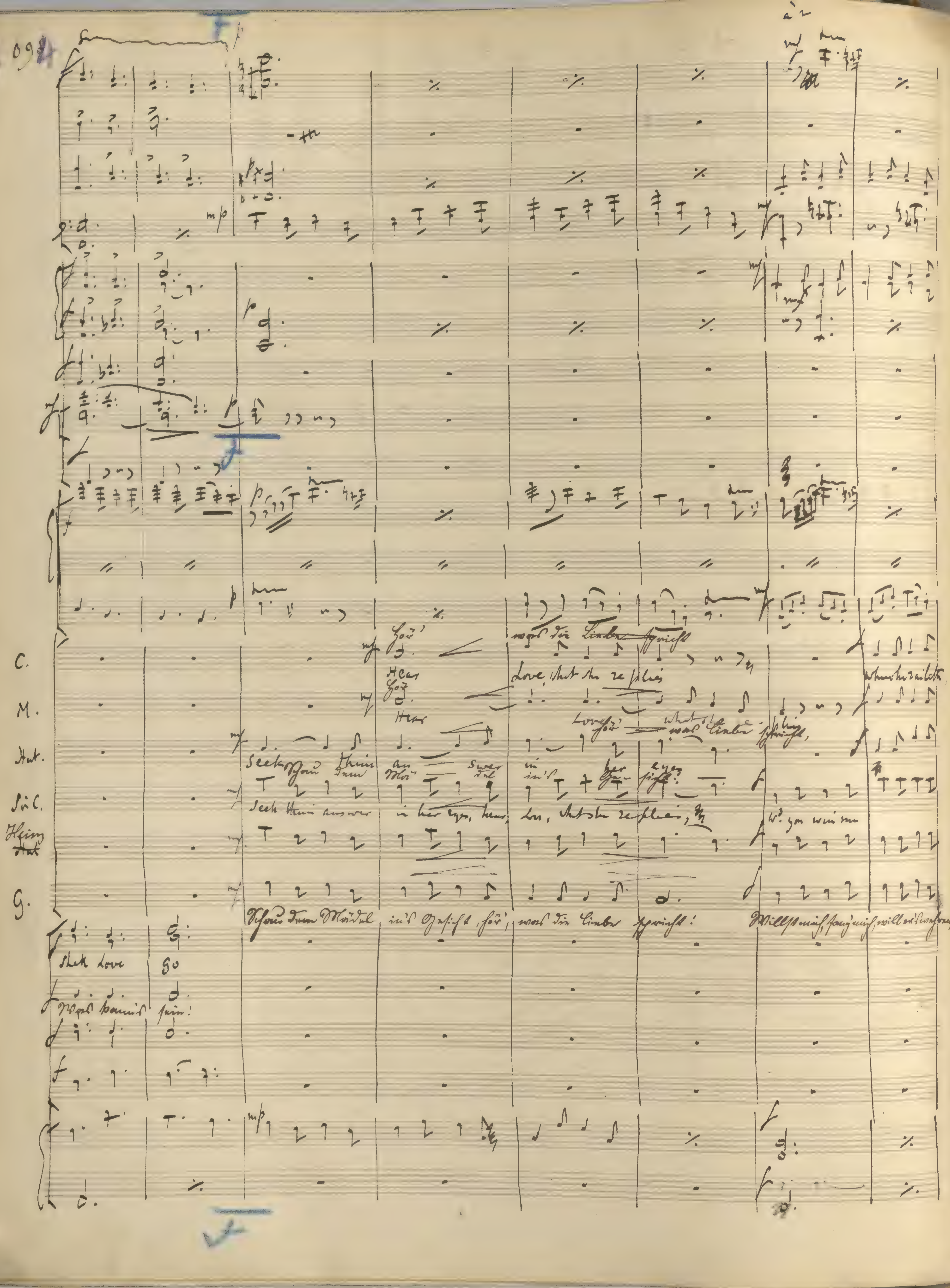

D
mf marcato
(stepping forward)
Say they are wel - come here!
Sie sollen willkommen sein!
(aside to D. Mary)
(bows & beckons off centre door.)
(Heinz verbeugt sich und winkt hinaus.)
(The Prentices, still arrayed in their monks'
(die Studenten, noch in ihrer Mönchskleidung,
D

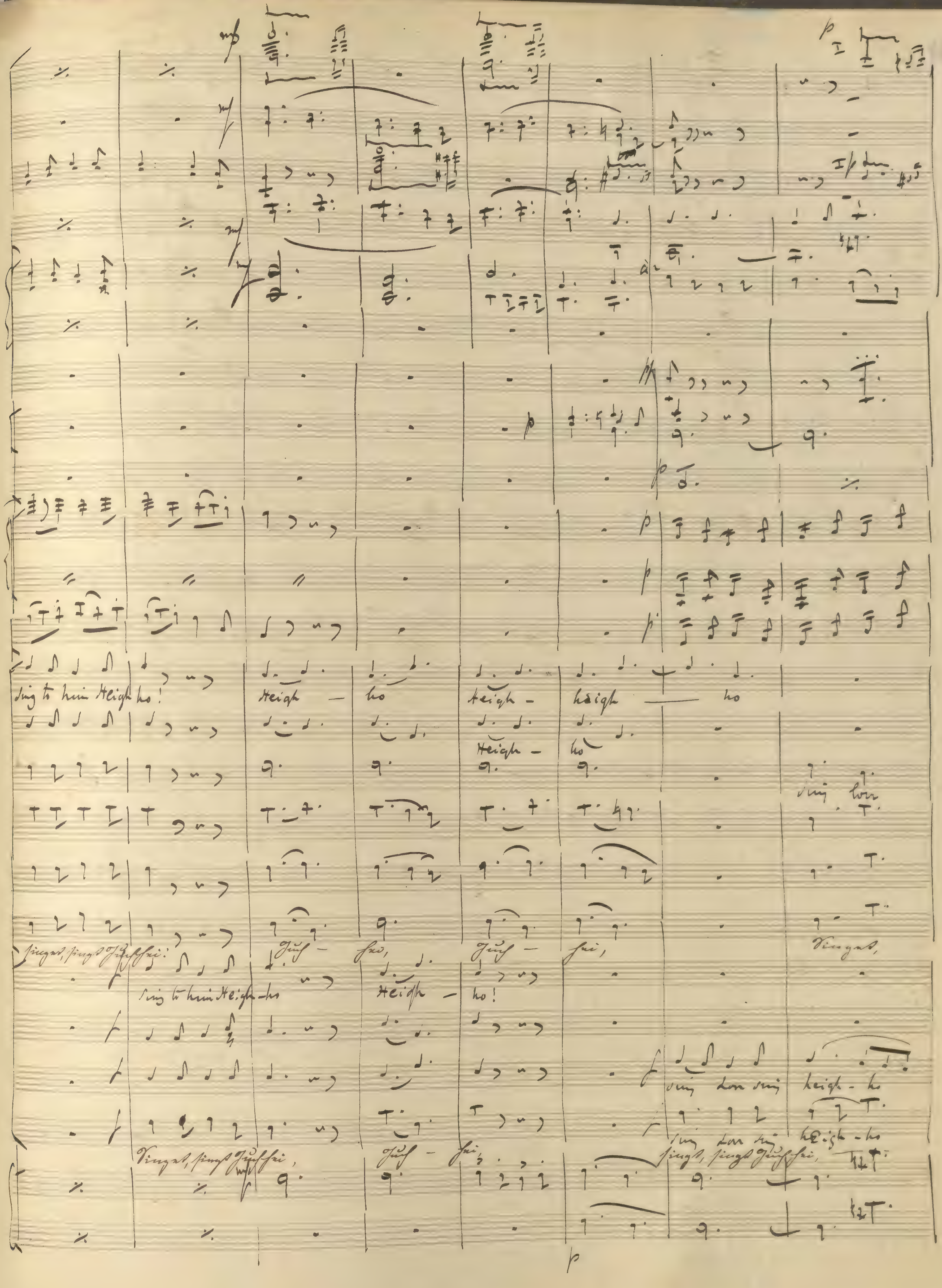

Friars as they will
Ja, und wenn ihr wollt,
but my good
disguise, walk on solemnly, led by Wat & Will.)
geführt von Wat u. Will, feierlich ein.)

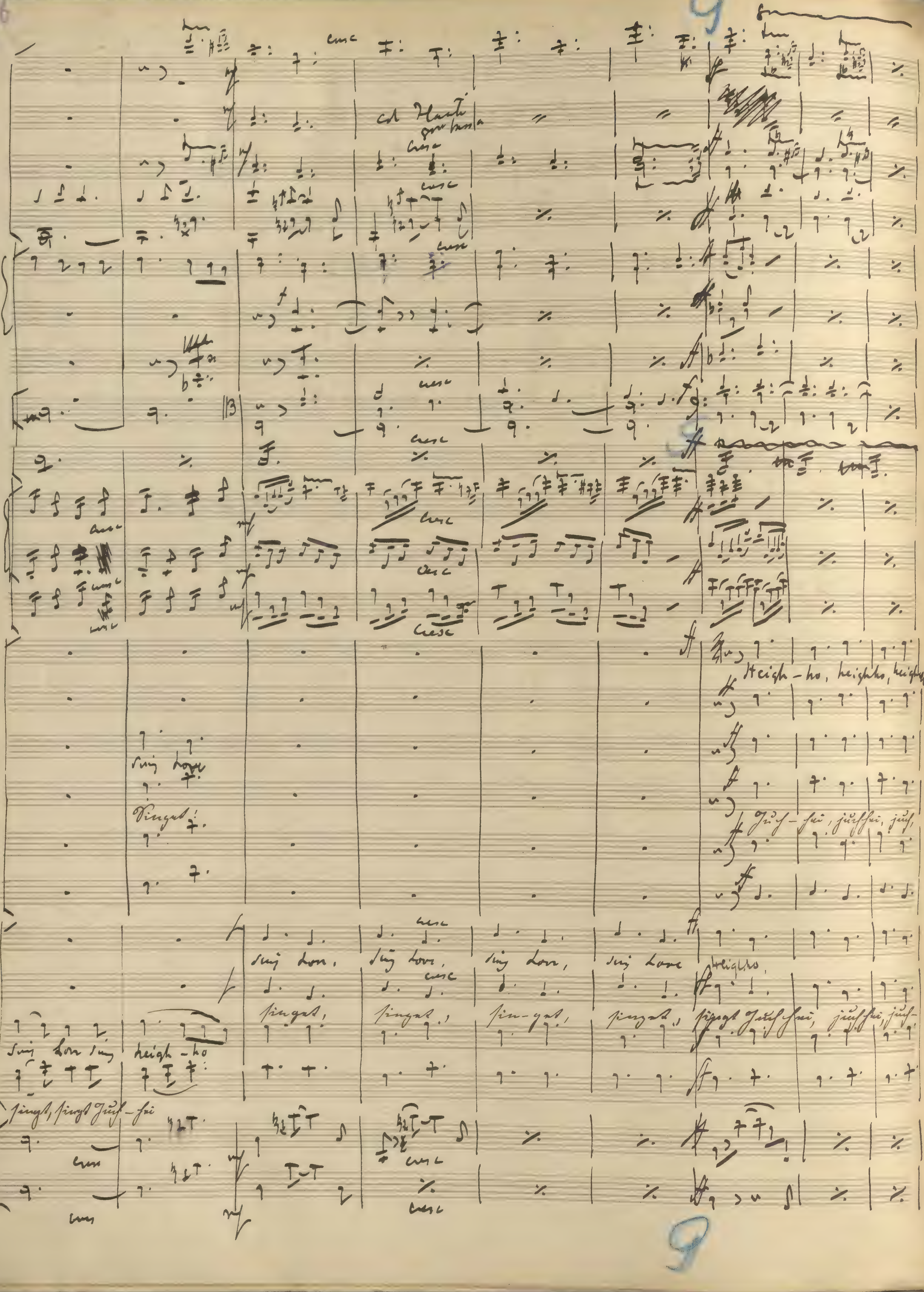

E
friend — and thine
Freunde mir und euch.
Ha, ha, ye knaves! I still can wield my staff
Haha, ihr Schelme, noch schwing' ich meinen Stock!
(ihren Tanz aufhebend.)
(The Beadles do a step of their grotesque dance)
(Sie werfen ihre Kutten ab.)
(They fling off their disguise
and come to sing Heigh ho sir Cock, heigh ho sir Cock heigh ho
E

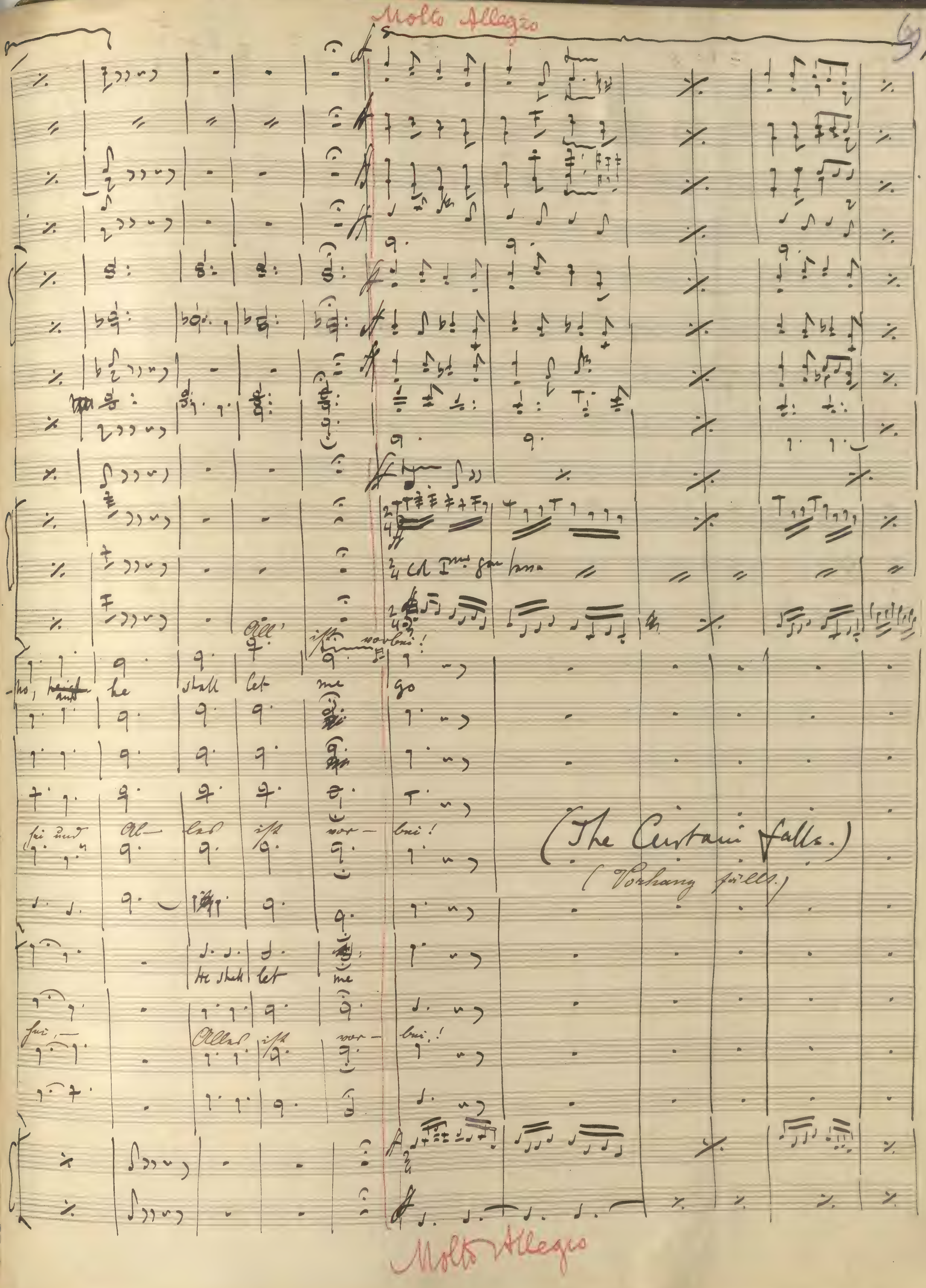

Cic.
Sir C
Ant.
Heinz
Chorus
But there!
Two fools are
happy

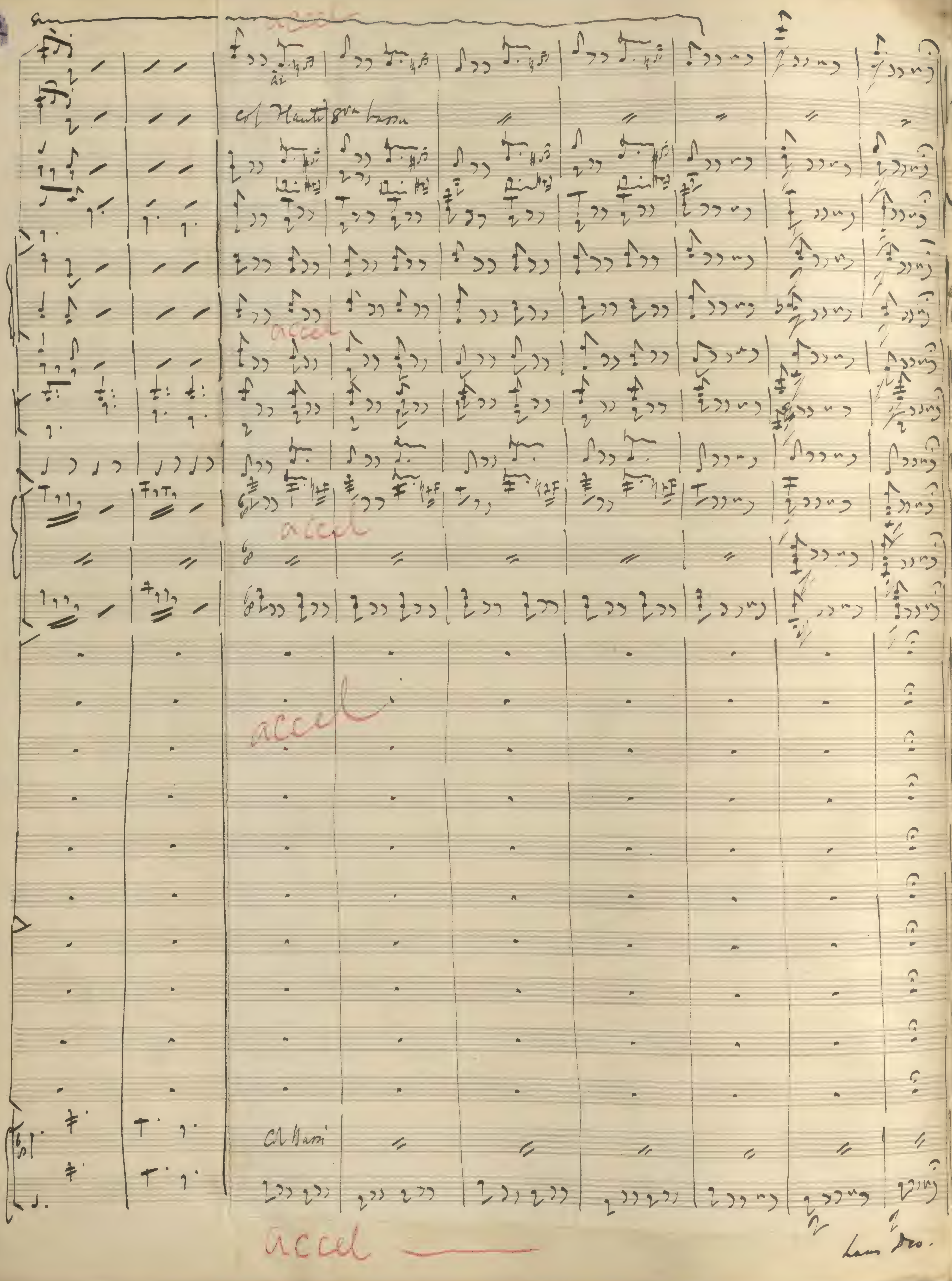

(7=7)
Love he is a wanton boy, heigh sing heigh - ho,
Maiden when she smileth "yes"
Lieb' ist zwar ein lo - ser Schelm,
Singst, singst Juchhei,
Lauschst Du das Mägdlein, ja
und brummt der Alte „nein"

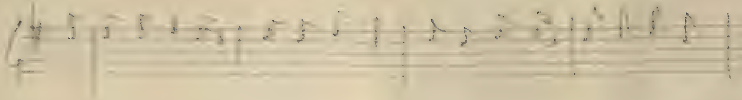

C.
M.
G.
Hear
Schau dem Mädel ins Gesicht, hör, was die Liebe spricht!


Sing to him Heigh ho!
Heigh – ho
Heigh – heigh – ho
Singet, singet Juchhei
Juch – hei
Sing to him Heigh-ho
Heigh – ho!
sing low sing
heigh – ho
Singet, singet Juchhei,
Singet,


col Flauto
cresc
Heigh-ho, heighho, heighho,
Juch-hei, juchhei, juch,
sing Love, sing Love, sing Love, sing Love
Singet, singet, Sin-get, singet, Singet Juch-hei, juchhei, juch-
Sing Love sing heigh-ho
Singt, singt Juch-hei
9


Molto Allegro
he shall let me go
All' ist vorbei!
(The Curtain falls.)
(Vorhang fällt.)
Molto Allegro


accel
Col Flauti 8va bassa
accel
accel
accel
Col Bassi
accel
Laus Deo.

C. V. Stanford Cambridge.

3rd Act begun Oct. 19 } 1883
finished Dec. 2. }